



**Bino, Carla and Roberto Tagliani. “Con le braccia in Croce.” La Regola e l’Offitio della Quaresima dei disciplini di Breno. Nuova edizione riveduta e ampliata. 2nd ed**

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refined historical-artistic analysis that allowed Alidori Battaglia to identify the creative, geographical, and chronological context of most codices under examination, almost all undated and out of context, as well as often mutilated and in a precarious state of conservation.

The third chapter (167–260) looks at the images that illustrate the various sections the *ufficioli*. It analyzes the most widespread iconographic cycles (the Virgin, the Passion, the Cross, and the Deceased ones) that were present in the Book of Hours: from the Stories of the ‘Virgin’ to the ‘Madonna with the Child’, from Giotto’s stories of the ‘Passion’ to the ‘Crucifixions’, from ‘Christ in *Pietà*’ to the encounter of the three living with the three dead, without neglecting the influence sacred iconology, private devotional artifacts, and sacred plays (*sacre rappresentazioni*). All three chapters are enriched with 222 black and white illustrations.

This splendid journey into late medieval art and devotion ends with a conclusion (261–266), a detailed catalogue of the seventeen Books of Hours under examination (267–325), an appendix with a list of Books of Hours mentioned in the documents (327–329), two distribution tables (331–335), fifty-eight colour illustrations from the codices (unnumb. pp.), a table of the calendars present in eight of the codices (337–361), an extensive bibliography of works cited (363–406), and an index of manuscripts (407–411).

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**Bino, Carla and Roberto Tagliani. “Con le braccia in Croce.” *La Regola e l’Offitio della Quaresima dei disciplini di Breno. Nuova edizione riveduta e ampliata*. 2nd ed. Milan: Ledizioni –LEDI publishing, 2012. Pp. 230. ISBN 978-88-6705-048-2 (paperback) €24.**

In this revised and expanded version of their earlier volume (2004), Carla Bino and Roberto Tagliani present the history of the flagellant confraternity of Breno, a small village in Val Camonica (an alpine valley in eastern Lombardy), between the fifteenth century and eighteenth centuries, and three important document from the confraternity.

The volume opens with a short preface by Daniele Montanari (7–9) and brief introduction by Claudio Bernardi (12–14). Two long chapters then follow: the first, by Carla Bino, presents a detailed history of the confraternity (21–89); the second, by Roberto Tagliani, carries out a linguistic and philological analysis of the confraternity’s statutes, an episcopal charter granted to the confraternity, and the confraternity’s Lenten office (93–147). A diplomatic-interpretative edition of the three texts follows

(155–199). The volume ends six illustrations (201–208) and an extensive bibliography (209–224).

In the first chapter, “La Confraternita dei Disciplini di Breno”, Carla Bino underlines the theoretical premise of the study: “to consider the confraternity as a ‘choir’, that is, as the union of single individuals who share common values, by reason of which they accept the responsibility of personal commitment and then communicate and act” (23, my translation here and henceforth). Bino then highlights the sources used for this work (27–31), before focusing on the chronology (31–33), dedication (33–37), location (38–44) and social composition (45–46) of the flagellants (*disciplini*) of Breno. She then analyses the confraternity’s program, with particular attention to the statutes (*regola*; 47–50). The confraternity’s set of values is spelled out in Chapter XIX and can be summarized in the belief that: “‘to do’ good in this world and during our earthly life is a guarantee of salvation” (48). Bino focuses on the various mechanisms that supported the functioning of the confraternity, such as the election of officers (50–51) and the entrance of new members (51–54), before underlining the importance of the ‘pact’ and ‘peace’ both within the community and in members’ relationship with God (54–57). She also dwells on the confraternity’s charitable works, such as feeding the hungry, visiting the sick, and burying the dead (57–65). The confraternity’s devotional practices are examined (66–74) and they reveal “how the entire program of the confraternal life of the flagellants can be understood as a ‘dramaturgy of piety’ or of mercy, intended to bear witness to the salvific passion of Christ through works and devotions” (67). Bino emphasises that flagellation does not mean only the mortification of the flesh, because with this practice (which could be both public and private) “one intended to ‘mark’ one’s own body with the seal of love, that is, with the signs of Christ’s sufferings, so as to be able to present oneself worthily before him” (69). This first chapter closes with an analysis of the Lenten office (74–89) that lets us understand how “the flagellants’ theatre of piety is structured as an articulated ‘theatre of mercy’, first requested, then done and finally obtained, thus becoming a ‘theatre of salvation’” (76–77).

In the second chapter, “Il codice e la lingua della Regola e dell’Officio della Quaresima dei Disciplini di Breno” (93–147) Roberto Tagliani carries out a philological and linguistic analysis of the confraternity’s statutes (*Regola*) and its Lenten office (*Officio della Quaresima*). These texts survive in a single manuscript at the Biblioteca Queriniana of Brescia (ms. L.II.17). Tagliani analyzes the manuscript in detail (95–102), then compares his edition with a previous edition by Paolo Guerrini (102–109). Tagliani’s analysis concludes with an extensive series of linguistic observations (119–147) that cover such topics as spelling (123–125), phonetics (125–132), morphology (132–139), syntax (139–143), and lexicon (143–149).

Taviani's edition of the three texts then follows: the *Regola dei Disciplini di Breno* (155–170), the *Privilegio del vescovo di Brescia* (171–176) and the *Ufficio della Quaresima* (177–199).

With its two chapters and the edition of these three texts, this volume provides scholars with an invaluable insight into the flagellant confraternity of Breno.

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**Sebregondi, Ludovica, ed. *La Congregazione dei Buonomini di San Martino*. Florence: Edizioni Polistampa, 2018. Pp. 157 + 193 ill. ISBN 978-88-596-1908-6 (paperback) €35.**

One of the most famous and important confraternities in Florence was, and continues to this day to be, the Congregazione dei Buonomini di San Martino, a select group of twelve men charged with assisting the so-called shame-faced poor (*poveri vergognosi*), that is those people who, “for some reason (disaster, illness, war, political events) find themselves suddenly in economic duress and, not being accustomed to needing help and asking for it, struggle to survive, ashamed to speak of their situation and ask for help” (p. 13, my translation here and following). The current volume, edited by Ludovica Sebregondi, brings together six articles by leading scholars of Florentine religious and artistic history to offer the most comprehensive and extensive modern analysis of this confraternity, its history, art, architecture, and archive.

After two brief prefaces (“Presentazioni”) by Umberto Tombari, president of the Fondazione CR Firenze, which has generously funded this beautifully produced and richly illustrated volume (11), and Giulio Caselli, one of Buonomini (13–14), the volume opens with an article by Timothy Verdon on charity in Florence (“Firenze e la carità. Identità cittadina e cura dei poveri”; 17–25). Starting with the claim by the goldsmith Marco di Bartolomeo Rustici (ca. 1392–1457) that “Florence is abundant in charity and infinite mercy” (17), Verdon points out that already in the fifteenth century Florentines drew a close correlation between Christian charity and civic identity thanks, in part, to the preaching campaigns of the Mendicant orders. In fact, it was Fra Antonino Pierozzi (as of 1523, St. Antoninus), the Dominican prior of the convent of San Marco and then archbishop of Florence, who, in 1442 invited twelve members of the flagellant confraternity known as the Buca di San Girolamo to establish a new confraternity to assist the city’s poor and find the means to do so. The new confraternity quickly became iconic of Florentine charitable endeavours,