

could transform the *donna caduta* into one of the *virgine honeste*! Thanks in part to Victor Turner's re-working of Van Gennep's formula: separation, transition or liminality, and incorporation or reintegration, (pp. 19, 206, 247 *et ad passim*), this analytical tool constitutes the most prevalent one used here. This commonality in itself bears mentioning.

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L'Oratorio del Gonfalone a Roma. Il ciclo cinquecentesco della Passione di Cristo, ed. Maria Grazia Bernardini. Milano: Silvana Editoriale, 2002. 231 pp., ill. ISBN: 88-8215-485-8, € 40.

This sumptuous volume, published with the support of the Credito Artigiano bank, marks the completion of a breathtaking restoration of the Oratory of the Confraternity of the Gonfalone in Rome. Located in Via del Gonfalone, just off the Via Giulia, and now the home of the Coro Polifonico di Roma, the Oratory has long been famous for its monumental fresco decoration. Between 1568 and 1577, the Confraternity commissioned a series of major and minor painters, including il Bertoja, Livio Agresti, Marco Pino, Federico Zuccari, Raffaellino da Reggio, Marcantonio dal Forno and Cesare Nebbia, to complete a cycle of twelve scenes of the Passion from the Entry into Jerusalem to the Resurrection, separated by fictive spiral columns and, in the upper register, above a fictive cornice, scenes of prophets and sibyls.

The volume opens with an essay by Antonio Martini on the history, both legendary and documentary, of the Archconfraternity, outlining its foundation, its charitable works, and the Passion plays it performed in the Colosseum between 1490 and 1539. This is followed by an essay on the commissioning and iconography of the decoration, by Maria Grazia Bernardini who directed the restoration on behalf of the Soprintendenza per i Beni Artistici e Storici di Roma (now called the Soprintendenza Speciale per il Polo Museale Romano) and edited this volume. Claudio Strinati's short essay, "Storie della Passione" then situates and evaluates the decoration in the artistic context of late sixteenth-century Rome.

In "Memorie di teatro o rappresentazioni teatrali? Le rappresentazioni del Gonfalone nel Cinquecento e le scene `teatrali' del suo Oratorio," Barbara Wisch, whose 1985 thesis provides indispensable documentation for several of the essays in this volume, challenges the traditional assumption that the decoration is directly connected to the confraternity's plays (which she examines closely), demonstrating instead that the theatricality of the frescoes draws rather on new models of theatrical framing developed by Salviati and Vasari in the 1540s.

The longest essay in the book is Bernardini's series of *schede* on the single artists and their frescoes, "Il ciclo della Passione di Cristo: gli artisti," enriched by details, comparative illustrations, preparatory drawings, and ample documen-

tation. This is followed by the same author, tracing the Oratory's travails from its suppression in 1888 through to the present (including a tragic period in the 1930s as a street-cleaners' depot).

The remaining essays are of a technical nature: Rita Randolfi, "Gli interventi di restauro effettuati nell'Oratorio del Gonfalone nei secoli XVII-XIX dai documenti dell'Arciconfraternita"; Anna Maria Brignardello, Pietro Moioli and Claudio Seccaroni, "Osservazioni sulla tecnica di esecuzione del ciclo dell'Oratorio del Gonfalone: Giornate, incisioni e pigmenti"; Brignardello, "Il restauro degli affreschi"; and finally, Elisabetta Zatti, "Il restauro della *Crocifissione* di Pietro Roviale Spagnolo," an important articles which resolves the issue of the foreground figures, already raised by Wisch in 2000, revealing that they are a later addition by another hand. A selection of documents and a bibliography conclude the volume.

Much research remains to be done on the way in which the Gonfalone Confraternity related to the intimate space of its Oratory, and to the other churches, chapels and spaces for which it was responsible both inside and outside the walls of Rome. In the meantime, this splendid volume, with its colour reproductions and its scholarly essays, is an indispensable – and highly desirable – contribution to our understanding of an extraordinary confraternal commission.

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Petite Anthologie Palinodique (1485–1550), ed. Denis Hüe, Textes de la Renaissance 59 (Paris: Honoré Champion, 2002). 458 pp.

In the fifteenth century, north-western France witnessed the development of a kind of confraternity, usually devoted to some aspect of the Virgin Mary, that sponsored annual poetry contests known as *Puys*. These contests attracted dozens of local poets vying to claim prizes for the best poems in praise of the confraternity's patroness. Related to the Chambers of Rhetoric movement developing just over the border in the Low Countries, these confraternities were usually among the most prestigious in their city.

While the history and poetry of these confraternities has been studied sporadically over the years, until now there has been no edited, easily accessible volume that brought together a significant body of this poetry. To some extent, this absence has been understandable, because as a rule Puy poetry (which was often called "palinodic") is of mediocre quality, written by provincial poets on fixed subjects and in very standardized verse forms. Yet in its very mediocrity, this poetry provides a valuable resource for cultural and religious history. These verses reflect the rarely-seen and hard to reach tastes and values of an important part of the French cultural audience – literate, middling provincials. At the same