

Reformation. Such strict measures were also taken in Taranto. The bishops fought strenuously against immoral practices and witchcraft, and were especially attentive to preventing the community from being contaminated by negative influences.

Rubino analyses this situation carefully in his first chapter, quoting relevant documents and translating the Latin sources consulted. According to his research, the Franciscan order was the largest in the city, followed by the Dominicans, the Carmelites and the Benedictines. In the aftermath of the Council, however, the lay confraternities gradually assumed a prominent role not only in the spiritual life of Taranto's citizens, but also in their social life. Between 1500 and 1600 the number of confraternities in the city of Taranto grew to such an extent that by the turn of the century they were able to control the financial activity of the city. The second chapter of this volume is especially interesting since it traces the history of every single lay confraternity in the city. Rubino provides a detailed outline of the history of each confraternity, analyzing their iconography, their habit and their purpose. He is especially meticulous in listing the articles of their rule. He refers to several relevant documents, which, as he himself observes, are as yet unedited but are nevertheless extremely important for this type of study. Rubino then goes on to analyze the confraternities' common practices, such as the organising of ceremonies and the charitable activities that they promoted unceasingly. The third chapter is an attempt at establishing the common lines on which the confraternities operated and still operate today.

This volume is an extremely useful source of material for the historian of confraternities, as a result of the copious amount of information contained in chapter two. As a whole, it not only offers an accurate historical outline of the growth of the lay confraternities, but also creates a link with the present, since Rubino does not fail to mention their activities up to the present day.

Gabriella Corona
Centre for Medieval Studies
University of Toronto

La scena della gloria. Drammaturgia e spettacolo a Milano in età spagnola. Eds. Annamaria Cascetta, Roberta Carpani. Milano: Vita e Pensiero, 1995. x, 804 pp. 96 b/w plates.

This collection of essays on theatre in Milan during the Spanish domination (1535-1713) defines theatre not just as a professional activity in the modern sense, but as an attitude that infused many different ritual and ceremonial aspects of urban life. The book is divided into four sections, each dealing with a different side of this phenomenon.

The first section discusses how theatrical ideas underlay the architecture and urban planning of this period. Marco Rossi's essay discusses both how new architectural ensembles were integrated theatrically into their settings, and how they embodied the agendas of their sponsors. The Spanish used architecture as a means of transforming Milan into an imperial city while Carlo Borromeo and his successor as archbishop, Federico Borromeo, were intent on emphasizing the Christian aspect of

the city's image. Alessandro Rovetta's essay centres on the scenographic qualities of Milanese baroque architecture. The explicit focus of discussion is on church facades and palace courtyards, but there is also considerable discussion on the theatricality of church interiors. In both Rovetta's and Rossi's articles, however, the specifics of the connection between architecture and theatre are not spelled out; the authors are content merely to draw broadly evocative parallels.

The second part of the collection consists of essays on specific plays, and on the shifting boundaries of the dramatic genres. Given that non-ecclesiastical tragedies were rare in Milan, the text of a previously unpublished tragedy, edited and discussed by Nadia Peduzzi, is of some potential interest. Annamaria Cascetta discusses the emergence around 1600 of what she calls the "spiritual tragedia," a form based on normative classical tragedy, but substituting a happy ending; the despair surrounding the death of the hero is followed by the triumph of eternal life. Confraternities were often involved in the production of these theatre pieces. Other authors discuss the fate of comic and musical theatre.

The third section, entitled "Fra teatro e teatricalità" is a single essay by Gianfranco Damiano that discusses the theatrical activities of the Jesuit college at the Brera. Starting with a history of the establishment of the Jesuits in Milan, the author details both their involvement in theatre in the strict sense, and the theatrical qualities which subtend the rituals of civic and religious ceremony.

The last part of the book deals specifically with this last theme. Sonia Grandis, in her essay on the funeral rites of monarchs, argues that the rituals surrounding these should be considered as a form of civic and religious theatre aimed at confirming the monarch's ephemeral glory. Laura Bertolini and Roberta Gariboldi's essay treats the related celebrations surrounding each birth of the heir to the throne. The ways in which Carlo Borromeo, as archbishop of Milan, attempted to control when, where and what was represented in theatrical productions is the subject of Angelo Turchini's essay. He describes how this power was exerted and the part it played in Borromeo's larger programme of creating a disciplined and pious society. Based on a contemporary description, Cecilia Cavalca examines the ephemeral apparatus constructed to welcome the newly elected Cardinal Cesare Monti into the church of S. Alessandro in Milan in 1635. In addition to reconstructing this programme diagrammatically, she analyses the content and motivations underlying its creation. The section closes with two essays by Claudio Bernardi on the rituals associated with Carnival and Good Friday.

Scholars of Milanese culture will find this book useful because theatre in Milan during this period has not been the focus of a great deal of study. Milan has been considered of marginal importance next to the great centres of Italian theatre, primarily because Carlo Borromeo has been viewed as a stultifying influence. This collection of essays does not succeed completely in its goal of overthrowing these preconceptions, but does show that the cultural situation in Spanish dominated Milan was vital and interesting in spite of, if not because of, such limitations.