

translated into the ritual of the *Adoratio* on Good Friday that placed the cross as relic and thus instrument of salvation at the centre of what became an extended ceremony focusing on the Passion, which was no longer celebrated together with Resurrection at the same Mass. Bino reveals how during this Carolingian period there co-existed two typologies of the crucified Christ: 1) Christ as a divine and victorious king (popular in courtly and intellectual contexts); and 2) Christ as martyr. Christ's wounded body became a point of meditational focus as the blood shed by Christ came to stand for the true meaning of the crucifixion.

In her third chapter, Bino explores the subject of meditative prayer and how it became important to "feel the presence" of the Passion by recreating the details of the past in the present through the use of mnemonic devices and of memory not simply as tools of recollection, but as a type of inventive cognition through which certain active images could lead to reflection on and sentimental engagement with the events of the crucifixion from a variety of spatial perspectives and interpretive prisms (such as visualizing the cross from below, from above as if through God's eyes, through the eyes of Maria). The author engages in a detailed analysis of the images used to visualize the Passion of Christ and how they were organized in writings of Peter Damiani, Giovanni da Fécamp, and Anselm of Canterbury.

As the year 1000 approached, the desire for penance and for rapid individual and collective reform grew pressingly acute, worship of the crucifixion assumed the mystical tones associated with the work of Bernard of Clairvaux. In chapters four and five, Bino continues her examination of meditative practices and rites of public worship. She shows how there was a shift in focus from Christ's misery to his mercy as the Passion experienced by Christ became a paradigm for how to love even one's enemies compassionately. In meditative prayer, mnemonic practices evolved into the construction of true inner dramas where contemplatives were encouraged first to insert themselves as protagonists into Passion history, and then to imagine themselves suffering like Christ on the cross. Ultimately there was a shift in focus to Mary's role as an empathic sufferer with Christ. Bino examines various laments and four Passion plays (among other literary works) for their content and dramaturgical particularities. The study concludes with a discussion of the individual, collective and public ways of remembering the Passion.

Sarah Melanie Rolfe, *University of Toronto*

*Nel nome di Bologna. Consulta tra antiche istituzioni bolognesi.* Ed. Guglielmo Franchi Scarselli. Introduction by Mario Fanti. Bologna: Edizioni L'inchiestroblu, 2007. Pp. 128; 186 colour illustrations. ISBN 978-88-88260-15-0. Euros 27.

This volume arose out of a collaboration begun in 2002 by twenty-six Bolognese charitable and philanthropic organizations that could trace their origins to confraternal or clerical groups dating from the thirteenth to the twentieth centuries. Each chapter provides a brief illustrated guide to a particular group's activity, together with a

bibliography of scholarship on that work. Many chapters also include an overview of the institution's historical and artistic patrimony. In this way, the volume is not unlike a modern version of the catalogues of charitable and religious institutions that began proliferating in the seventeenth century as Italian cities aimed to laud their many historic sites of pious activity. The volume opens with an introductory survey of six centuries of Bolognese charitable activity written by Mario Fanti, the local scholar who has been responsible for many of the fundamental monographs and articles on the subject. *Nel nome di Bologna* is more celebrative than scholarly, but it demonstrates the remarkable fact that the charitable work of many medieval, Renaissance and early modern confraternities has survived through a series of institutional transformations into the present day.

Nicholas Terpstra, *University of Toronto*

Østrem, Eyolf and Nils Holger Petersen. *Medieval Ritual and Early Modern Music: The Devotional Practice of Lauda Singing in Late-Renaissance Italy*. Turnhout: Brepols, 2008. Pp. 348, ill. 27. ISBN 978-2-5035-2066-7. FB 60.

Østrem's and Petersen's book deals mainly with *lauda* singing, its practices in the sixteenth and seventeenth centuries, as well as the way such practices were understood at that time. This book is not, however, merely a study of the devotional practice of *lauda* singing in late-Renaissance Italy, as the title indicates; it is, also, a rather brilliant historical account of the *lauda* from the earliest Medieval penitential devotional ceremonies to the seventeenth century's polyphonic *laude*.

The book is divided into six chapters. In the first chapter, "The Religious and Ritual Context of the Earlier Italian Lauda," as a starting point in a timeline, the authors provide a thorough examination of the development and historical forms of the *lauda* from the thirteenth to the fifteenth century. They start with the earliest songs of praise and penitence, which were found in books used by the Umbrian and Tuscan confraternities of *laudesi* and *disciplinati*. Referring to the origin of the *lauda*, the authors quote from *Cronica* by Salimbene de Adam (1221–1288/89), a Franciscan friar: "flagellants came through the whole world, and all people, poor as well as mighty, knights as well as ordinary people, went nude in procession through the cities flogging themselves, bishops and monks in the front... And they put together divine praises in honour of God and the blessed Virgin, which they sang while walking flogging themselves" (24). With this they confirm that what these early flagellants actually sang were *laude*, and that the Latin *laude divinae*, "qualifies more as a descriptive term concerning the contents and intention of the singing than as a generic term for a particular song style" (25). Reflecting on the fourteenth century's *lauda*, Østrem and Petersen focus on the different social and ritual contexts of Lorenzo de' Medici's and Girolamo Savonarola's *laude*. While Lorenzo's focus on performative spiritual entertainment was evident in the performance of his *Sacra rappresentazione di San Giovanni e Paolo*, the