

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

penitential devotional context of Savonarola's *piagnoni* and *fanciulli* was much like public religious-political ceremonies. This chapter closes with the conclusion that "all these contexts belonged to a Christian tradition which favored active religious participation and responsibility on the part of the lay members of the movements" (42).

The second chapter, "The Conceptual Universe of *Lauda* Practice" and the third, "Musical Style and Background of the Polyphonic Practice" constitute the main part of the book. Chapter two focuses on the descriptions of how the *lauda* and its singing practices were viewed in the various editions of *Lodi e canzoni spirituali per cantar insieme con la Dottrina Christiana* during the sixteenth and the first half of the seventeenth centuries. Among the most characteristic traits of the *lauda* genre is simplicity. The *topos* of simplicity, they explain, is most immediately related to the main contexts for uses of the *lauda*. In an extensive analysis, they demonstrate its various uses, such as: didactic purposes, lay devotional ceremonies, the strengthening of morals, harmony of the spheres, and eternal heavenly praise. One of the most important messages of this chapter is that the simplicity of the *lauda's* music was a merit in its own right, with the function of arousing religious sentiments. Over time, the *lauda* acquired an additional function "as a dramatic or 'aesthetic' effect within the much larger system of meaning constituted by the opera" (84). Chapter three, on the other hand, focuses on the musical side, "the various stylistic layers and developments as well as strategies and trends that are observable in the repertory of the post-Tridentine, polyphonic *lauda* ... from its peak in the second half of the sixteenth century to ... the *Opera di Santa Maria del Fiore* in Florence from the end of the seventeenth" (87).

Chapter Four, "'Medieval' Devotion and Musical 'Avant Garde,'" is concerned with the religious and aesthetic role of the singing of *lauda* in a post-Tridentine confraternal context: youth confraternities in late Renaissance Florence. It argues that the religious role that music fulfilled in a number of devotional, confraternal contexts was sacramental in the sense that the sensuousness of the music was seen to facilitate the spiritual function; the sensuous and the spiritual could not meaningfully be separated in this context.

In Chapter Five, "The Polyphonic *Lauda* in the Seventeenth Century," a particular manuscript of nineteen polyphonic *laude*, now dated to the seventeenth century, found in the archives of the cathedral of Florence, is discussed and contextualized within the narrative context of the book, in particular in relation to Tarquino Longo's early seventeenth-century collection of *laude* from Napoli, "providing a perspective on the historiography and on the genre of the *laude* altogether and emphasizing also, at this late time, a lack of separation between the secular and the spiritual" (10).

Chapter Six, "The Historiography of Opera Reconsidered," discusses the construction of the birth of opera as a genre. Østrem and Petersen question the division between the secular and religious traditions, and reject the idea that opera belongs to the secular courtly sphere.

The book closes with what the authors titled as an “Outlook: Medieval Ritual Reception and Musical Novelty,” followed by a substantial appendix of almost eighty pages of musical scores of Tarquinino Longo’s *Lodi e canzonnette spirituali*, and of *laude* from the Archivio dell’Opera di S. Maria del Fiore.

The product of exhaustive research by a musicologist and a church historian, this book offers an extensive and fascinating study of the use of music in the devotional practice of *lauda* singing and its development from the lay devotional medieval confraternities to late Renaissance Italy. Østrem’s and Petersen’s different approaches result in a complete, detailed and in-depth reference that can undoubtedly be beneficial to scholars both of lay religious movements between the XII and the XVII centuries and of the role of music in religious practice.

Samia Tawwab, *University of Toronto*