

in the seventeenth century, the chronology of principal events in the cult, various works of art in Sardinia that depict the *Odegéttria*, donors and donations, and lists of confraternity members.

One of the most fascinating aspects of this book is the comprehensive descriptions and analyses it provides of the various expressions of the confraternity's cult. These allow the reader to gain a richer understanding of the historical geography of the cult of the *Odegéttria*, as well as its transformations in relation to social and historical changes. Because the confraternity of the Holy Virgin of Itria counted among its members many merchants, artists, nobles, and notaries, it represented an important point of reference for Cagliari and, more generally, for Sardinia. Because it gathered merchants from different countries, the confraternity was also an important professional association. Lastly, as Cesare Masala points out, this confraternity illustrates the ability of spiritual institutions to reinvent themselves in order to adapt to the needs of the times and of their membership.

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Terruggia, Angela Maria (†), Francesco Santucci, Gina Scentoni, and Daniele Sini. *Il laudario «Illuminati» e la costellazione assisiata, con un saggio di Mara Nerbano. Testi e documenti della Fraternita dei Disciplinati di S. Stefano di Assisi*, 3. Perugia: Deputazione di storia patria per l'Umbria / Assisi: Accademia Properziana del Subasio, 2017. Pp. 317 + 55 b/w ill. ISBN 978-88-95331-32-4 / ISBN 978-88-88661-32-2 (paperback) n.p.

As its surviving archival documentation reveals, the fourteenth-century flagellant confraternity of St Stephen in Assisi is exemplary under various categories—religious/devotional, liturgical, institutional/administrative, legal, charitable, linguistic/literary. For this reason, the Deputazione di storia patria per l'Umbria and the Accademia Properziana del Subasio started the “Project St Stephen” (*Progetto S. Stefano*) that has already published the edition of ms. 36 from the Archivio di S. Rufino in Assisi (*Il Laudario Assisano 36 (dall'Archivio di San Rufino)* (2007), reviewed in *Confraternitas* 19 :1 (2008): 17–18), its the statutes, roll books, and documents (*Statuti, Matricole e Documenti* (2011), reviewed in *Confraternitas* 23:1 (2012): 33–35) and now its *laudario* *Illuminati*.

The *laudario* *Illuminati* (Biblioteca Comunale di Assisi, ms. 705) takes its name from its previous owner, Emanuele Illuminati, from whom the city library of Assisi acquired it in 1922. It is of great interest to scholars

not only because it is the only surviving *laudario* from the flagellant confraternity of St Stephen in Assisi, first founded in the early years of the fourteenth century, but also because it is the oldest *laudario* from any flagellant confraternity in Umbria. The *laudario* consists of 14 *laudi* on the passion of Christ, plus *laudi* for specific festive days (Resurrection, Corpus Domini), saints (St Francis, St Stephen), a *lauda* on Mary's lament, and one for the burial of a deceased confraternity brother. As is clear from this simple listing, the Passion is at the centre of the collection, as it is in other *laudari* from the late Middle Ages, a time that deeply felt the human suffering of both Jesus and Mary.

The first part of this edition consists of a description of the "Progetto S. Stefano" (pp. 7–8), a note by Francesco Santucci on Angela Maria Terruggia and the *laudario* Illuminati (pp. 11–17), Daniele Sini's detailed description of the *laudario* (pp. 19–27), a photographic reproduction of the entire manuscript (55 b/w images, not numbered), the transcription of the *laudario* by Angela Maria Terrugia (Milan 1906–Assisi 1998), updated by the current editors (pp. 39–89), and a glossary of terms by Francesco Santucci (pp. 91–120).

In the second section, Gina Scentoni analyzes the *laudario* in the context of the so-called "Assisi Constellation", which consists of the *laudari* Frondini (Biblioteca Nazionale Centrale di Roma, ms. 478), Eugubino (Biblioteca Nazionale Centrale di Firenze, ms. Landau 39), and Oliveriano (Biblioteca e Musei Oliveriani di Pesaro, ms. 12). In line with the most rigorous philological criteria, Scentoni delves into, for example, the metrical innovations in the *laudario* Illuminati (pp. 163–171); its graphic and linguistic characteristics, comparing them to those in the *laudario* Frondini (pp. 173–200), and then offers a synoptic transcription of the *laudi* the three *laudari* have in common (pp. 201–234). Given the importance of the *lauda* for the history of theatre in Italy, the volume closes with a re-publication of Mara Nerbano's earlier article on theatre in the flagellant confraternities of Assisi, "I disciplinati di Assisi e il teatro" (previously in *Bollettino della Deputazione di storia patria per l'Umbria* 103 [2006]: 313–404).

This excellent edition of the *laudario* Illuminati completes the "Assisi Constellation" and confirms the preeminent place of flagellant confraternities in the production of this liturgical-literary genre.

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