

serve the needs of other scholars interested in the confraternal movement from the 16th to the 19th century.

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Crossing the Boundaries. Christian Piety and the Arts in Italian Medieval and Renaissance Confraternities. Ed. Konrad Eisenbichler. Early Drama, Art and Music, 15 (Kalamazoo, MI: Medieval Institute, Western Michigan University, 1991), 274 pp., 41 ill. [for a complete list of contents see *Confraternitas* 2:1 Spring 1991, pp. 21-22]

This collection is the second publication arising from a conference held in 1989 at the University of Toronto—the first collection was published as a special issue of *Renaissance and Reformation* 13:1 (Spring 1989). The title of that conference, "Ritual and Recreation in Renaissance Confraternities," was perhaps inadequate to describe the breadth of research presented, a diversity which is well represented in *Crossing the Boundaries*. As the subtitle indicates, the essays published here are confined to Italian topics, but in other respects they are admirably wide-ranging. Included are some very focused studies such as Ludovica Sebregondi's survey of objects and furnishings used in Florentine confraternities. The utility of this will be evident to anyone grappling with confraternal inventories and account books. At the other end of the spectrum Ron F.E. Weissman argues for an attempt to define new general theories about Renaissance confraternities. He proposes confraternities be viewed as one way among many to experience the process of "catharsis, festivity, and inversion" (p. 216) central to religion in Renaissance European culture.

Some of the most interesting work moves from evidence usually confined to one sub-discipline (a work of decorative art or a piece of music, for ex.) through strongly interdisciplinary

methods to a perspective that embraces social or cultural history. Among several outstanding papers of this type I would single out Jean Weisz's study of the Confraternity of San Giovanni Decollato in Rome. From a study of the decorative program of the group's oratory she moves to an analysis of the altered role of the *compagnie della giustizia* when the Counter-Reformation changed their clients from common criminals and political figures to heretics condemned by the Roman Inquisition. Another excellent study is Nicholas Terpstra's lucid overview of confraternal life in Bologna. And it is clear that comforting confraternities (*compagnie della giustizia*) will for some time be a fertile area of study for Kathleen Falvey and others. The essays also suggest movement towards a less linear, more nuanced model of the contribution of confraternal music to the development of drama, and of drama to themes in confraternal art.

To the specialist these papers suggest future directions in confraternal studies; for the non-specialists they provide an introduction to the breadth of the field.

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Un santo laico dell'età postgregoriana. Allucio da Pescia (1070 c.a-1134). Religione e società nei territori di Lucca e della Valdinievole. Ed. Cinzio Violante. Pubblicazioni del dipartimento di medievistica dell'Università di Pisa, 2 (Roma: Jouvence, 1991) 391 pp., illustrations, geneological charts [for a complete list of contents see below under Publications Received].

This volume contains most of the presentations given at a conference held in Pescia on 18-19 April 1985. Sant'Allucio da Pescia (c.1070-1134), a layman venerated locally as a saint, was active in the Valdinievole between 1085 and the year of his