

In the chapter on the Misericordia we read about the famous medic and clergyman Ambrogio Griffi (c. 1420–1493), who was one of the charity's benefactors. His father was a merchant, he enjoyed positive relations with the Sforza family, and was heavily involved in the Observant Movement. Having no children of his own, his will left most of his patrimony to the Misericordia charity. Moreover, his generosity was still felt two centuries later, when, in 1681, the artist Agostino Santagostino produced a portrait of him and five other benefactors of the *luogo pio*. (86–87)

Part two (chapter 14) of the catalogue is the shortest and deals with the funerary monuments of important benefactors located in the Cimitero Monumentale di Milano. Many of these individuals were also depicted in portraits and are therefore covered in the previous section.

Part three (chapters 15 to 20) looks at the artwork of various geriatric institutes founded between the eighteenth and twentieth centuries, some now defunct, other still extant. Although most of the art in this section belongs to the eighteenth century or later, there are some earlier works.

The fourth and final part of the book (chapters 21 to 31) looks at the rural properties that came under the administration of the Ipab over the course of the nineteenth century. These include a number of churches, chapels, and religious objects that date to the medieval and early modern periods.

A frequent flaw of catalogues is to include too many decontextualised images. Another is to write too much about artworks whose images are not included, or whose quality is not great. This book does not suffer from either problem. The pictures are of good quality and size, and a generous number are in colour. More importantly, an adequate amount of information is provided. The result is that one does not lose interest looking at portrait after portrait of similarly styled aristocrats, or monuments in their honour. Instead, enough background is provided to make individual works stand out and become meaningful for what they can tell us about the changing nature of confraternal charities and their benefactors, as they moved from a religious to a secular context, over the span of seven centuries.

PAMELA ARANCIBIA  
DEPARTMENT OF ITALIAN STUDIES  
UNIVERSITY OF TORONTO

**Bertoldi Lenoci, Liana, ed. *Miracoli dipinti. Ex voto di mare e di montagna*. Bari: Centro Studi Storici e Socio Religiosi in Puglia, [2013]. Pp. xii, 491 + colour ill. ISBN 978-8-8907-3967-5 (paperback) € 30.**

*Miracoli dipinti ex voto di mare e di montagna* (2013) edited by Liana Bertoldi Lenoci is the published proceedings of a conference of the same name organized in 2013 by the Centro Studi Storici e Socio Religiosi in

Puglia-Bari, Sezione Veneta, in Pieve di Cadore, Italy. The subject matter of the conference was *ex voto*, objects offered in gratitude to saints and divinities upon the fulfillment of a vow, as well as the presence of miracle paintings, primarily, along the Italian Adriatic coast and in the alpine areas of Veneto, Friuli-Venezia Giulia, and Trentino-Alto Adige. In the introductory remarks to the publication, Bertoldi Lenoci states that the purpose of the conference was to draw attention to the unfortunate negligence of painted devotional boards, which, until recently, filled many churches (ix). Although still visible in large sanctuaries, this figurative art is slowly disappearing and, with its reduced visibility, has led to diminished understanding of devotional plurality. The conference was thus not meant to be a mere inventory of devotional boards but, rather, a call to value and defend a network of *ex voto* that are essential testimonies of popular devotion; social traditions and customs; art history and iconography; and heroic military sacrifices.

