

**Renaissance and Reformation**  
**Renaissance et Réforme**



**Terruggia, Angela Maria (†), Francesco Santucci, Gina Scentoni,  
and Daniele Sini. Il laudario “Illuminati” e la costellazione  
assisiata, con un saggio di Mara Nerbano**

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Volume 43, Number 1, Winter 2020

URI: <https://id.erudit.org/iderudit/1070219ar>

DOI: <https://doi.org/10.33137/rr.v43i1.34139>

[See table of contents](#)

Publisher(s)

Iter Press

ISSN

0034-429X (print)

2293-7374 (digital)

[Explore this journal](#)

Cite this review

Piana, M. (2020). Review of [Terruggia, Angela Maria (†), Francesco Santucci, Gina Scentoni, and Daniele Sini. Il laudario “Illuminati” e la costellazione assisiata, con un saggio di Mara Nerbano]. *Renaissance and Reformation / Renaissance et Réforme*, 43(1), 289–291. <https://doi.org/10.33137/rr.v43i1.34139>

uncertainties and ambiguities, and they produce some examples to give readers a sense of the challenges editors face: for instance, in the division of prose and verse, the cruxes, and multiple meanings in the play (76). For a fuller discussion of textual matters, the editors refer the reader to the identical text of the play in the third edition of *The Norton Shakespeare* (2016), to David Lindley's "Textual Analysis" in the New Cambridge *The Tempest*, and to John Jowett's notes on the play in *William Shakespeare: A Textual Companion*, published by Norton in 1997.

The other sections are also useful to students, scholars, teachers, actors, directors, and others. "Sources and Contexts" (81–120) includes the sub-sections "Magic and Witchcraft," "Politics and Religion," and "Geography and Travel," ranging from Ovid, Giovanni Pico della Mirandola, and Montaigne to Richard Eden and William Strachey. "Criticism" is one long section that includes Nicholas Rowe, Ludwig Tieck, Lytton Strachey, Octave Mannoni, George Lamming, and Hulme and Sherman themselves (121–303). The section "Rewritings and Appropriations" includes discussions of plays from John Fletcher and Philip Massinger to Aimé Césaire, and poets from Shelley, H. D., Kamau Brathwaite, and Lemuel Johnson to Robin Kirkpatrick (305–68). This is a rich and measured edition that will yield much for a wide variety of readers.

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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 / 978-88-88661-32-2 (paperback) n.p.

After Pope Alexander IV (r. 1254–61) banned any unregulated form of procession or spectacle performed by flagellant bands (1261), the tumultuous

Italian movements of *disciplinati* inspired by the practices of the Franciscan hermit Raniero Fasani (d. 1281) and the prophecies of Joachim of Fiore (ca. 1135–1202) quickly transformed into more controllable and appropriate forms of aggregation by integrating into old and new religious confraternities. The rituals and practices of such confraternities combined the act of public and private self-flagellation with other equally theatrical forms of devotion, such as religious processions and *lauda* singing. For this very reason, flagellant *laude* and *laudari* are a crucial element for our understanding of the ritual and devotional world of such confraternities.

The *laudario* “Illuminati” (Biblioteca Comunale di Assisi, ms. 705), the subject of this monumental edition published by the Accademia Properziana del Subasio, is the perfect example of the rich culture and religious practices of flagellant confraternities in central Italy. The “Illuminati” collection pertains to a group of four flagellant *laudari* that Franco Mancini called the “Costellazione assisiata” (Assisi constellation), a cluster of manuscripts that well represent the cultural and devotional links between flagellant confraternities in Umbria, with Assisi as its epicentre. Both the “Froncini” (Biblioteca Nazionale Centrale di Roma, ms. 478) and “Illuminati” *laudari* are fourteenth-century collections of flagellant songs belonging to the influential Fraternita dei disciplinati di Santo Stefano di Assisi, founded in 1324. The other two *laudari* of the “Costellazione assisiata”—“Eugubino” (Biblioteca Nazionale Centrale di Firenze, ms. Landau 39) and “Oliveriano” (Biblioteca e Musei Oliveriani di Pesaro, ms. 12)—allegedly belong to two confraternities of the neighbouring city of Gubbio. Such organizations took the Disciplinati di Santo Stefano as a model and borrowed many of their *laude* for their public and private celebrations. All four texts share many compositions, often borrowing from the most ancient text among them, the *laudario* “Illuminati.”

The *laudario* “Illuminati” contains fourteen *laude* on the passion of Christ, and a selection of *laude* for specific festive days dedicated to the life of Jesus (Resurrection, Corpus Domini), and the commemoration of saints (St. Francis, St. Stephen). The collection also includes a *lamentatio Mariae* (a staple genre of late medieval religious processions), and a composition for the burial of a deceased member of the confraternity. Just like the other texts of the “Costellazione” that derive from it, “Illuminati” was constructed around what can be considered to be the two most important public events in the calendar of flagellant confraternities: Maundy Thursday and Good Friday. Because of

this, the *laude* dedicated to the passion of Christ are the most numerous and relevant for their spectacularity.

The first part of this edition consists of a summary of the “Progetto S. Stefano” (7–8), a foreword by Francesco Santucci on the significant accomplishments of the late Angela Maria Terruggia and her work on the *laudario* “Illuminati” (11–17), a detailed description of the *laudario* by Daniele Sini (19–27), a high-quality-photographic reproduction of the entire manuscript, a careful transcription of the *laudario* by Angela Maria Terruggia, updated by the current editors (39–89), and a glossary of terms by Francesco Santucci (91–120).

The second section, by Gina Scentoni, is dedicated to the analysis of “Illuminati” in comparison with the other manuscripts of the already mentioned “Costellazione assisiata.” On this subject, Scentoni’s work on the manuscript is quite remarkable. Her analysis of metrical innovations in “Illuminati” (163–71) and of its unique graphic and linguistic features (173–200), as well as her synoptic transcription of the *laude* that “Illuminati” shares with the other manuscripts (201–34), adheres to rigorous philological criteria and represents a commendable dedication to providing useful and precise analytical tools to the academic community. The volume closes with a welcome re-publication of Mara Nerbano’s 2006 article on theatre in the flagellant confraternities of Assisi: “I disciplinati di Assisi e il teatro,” previously published in *Bollettino della Deputazione di storia patria per l’Umbria* 103 (2006): 313–404.

It is difficult to quantify how important this publication is for any academic research dealing with late medieval Italian literature. The *laudario* “Illuminati” is a pivotal text in the religious literature of the time, and its influence—albeit not direct at times—resonated in all Italian lands and beyond, carried by the diffusion of the flagellant tradition and its songs. The act of publishing in a collective effort a modern edition with such a generous and precise philological and analytical apparatus not only provides a welcome addition to the library of any researcher on the Italian Middle Ages, it is also a delightful gift.

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