



**Murovec, Barbara, Mija Oter Gorenčič, and Barbara Wisch, eds.
Illuminating the Soul, Glorifying the Sacred. Religious
Confraternities and the Visual Arts in Early Modern Europe.
Special issue of Acta historiae artis slovenica, 23.2 (2018)**

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The last section of the volume consists of five articles on the role of confraternities as patrons of the arts. Through music, theatre, literature, and art, confraternities showcased particular characteristics of the organization to its members and to the public. Both William R. Levin and Alyssa Abraham discuss how confraternities used various media to express their corporate identity and values. Both authors emphasize the lack of scholarship on this subject and suggest that the role of confraternities as patrons of arts requires a more thorough and exclusive examination.

In this volume Eisenbichler has brought together a team of scholars that details the development and strength of confraternity studies as well as showcases the lacunae in scholarship in certain aspects of confraternity studies. *A Companion to Medieval and Early Modern Confraternities* provides a guide to scholars interested in the study of the religious practices of the laity, the social assistance provided by confraternities, and the arts they sponsored. As a whole, it illustrates the richness and complexity of premodern confraternities and the many opportunities still open for further research. Scholars of medieval and early modern European culture will find this volume particularly useful for its detailed introduction to confraternity studies and its array of articles on various aspects of premodern lay religious associations.

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Murovec, Barbara, Mija Oter Gorenčič, and Barbara Wisch, eds. *Illuminating the Soul, Glorifying the Sacred. Religious Confraternities and the Visual Arts in Early Modern Europe*. Special issue of *Acta historiae artis slovenica*, 23.2 (2018), 297 pp. + 161 b/w ill.

This special issue of *Acta historiae artis slovenica* (AHAS) emerges from the May 2017 conference “The Role of Religious Confraternities in Medieval and Early Modern Art” held at the Research Centre for the Slovenian Academy of Arts and Science in Ljubljana.

The opening article by Barbara Wisch, “Archconfraternities and the Arts. Overarching New Themes” (15–21) looks at how Roman archconfraternities prioritized art and architecture as part of their devotional practices while reinforcing their special rank within the confraternal network, thereby strengthening Rome as the focal point of global Catholicism. Wisch points out that while their privileged position as archconfraternities is known, they as a group are yet to be the subject of monographic study. Wisch then provides a chronology of early archconfraternities in Rome and the crucial role of their cardinal protectors. She further suggests that

the study of geopolitical diplomacy may serve as a possible means for understanding global confraternal reach and reception.

Mija Oter Gorenčič's "Auf den Spuren der Rosenkranzbruderschaft, Albrecht Dürers und zweier Kaiser in den Fresken von St. Primus oberhalb Kamnik" (51–73) examines the frescoes in the church of Saints Primus and Felician near Kamnik (Slovenia). She establishes that they were commissioned by the Marian Confraternity at Kamnik, but posits that their iconographic details and schematic modeling are closer to other works commissioned by (or within the circle of) the Rosary confraternity of Cologne. She supports her argument by citing the centuries-long tradition of Slovenian pilgrimages to Cologne via Nuremberg, Albrecht Dürer's hometown. This allows Gorenčič to argue for stylistic consistencies between the frescoes and Dürer's own work. Dürer's own association with Rosary confraternities points to the close relationships of these sodalities in central Europe.

Joana Balsa de Pinho's article "The Portuguese Confraternities of Mercy and Material Culture. Commissioning Art and Architecture to Promote Institutional Identity" (75–86) makes the case for thematicization as part of the relational arrangement between art (object) and architecture, arguing that confraternal material culture was by necessity a reflection of the sodality's vocation. This allowed for the construction of institutional identity and individualization, one that was distinct from other religious and secular institutions. She also argues that visual programmes are part of this relational arrangement and that they functioned to allow access to fundamental tenets and ideologies. De Pinho suggests that it is helpful to understand Houses of Mercy as urban phenomena as well as contextual spaces that housed programmatic art (objects). Thus, Houses of Mercy were a distinct form of institutional identity underscored by functional art and strategically selected urban spaces.

