

Moreover, in many cases, their Old Christian neighbours did not simply tolerate them, but formed meaningful bonds with them. Dadson's emphasis on tolerance and coexistence and his refusal to focus solely on the conflicts between Moriscos and Old Christians is fitting. In a time when in certain parts of Europe old hatreds are being revived and the fear of a Muslim enemy is feeding renewed intolerance, it is important to remember that groups from different ethnicities, cultures and/or faiths can and do live side by side peaceably.

PAMELA ARANCIBIA

DEPARTMENT OF ITALIAN STUDIES

UNIVERSITY OF TORONTO

Nerbano, Mara. *Teatro, arte e cultura materiale presso i Disciplinati umbri. Inventari inediti dell'Archivio del Pio Sodalizio Braccio Fortebraccio di Perugia*. Special issue of *Quaderni del Centro di ricerca e di studio sul movimento dei Disciplinati*, 25 / New series, 4. Perugia: Deputazione di storia patria per l'Umbria, 2014. Pp. 143 + 11 colour and b/w illustrations. ISBN 978-88-95331-33-1 (paperback) € 10.

This volume on the theatre, art, and material culture of the flagellant confraternities of Umbria is, in a way, a sort of appendix to chapter 4, "Material Culture", from Mara Nerbano's earlier volume *Il teatro della devozione. Confraternite e spettacolo nell'Umbria medievale* (Perugia: Morlacchi Editore, 2006). In that chapter, Nerbano discussed the scenery, stages effects, and costumes of religious theatre in medieval Umbria. A leader in the research of what we might generally label "stage materials", Nerbano examined everything and let nothing slip by — costumes, liturgical vestments, ornaments, furnishings, special effects, stage machineries — and underlined the "macabre naturalism", a sort of morbid taste for the corporeality of the suffering of Christ, the martyrs, and the saints, that pain that attracted and impressed the "public" and could be heightened by the sudden appearance of angels and demons.

With this volume, instead, Nerbano takes us to a different corner of confraternity history by way of a written source whose importance and scope is becoming ever more apparent to modern scholars — the inventories of goods held by confraternities. Such inventories can be an important source of information for the actual staging of sacred plays. Nerbano opens her volume with the statement that "Interest in the furnishings owned by flagellant confraternities is born contemporaneously with the earliest research on the dramatic lauda tradition" (p. 7). After a brief overview of the furnishings and of the dramatic lauda tradition, Nerbano discusses 26 different inventories dating from 1326 to 1623, drafted either in Latin or in the vernacular, and provides an accurate transcription of them. The

inventories all come from the Archivio Braccio Fortebracci of Perugia, which houses the documents of three important local flagellant confraternities that, in 1472, joined together into a sort of federation — those of St. Augustine, of St. Domenic, and of St. Francis.

The long time span examined by Nerbano allows her to conclude that changes in society are reflected in the objects owned by confraternities. The process of “aristocratization” of confraternities noted by a number of earlier scholars in the field (Weissman, Eisenbichler, et al.) is evident, for example, in the crests of some of the most eminent noble families of Perugia that, as the centuries progress, come to decorate confraternity vestments.

Inventories can offer all sorts of information on quite a variety of objects: confraternity banners, processional standards, painted crosses, crucifixes, painted panels, all in a sea of chalices, patens, thuribles, incense boats, altar linens, chasubles, stoles, maniples, albs, vases, bowls, ampullas, candlesticks, andirons, springs, crates, boxes, tablets, of all sorts of liturgical books, and so on. Garments are generally identified by their materials — silk, damask, velvet, etc. — and often their ornamentation is described. In the cases of processional standards one can, for example, note the presence of important works, such as Pinturicchio’s painted standard for the confraternity of St. Augustine. In short, a universe of objects, an “infinite” quantity things that, without a doubt, are the “delight” of historians of material culture, but also of historians of art, language, customs, and many others, too.

The volume is enriched by a set of accurate indices compiled by Attilio Bartoli Langeli that, aside from the usual index of names, also includes an index of objects listed in the inventories — a veritable mini-encyclopedia of objects. There is also an index of materials used in the manufacturing of these objects and even of the workmanship used. As if that were not enough, there is also an index of subjects, images, and contents, as well as an index of functions and uses! In all this wealth, the only index that is missing is a lexical-thematic one, but that small lacuna is more than compensated by the wealth of information presented in the volume and the indices.

GIOVANNA CASAGRANDE
UNIVERSITÀ DI PERUGIA

Suau, Bernadette and Nicole Andrieu. *Les Confréries de pénitents à Toulouse. Deux études*. Toulouse: Les Amis des Archives de la Haute-Garonne, 2010. Pp. 59 + ill. ISBN 978-2-90741-634-0 (paperback) € 19.

This slim volume serves as a brief introduction to the four penitential confraternities of Toulouse, which were identified by the colours white, blue, black, and grey. It is divided into two parts, the first covering their history,