*Miracoli dipinti* is divided into two parts: “Percorsi di ricerca sui ‘miracoli dipinti’” and “Il percorso devozionale Taranto-Trieste-Trento.” Part I is comprised of nine short to long scholarly essays on miracle paintings, plus an interview. “Gli *ex voto* e i culti della salute nel mondo classico” by Annalisa Lomuscio is an examination of the ancient tradition of *ex voto* — a tradition that, even before devotion, was rooted in a primitive form of magic. Anna Maria Tripputi Malagrino, the author of “Dai mari ai monti. Per Grazia Ricevuta,” analyzes the religious, historical, and social implications of *ex voto*, focusing her analysis on devotional objects in the Italian region of Puglia. Bertoldi Lenoci’s contribution, “La storia socio-economica e politica documentata dalle tavolette votive: i ‘miracoli dipinti,’” demonstrates that *ex voto* are testaments to the richness of situations in the lives of ordinary people — that is, those who implored divine intervention in sickness, poverty, hunger, and death. If, in Christianity, *ex voto* represent a mediation between the devotee and God, the brief interview with Professor Amos Luzzatto, on the other hand, aims to understand divine help in Judaism (“L’aiuto divino nel mondo ebraico”), while the next essay, “La devozione nell’Islam” by Fouad Allam, wishes to show the same concept, as well as devotion, in Islam. Both Paolo Goi’s and Ugo Falcone’s contributions examine *ex voto* in the region of Friuli-Venezia Giulia, in “Di monte e di mare. Riflessione sugli *Ex voto* dipinti del Friuli Venezia Giulia” and “Gli *ex voto* militari presenti nel Santuario della Madonna delle Grazie in Udine,” respectively. Giandomenico Zanderigo Rosolo’s “Le catene, l’orso, san Lucano ed altri santi di confine” is a study of ancient saints such as Saints Lucano and Leonardo and the *ex voto* granted to them. The final contribution, “Miracoli dipinti e la società veneta,” by Raffaella Piva briefly considers the production of miracle paintings in its Venetian context and as a possible source of knowledge for a culture that, traditionally, has used oral mediation as its preferred form of expression and preservation.

Part II of *Miracoli dipinti* is a sizable catalogue of miracle paintings that date from the sixteenth to the late twentieth centuries. The collection was arranged by various scholars and photographers; the paintings were classified according to the following criteria: date, donor's and artist's names (if known), dedicatory remarks, material, dimensions, current condition and location. It is worth mentioning, too, that the collection includes some examples of miracle paintings in the Austrian Alps, as well as a small section devoted to votive boards from the First and Second World Wars. In its entirety, Part II of *Miracoli dipinti* is a rich, impressive display of a devotional path that runs all along the Adriatic coast, from Taranto in the south to the central region of Le Marche and the northern cities Modena and Venice, and into the alpine areas of Veneto, Friuli-Venezia Giulia, and Trentino-Alto Adige.

FILOMENA CALABRESE

CENTRE FOR REFORMATION AND RENAISSANCE STUDIES  
VICTORIA COLLEGE, UNIVERSITY OF TORONTO

**Castiglione Minischetti, Vito (ed.). *La confraternita del Sacratissimo Corpo di Christo di Monopoli. Cinque secoli di storia, culto e arte, 1513–2013. Atti della Giornata di Studi Monopoli 28 settembre 2013*. Martina Franca (TA): Artebaria Edizioni, 2014. Pp. 246 + 107 colour illustrations. ISBN 978-8-8896-71133-0 (paperback), n.p.**

This volume brings to print the proceedings of a conference held in Monopoli (Italy) on 28 September 2013 to celebrate the 500<sup>th</sup> anniversary of the founding of the city's confraternity of the Most Holy Body of Christ. The various scholarly contributions are firmly based on primary research in local archives and are enriched by a repertoire of images and photographs that provides a clear picture of the history of the brotherhood. Pasquale Corsi's opening article presents its readers with a wide-ranging but also well detailed description of Monopoli under Venetian rule in the fifteenth and sixteenth centuries. This is followed by an article by Liana Bertoldi Lenoci that brings to our attention the important role played by confraternities in Monopoli in the early modern period. It is followed, in turn, by Domenico Cofano's contribution that points out how confraternities in southern Italy continue to the present day to engage effectively in the ecclesiastical and social dynamic of their cities, thereby fostering and supporting the laity's spirit of association and participation in the mission of the Church. In his contribution to the volume, Vito Domenico Fusillo explains that in 1513 Monopoli was devastated by a terrible drought. When its prayers for rain were finally answered, the local population expressed its gratitude by founding a confraternity of the Most Holy Sacrament. The new brotherhood was established by the "Università di Monopoli," which