Giuseppe Capriotti looks at "The Artistic Patronage of the Confraternities of Schiavoni and Albanians in the Marche Region. The Promotion of the 'National' Saints in Pesaro" (87–101). Beginning in the fifteenth century, groups of Schiavoni and Albanians headed to the western Adriatic coast (especially to the Marche region) for a number of reasons including escape from poverty, plague, or Ottoman invasion. These new immigrants were deemed to be an unwanted minority and enjoyed little social mobility. In an effort to counter suspicion and prejudice they often gathered into confraternities that helped them to integrate into local civic and religious life. Albanian confraternities in Italy were overwhelmingly dedicated to St Venera/Veneranda while Schiavoni sodalities were often dedicated to St Blaise or St Jerome.

Jasenska Gudelj and Tanja Trška's joint article on "The Artistic Patronage of the Confraternities of Schiavoni/Illyrians in Venice and Rome. Proto-National Identity and the Visual Arts" (103–121) looks at

two sixteenth-century works by Vittore Carpaccio in Venice and Giovanni Guerra in Rome to argue that the visual culture of early modern immigrant communities could serve as a strategy for communicating with their host society. It identifies visual art as both a settlement and assimilatory device in relation to the wider society. It also argues that within the Schiavoni/Illyrian community art was a means by which confraternities of similar ethnic origin could differentiate themselves in a competitive space. It was thus the simultaneity of “sameness” and “otherness” that often marked such works as particular.

Valentina Fiore’s “The *casse processionali* of Genoese and Ligurian Brotherhoods. Patronage, Preeminence, and Preservation of Anton Maria Maragliano’s Multi-Figured Processional Sculptures” (123–138) looks at the processional sculptural groups in polychrome wood found throughout the Genoese Republic in the Early Modern era. Ligurian confraternities (*casacce*) in particular played an important role in their conservation. Fiore looks at both the artistic and anthropological role of confraternities that preserved the processional tradition. She also highlights changes in the Genoese politico-religious atmosphere that over time worked against the conservation and transmission of such objects. She calls attention to the importance of peripheral spaces along the processional route and highlights the value of outlying areas as sites of human memory that have proven invaluable for the preservation of the *casse processionali*. She points to the high reputation of the artists involved, in particular Anton Maria Maragliano and the Maraglianeschi (his followers), the most notable of whom was his pupil Pietro Galleano.

The joint article by Krzysztof J. Czyżewski and Marek Walczak “The Archconfraternity of the Rosary in the Dominican Churches of Kraków. Piety and Patronage of the Arts” (139–162) points out that as early as the fifteenth century the Order of Preachers promoted the establishment of Rosary confraternities in the city and the area around it. By 1600 the Archconfraternity of the Rosary in Krakow had been given one of the earliest copies of the miracle-working image of Our Lady of the Snows from the Basilica of Santa Maria Maggiore in Rome. The article discusses the veneration and decoration of the Polish copy as well as its new architectural setting in 1688, as well as the archconfraternity’s rich institutional history and artistic patronage.

Wojciech Sowała’s “Art in the Service of Post-Tridentine Religious Confraternities in the Collegiate Church of St. John the Baptist in Skalmierz in the Diocese of Kraków” (163–177) discusses the form, function, and iconography of liturgical paraments and furnishings commissioned by confraternities at that church. These objects are discussed within the context of similar commissions by other confraternities elsewhere in the diocese of Krakow.

The renewed interest in the *ars moriendi* during the early seventeenth century was intended to promote a Tridentine *bona vita* or sacramental “good life.” Sanja Cvetnić’s “The Jesuit Bona Mors Confraternities in Croatia” (179–193) connects the piety promoted by the Bona Mors confraternities in Croatia with their artistic heritage. Bona Mors spirituality, as advanced by Jesuit pastoral endeavours, had a marked impact on the spiritual and artistic heritage of local communities. Although the artistic heritage is rich, the actual legacy is undermined by the fragmented form in which it has come down to us, largely due to religious suppressions, Napoleonic reforms, and the eventually transfer of Bona Mors material legacy to local dioceses, which further blurred its origin and identity.

