

rigour based on solid palaeographical and codicological skills, not to mention on their vast philological and linguistic-literary knowledge.

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Andrea Maiarelli. *La "Congregatio clericorum Perusinae Ecclesiae". Edizione e studio del Codice 39.20 della Biblioteca Capitular di Toledo. Con un saggio di Pietro Messa.* Italia Sacra, Studi e documenti di storia ecclesiastica, 81. Roma: Herder, 2007. Pp. xxxiii, 351. ISBN 978-88-89670-22-4. Euro 79.

The current volume is focused on ms. 39.20 of the Biblioteca Capitular of Toledo (Spain), a codex datable to between the thirteenth and fourteenth centuries, originally produced in Perugia for a clerical confraternity. In 1770 the canons of the cathedral of San Lorenzo in Perugia donated it to Cardinal Francesco Saverio Zelada, who subsequently passed it to the Archive and Chapter Library of Toledo. The author/editor of the current volume narrates the codex's various movements and brings it back to light (after its "disappearance" from Perugia in 1770, it had been thought lost).

The codex is divided into three subsections: a necrology (fols. 1r–7v), a *constitutio* (fols. 8r–17r), and a *libellus liturgico* (fols. 174–81v). It is clearly the product of an ancient, original *congregatio clericorum* that began in the 1030s–40s and was approved by Andrea, bishop of Perugia (active 1032/3–1048/9). The *congregatio* appears to have gathered clerics from various churches who sought to lead a more intense religious life, to offer each other material and spiritual assistance as well as a dignified funeral and funeral devotions (78). This was, therefore, a confraternity of secular priests that was part of the flowering of brotherhoods of clerics documented in Italy throughout the Middle Ages.

The text of the *constitutio* reveals a number of variations from the Rule of Aachen (ratified in 816) for the manner of living for clerics. The "suggestions" of the so-called Rule were adapted by the Perugian clerics to a more secular/confraternal manner of life by eliminating references to communal life. As a result, the Rule of Aachen, an obligatory point of reference for the life of a canon, becomes the basis for a normative text meant to govern the life of secular clergy (97).

The necrology allows us, instead, to identify the confraternity's growth and development over the course of the twelfth to fourteenth centuries. It is compiled by about fifty different hands active in the fourteenth century and registers 541 obituary notes. An analysis of these notes brings to light some very interesting points: 1) the absence of any bishop of Perugia; 2) the clerics come mostly from *pievi* and parishes belonging to the cathedral chapter; 3) lay people also participate in the *congregatio*; 4) both the clerics and the lay persons in the necrology come from Perugian territory where the cathedral chapter either had an institutional presence or owned the land.

Founded as a meeting place for the diocesan clergy and soon brought under the aegis of the bishop, in time the *congregatio* loses this role and comes under the control of the college of canons and opens its doors to the laity, probably for economic and social reasons, but also for reasons of prestige. And so the *congregatio* changes from being an exclusively clerical brotherhood a mixed confraternity, passing through an intermediate stage of *adfratatio*. Towards the end of the fourteenth century the *congregatio* begins to decline and fails to see the next century. In its last two centuries it had become very territorially circumscribed.

In his analysis of the documents Maiarelli lingers over the churches, over the various places of provenance of the members registered in the necrology, and even offers some prosopographical entries for some of them.

The *libellus liturgico*, transcribed by Maiarelli, is analyzed instead by Pietro Messa, who sees it as a composite text with a preponderance of masses for the deceased and the cult of the dead. Messa classifies it as a *rituale* and ties it back to an earlier document from the time of Pope Honorius III (r. 1216–27). The *libellus* is thus of interest for the history of liturgical texts. It is also of interest to historians of music on account of its several pieces meant to be sung rather than recited, as their accompanying musical notation clearly indicates.

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Elisabetta Nardinocchi and Ludovica Sebreondi. *Il Tesoro di San Lorenzo*. Florence: Mandragora, 2007. Pp. 157, ill. 103 colour. ISBN 978-8874-61109-6. Euros 30.

This beautifully produced and richly illustrated volume serves many purposes: as a catalogue for the exhibition of liturgical objects from the treasury of the Basilica of San Lorenzo in Florence, as an informative analysis of how the basilica's underground space was used for devotional, funerary, and associative purposes, and as an elegant book to commemorate the restoration and rehabilitation of this important area under the famed Old Sacristy designed by Filippo Brunelleschi. Scholars of early modern confraternities will be interested to know that three different confraternities had their meeting rooms here: the Compagnia del Santissimo Sacramento, the Compagnia del Sangue, and the Compagnia delle Stigmate di San Francesco—all three nicely lined up in the spaces under the transept and main altar of the basilica. The volume itself is divided into three major parts—an introduction, the catalogue itself, and then a postlude by way of conclusion.

The introductory materials consist of two chapters that set the context for the history of the collection. The first (pp. 11–31) is a carefully laid out article by Ludovica Sebreondi on the history, structure, and use of this underground space. Sebreondi begins with a brief summary of the three various architectural moments of the basilica—the original fourth-century church consecrated in 393 by Sts. Ambrose of Milan and Zanobius of Florence; the eleventh-century Romanesque