

Reviews

Sabba, Fiammetta. *La Compagnia della Frusta di Castiglione del Lago e il suo Statuto manoscritto*. Special issue of *Quaderni del Centro di Ricerca e di studio sul movimento dei Disciplinati*, 23/n.s. 2 (2004), 59 pp. ISBN 88-901580-0-X.

This special issue of the *Quaderni* published by the Perugia research centre for the study of the Flagellant movement is completely dedicated to the Flagellant confraternity of the Frustra (the whip) in the town of Castiglione del Lago, its statutes, and its 1550 *matricola* (membership list). Although the earliest document from the confraternity is, in fact, the membership list clearly dated 1550, the editor of the volume, Fiammetta Sabba, argues in her introduction that there are several reasons to suppose that the confraternity itself was in existence already a century earlier and that it was possibly founded in 1442. In her introduction to the confraternity, Sabba uses the post-tridentine pastoral visitations of the bishop of Perugia (under whose authority the religious life of the small hamlet of Castiglione del Lago fell), to contextualize the spiritual life of the confraternity and of the small hamlet in the years immediately following the Council of Trent. She transcribes the short record detailing the pastoral visit of Sunday, 17 June 1565, carried out by Donato Torri, the bishop's vicar, and provides the reader with a brief analysis of what the document reveals. Sabba then details the close relationship that existed between the bishop at that time, Fulvio della Corgna, and Castiglione del Lago—the town was part of lands owned by the bishop and his brother, who ruled them as *marchesi*. Sabba then continues her analysis of the records from subsequent pastoral visitations well into the seventeenth century, highlighting what some of the tensions may well have been not only between the local laity and the bishop or his visitor, but also from one visitor to the next. By the time of the 1645 visit, however, the confraternity of the Frusta has ceased to exist as an independent confraternity and has joined with two other confraternities, one dedicated to the Souls in Purgatory (*Compagnia del Suffragio*) and the other dedicated to St. Dominic of Soriano. The new, expanded confraternity continues to exist until the nineteenth century, but by now the Frustra itself has completely disappeared as an entity and survives only as a memory within the larger confraternity of St. Dominic.

The second section of the volume contains the editor's description and analysis of the manuscript containing the statutes (25–31); a transcription of the statutes (31–38), a summary of the various regulations (39–41) and a discussion of the statutes (41–50). The third and final section contains the editor's description of the manuscript containing the *matricola* (51), a transcription of membership list (52–55), complete with footnotes for many of the names on the list, a discussion of the list (56–58), and an alphabetical listing of all the members (59). The volume is enriched by four clear, colour images of pages from the statutes and from the *matricola*.

In its simplicity and accuracy, this short volume contributes well beyond its small size to the growing body of publications of confraternity statutes and documents, a scholarly effort that has been an important element of confraternity research in Perugia for many decades now. Fiammetta Sabba and the two journal editors, professors Giovanna Casagrande and Francesco Santucci, are to be commended for their commitment to the publication (and consequent wider dissemination) of these documents and for the high scholarly level of the apparatus that accompanies them.

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Savy, Barbara Maria. *‘Manducatio per visum’: Temi eucaristici nella pittura di Romanino e Moretto*. Pittura del Rinascimento nell’Italia settentrionale, 2: Quaderni del Dipartimento di Storia delle Arti Visive e della Musica, Università di Padova. Cittadella (Padua): Bertinello Artigrafiche, 2006. 374 pp., 106 illustrations. ISBN 88-86868-22-7.

This volume derives from Savy’s doctoral thesis completed at the Università degli Studi di Padova in 2004. The study takes as its subject two Sacrament Chapels belonging to two confraternities dedicated to the Corpo di Cristo in the city of Brescia, one housed in the church of San Giovanni Evangelista and the other in the Duomo. Though these confraternities were just two among many such sodalities that blossomed in Brescia in the late 1490s amidst a current of Catholic reform that placed renewed emphasis on Eucharistic worship, their artistic patronage resulted in decorative complexes that are significant testaments to both the artistic and religious life of that city in the *cinquecento*. Here the Brescian painters Moretto and Romanino emerge as artists with very different stylistic sensibilities who, in the employ of these confraternities, helped give visual form to doctrinal theology in an era of reform where pictorial cycles and decorative complexes dedicated to Eucharist worship were conceived as not just visualizations of Eucharistic doctrine, but as a true tangible means of spiritual communion with Christ, mysteriously present in the Host itself.

Savy’s investigations open with a brief consideration of two early commissions for altarpieces by both confraternities, namely a panel painting of the *Pietà* by Vincenzo Foppa of c.1500–1505 (now lost) for the Duomo and another of the *Lamentation* by Bernardo Zenale of 1505–1509 (still in situ) for San Giovanni Evangelista. These are discussed in relation to local traditions and approaches of the late 1400s to visual expositions of Eucharist themes that were based largely in Passion imagery. Savy then moves outward to the more expansive Eucharist cycles in the chapels created by Moretto and Romanino from the 1520s through the 1550s that mark a distinct turning point for the visual history of Eucharist worship.