A small collection of certificates associated with Marian sodalities from Southern Germany and Austria is to be found in the Archives of the Austrian Jesuit Province. The certificates are engraved documents that functioned as a type of passport for travelling guild members. They were presented alongside customary guild documents and confirmed the holder’s confessional character. Sibylle Appuhn-Radtke’s “Bruderschaftsbriefe Marianischer Kongregationen im 18. Jahrhundert. Zeugnis und korporative Repräsentation” (195–215) points out that although the certificates preserved in Vienna were mostly issued and sealed in the second half of the eighteenth century, the copper plate matrices used to print them dated from the third quarter of the seventeenth century and constitute a rich iconographic source showing, as they do, altars, interiors, liturgical decoration, and even city views that are no longer extant.

Marjana Repačić-Braun’s “The Baroque Artistic Legacy of Confraternities” (217–232) examines the art patronage of confraternities in continental Croatia, pointing out in particular the rich confraternal heritage in the Franciscan Province of Saints Cyril and Methodius. Primarily a topographical overview, the article identifies the patrons, artists, workshops, iconography, and style of different works and showcases new aspects of artistic heritage from northwestern Croatia.

Matija Ogrin’s “Confraternities in the Slovenian Lands and their Significance for Baroque Slovenian Literature” (233–243) presents a number of Slovenian literary texts, both manuscript and printed, both poetry and prose, and even dramatic works, that emerged from confraternal devotional practices. Ogrin argues that in the seventeenth and eighteenth centuries Slovenian confraternities fostered a rich cultural environment that brought together art, devotion, and literature.

In his “Bruderschaften in Visitationsprotokollen und im *Wiener Diarium*. Quellen zu einer Geschichte der frühneuzeitlichen Bruderschaften in Österreich” (245–261) Martin Scheutz directs our attention to sixteenth and seventeenth-century visitation protocols that show that confraternities emerged from the Reformation with both losses

and continuities from their earlier period. He indicates that documentary sources in Austria are yet to be fully examined, especially from economic or historical perspectives, and identifies the potential areas of research that emerge from the digitization of early modern media.

The volume's last article, Angelika Dreyer's "From Care for the Hereafter to Care in the Here and Now. Ceiling Painting for South German Confraternities in the Age of Catholic Enlightenment" (263–279) argues that the representatives of the Catholic Enlightenment were astutely aware of the existing confraternal social structures and how best to use them for reformative ends. It directs our attention to the role played by the diocese of Augsburg and theologians such as Landgrave Joseph of Hesse in Darmstadt, elected Prince-Bishop of Augsburg in 1740, his private secretary Giovanni Battista de Bassi, and the Canon Regular Eusebius Amort from Polling. Their aims were consistent with new ceiling decorations found in confraternity churches in the mid-eighteenth century. Frescoes by Johann Baptist Zimmermann and Johann Joseph Anton Huber serve as testament to this fact. Another goal of the reformers – helping the needy – is depicted in the frescoes (1764 and 1783) by Christian Thomas Wink in the Church of Haag on the Amper.

The articles in this special issue highlight not only the artistic heritage of early modern confraternities, but also the pivotal role played by the Mendicant and Jesuit orders in establishing sodalities. They point out, among other things, how Eastern European confraternities, unlike their Western European counterparts, played an important role in fostering national or ethnic identity, especially within emigrant communities. They also show that the study of art and architecture need not be confined to the traditional discipline of art history. Finally, they reveal that there is a plenty of interesting underway and still to be done.

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Rihouet, Pascale. *Art Moves. The Material Culture of Procession in Renaissance Perugia.* London: Harvey Miller Publishers / Turnout: Brepols, 2017. Pp. 321 + 93 colour ill. ISBN 978-1-909400-83-2 (hard-cover) €110.

Pascale Rihouet's *Art Moves, The Material Culture of Procession in Renaissance Perugia* is a beautifully illustrated work with a thorough analysis of material culture during some famous processions of Renaissance Italy. Rihouet places material objects at the centre of her examination of processions, as a "hybrid genre" belonging to both the secular and sacred