

confraternity's patron saint. The final chapter of the book contains an edited version of the 1567 statutes of the confraternity.

Although at times overly detailed, *La Hermandad de la Soledad de Marchena en el siglo XVII* makes some important contributions to scholarship of confraternities in early modern Spain. The author's inclusion of the brotherhood's statutes is an extremely valuable resource for scholars, both in terms of teaching and research. Henares also provides the reader less familiar with lay religious brotherhoods with a very clear picture of how a penitential confraternity operated during the early seventeenth century, including the challenges it may have faced as well as its central place in the broader community. Finally, Henares' description of the Good Friday processions allows the reader to picture precisely what this kind of popular religious participation looked like in Spain during the baroque period. For these reasons, the volume is a valuable addition to the growing body of literature on Spanish lay religious organizations during the early modern period.

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Patres. Cerkevni očetje v Narodni in univerzitetni knjižnici. 3–30 november 2005. [*Patres. The Church Fathers in the National and University Library of Slovenia*]. Exhibition catalogue, ed. Gorazd Kocijančič. Ljubljana: Narodna in univerzitetna knjižnica, 2005. 143 pp., colour ill.

The National University Library in Ljubljana, Slovenia (NUK) possesses a rich collection of materials carefully preserved through the numerous difficult events of the past century. Since Slovenia declared independence in 1990, the NUK librarians, archivists and conservators, have worked diligently to attract worldwide attention and academic interest in the manuscripts, incunabula, and printed works of this wonderful repository. In the spring of 2004, their exhibition of manuscripts was an outstanding introduction to some of the treasures housed in Ljubljana. And while the *Patres* exhibition was not directly focussed on studies in confraternities, it merits a description none the less because it invites further examination of the NUK library materials, materials likely to prove fruitful and satisfying also for confraternities scholars.

The *Patres* exhibition catalogue offers a tantalizing and academically exciting overview of manuscripts and early print editions of the works of early Western Church fathers housed at NUK, including Ambrose, Jerome, Augustine (represented especially by an outstanding exemplar of *The City of God*), Gregory the Great, with lesser emphasis on John Cassian, Cassiodorus, Boethius, and Isidore of Seville. The exquisite illuminations reproduced in the photographs are complemented by illustrations and commentary also on the Eastern Church Fathers, among whom John Chrysostom, Athanasius, Basil the Great, Gregory of Nicea, Ephraim the

Syrian, Dionysius the Areopagite, Eusebius, and John of Damascus. Slovenia is ideally placed to represent both the western and eastern traditions. Of Slavic origins, as are many of their eastern confreres with whom they share the Christian teachings of Saints Cyril and Methodius, Slovenians belong, nonetheless, firmly to the western tradition.

The exhibition curator, Gorazd Kocijančič, has provided an interesting and lengthy introductory essay to the catalogue, and has elaborated on the philosophical considerations of the manuscript and book contents in a subsequent contribution as well. He gives a historical overview of “*Patres*”: as etymology, as church history, as cultural tradition. From a more philosophical perspective, he also examines the word *Patres* as metaphor, offering a selection of ways in which the term has been understood, accepted or rejected, throughout history. He brings our own contemporary ontological understanding of the word into consideration: he reminds us that during the 1968 Paris uprisings the motto “*Ni Dieu ni père*” shouted through the streets by rebelling students and workers revealed aspects of today’s culture including psychological and spiritual elements. He writes that our contemporary distaste for what appears to be outdated religious tradition underscores our desire for independence from patriarchal and hierarchical influence. But, he argues, this may not be a rational attitude given how deeply our search for cultural and intellectual identity extends back to the *Patres*. His discussion merits greater study, for it is undeniable that the patristic writings continue to engage contemporary, secular, philosophers, including the post-structuralist thinkers whose work was given impetus by the 1968 turbulence that had wanted no God and no father. Kocijančič’s work complements that of Miran Špelič who discusses how a re-evaluation of patristic thought finds links with periods of theological renewal or reform.

Among the other prefatory works is a contribution by Vid Snoj. It focuses on the problematics of assigning literary categories to the works of Church Fathers. Specifically, he asks, what importance and influence do the writings by and about the Church Fathers continue to have on literature today? Emphasizing that we generally subsume literature under the rubric Fiction, he argues that patristics, while not fiction, are nevertheless of value as literature; from patristic writings derive various other genres including hagiography, hymnody and autobiography.

Following this, there is an illustrated essay by Tine Germ who furnishes us with an overview of how the works of the Church Fathers were presented in the Western European iconographical tradition. Germ demonstrates how close the relationship was between the content of the volumes and their presentation. Very briefly but effectively he traces the continuum between picturesque biblical allegories of the early works to the impact that such artistic endeavours had on Christian art in the Middle Ages, and to how they have informed our modern understanding of art as well.

A contribution by Marijan Smolik focuses on the historical acceptance of patristic writings in Slovenia. Of particular interest to him are the Slovenian translations that have appeared in the last two hundred years and that were found in monasteries or

diocesan libraries, or in seminaries, especially in books for the purpose of teaching homiletics. Finally, at the end of the catalogue is a much appreciated bibliography listing, in one section, editions of patristic writings in their Slovenian translation and, in the other, a rich repertoire of secondary sources.

The catalogue proper describes the manuscripts, codices and books as they were displayed at the exhibition, each with detailed description of the work. The catalogue closes with a summary in English of the essays presented above.

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Sebregondi, Ludovica. *San Jacopo in Campo Corbolini a Firenze. Percorsi storici dai Templari all'Ordine di Malta all'era moderna*. Firenze: Edifir, 2005. 206 pp., 127 b/w and colour illustrations. ISBN 88-7970-237-8. € 30

When it was founded by the Knights Templar at the beginning of the thirteenth century the small church of San Jacopo in Campo Corbolini stood outside of Florence's city walls and in the middle of orchards (near the so-called Campo Corbolini, or field of the Corbolini). The fifteenth-century Codice Rustici, shows that even a hundred years later it was still surrounded by trees and fields. Around it, however, gravitated a number of great artists and influential figures, so much so that the church was soon embellished with great masterpieces, such as the tombstone of Luigi Tornabuoni, an extraordinary piece created by a mysterious, as well as gifted sculptor known simply as Cicilia. Today the church is no longer active, but it has been restored and can be visited by appointment.

Ludovica Sebregondi's book reconstructs the history of this small church and important *commenda*. Her work (which revisits and largely enriches her doctoral thesis of some years ago) combines the scientific strictness of the Florentine school of art studies—that is, careful attention to archival documents, due consideration to the historical, ideological and political context, wide knowledge of the critical literature—with the author's talent for drawing together, with great clarity, a thorough amount of historical data into a lucid and fascinating historical narrative. Both rhetorically and scientifically, the book is a terse synecdoche, using the part to signify the whole, in this case using the church of San Jacopo in Campo Corbolini as a venue into a better understanding of Florentine religious, social, and artistic life over the course of seven centuries.

The text is divided into seven chapters chronologically ordered from the thirteenth to the twentieth century. It is enriched by preliminary articles by Mina Gregori and Antonio Paolucci. The number of archives and documents consulted by Sebregondi is truly impressive. Her sources range from the major Florentine archives (Archivio di Stato, Arcivescovile, dell'Opera del Duomo, dell'Ospedale degli Innocenti etc.), to the archives of the Knights of Malta and beyond. A rich array of these documents