

intriguing and thought-provoking study of fundamentally important rituals in western society and their various manifestations throughout the ages. While at times it does seem slanted toward the Catholic camp as the champion of true collective values, the author never retreats from criticism of Rome or of certain practices and/or corruptions. By means of an analysis that encompasses historical, anthropological, philosophical, and literary criticism (conscientiously documented in the notes) while also addressing contemporary issues, Bernardi has put together an engaging study that enriches confraternity studies, and indeed goes well beyond.

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Il Complesso del Baraccano. Il restauro per il recupero a sede del Centro Civico e del futuro Museo. La storia da santuario dei Bentivoglio a 'conservatorio femminile'. Bologna: Edizioni Bologna, 1995. 93 pp.

In this volume, only one article is of significant interest to the study of confraternities: Mario Fanti's "La Madonna del Baraccano: il santuario dei Bentivoglio nella Bologna del Quattrocento e del primo Cinquecento". This article details the development of the church and confraternity of Madonna del Baraccano over the course of the fifteenth century. Fanti demonstrates that the church and later the confraternity attached to it depended on the patronage of the Bentivoglio family, a relationship which began with the rise of Giovanni I Bentivoglio, the first true signore of Bologna, in the early fifteenth century. (36) Fanti traces the support of the Bentivoglio for the church by examining records of ex votos offered to the Madonna by the Bentivoglio throughout the century. The significance of the support of the Bentivoglio to the church is proved conclusively by the fact that the fall of the family in 1512 was accompanied by the end of all devotional activity at the church for three years.

More interesting for our purposes is the information Fanti provides about the confraternity linked to the church, which appeared in the first years of the fifteenth century. The members of the confraternity participated in traditional devotional activities, including administering a hospital for pilgrims, which seems to have opened in the decade after the foundation of the confraternity. (46) The membership of the confraternity was divided into two groups, the "larga" and the "stretta", or wide and narrow. Such a division, which reflected the popularity of the *devotio moderna* and its emphasis on the possibility of more than one way to live a Christian life, had not been seen in Bologna before this period. Members of the smaller "stretta" group were ruled by their own statutes, whose rigid devotional guidelines emphasized "spirituality and asceticism". (47/48) The statutes which governed their "larga" counterparts, on the other hand, concentrated on daily tasks and collective activities which members could engage in. Another difference between the two groups was that while the membership of the "stretta" was limited to men, the "larga" group was open to both men and women. (51)

Fanti notes that a change in the spiritual outlook of the confraternity towards more active charitable activities in the early sixteenth century was probably responsible for the development of the pilgrims' hospital as a boarding-school for poor girls

in 1528. (65) This change was successful, as Fanti notes that the church and confraternity were visited by Pope Clement VII in 1530. (66)

Fanti's article raises some useful questions for historians who are interested in locating confraternities within larger civic and spiritual contexts.

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O'Regan, Noel. *Institutional Patronage in Post-Tridentine Rome. Music at the Santissima Trinità dei Pellegrini 1550–1650*. London: Royal Musical Association, 1995. ix, 117 pp. 4 ill.

Noel O'Regan's latest book, the seventh in the Royal Musical Association's Monographs series, describes musical activities during the first hundred years of the existence of the Arciconfraternita della Santissima Trinità dei Pellegrini e Convalescenti (Archconfraternity of the Most Holy Trinity of the Pilgrims and Convalescents) in Rome. Material for the book is gathered from the institution's "remarkably complete" archive which has heretofore "remained virtually unknown to music historians". Using archival records as a basis for the book, O'Regan traces the organization, financing and use of music in both the confraternity's church and oratory as well as in its festal and processional functions.

The book opens with a brief chapter defining the purpose and role of confraternities as charitable institutions in general and introducing the structure and vocation of Santissima Trinità in particular. The following four chapters, which constitute the main part of the work, logically divide the time frame of the study into four periods: the building up of the confraternity to 1575, the years of expansion from 1575 to 1587, the confraternity at its peak (1588–1623), and its years of stability and realism (1623–1650). These chapters reconstruct through archival documents the musical activities which took place in the confraternity, bringing to life in the course of the discussion the atmosphere of the institution and its position in the community. In particular, the role occupied by music within the confraternity is established through regular discussion of the institution's varying financial conditions. O'Regan's organization of his archival findings reveals the role of music in the confraternity to be an "aid to devotion, part of the splendid show at processions, [and] a means of attracting people to church services". At the same time, he paints a picture of the social strata of the members and their importance in the Roman political arena.

The final chapter in the book reviews the musical repertory of both the church and oratory of Santissima Trinità. Though reconstruction of the repertory is difficult due to lack of extant musical sources from the archive itself, O'Regan does offer an expansion of known music used at Santissima Trinità through the examination of part-books whose contents reflect the liturgical needs of the confraternity and the composers associated with it. Musical analysis is not included since technical discussion is not the purpose of this study; rather, the reader is introduced to the broad spectrum of musical personages and styles that are associated with the institution.

O'Regan also includes useful and extensive appendices describing the confraternity's archival setup and listing documents concerning descriptions of music,