

Luigi Moranti, *La Confraternita del Corpus Domini di Urbino* (Ancona: Il Lavoro Editoriale, 1990), 284 pp., 228 illustrations.

The volume is divided into five sections. The first (pp. 9-67) gives a history of the confraternity of the Corpus Domini in Urbino, founded sometime in the first half of the 14th century. It then devotes a few pages each to the three churches belonging to the confraternity—those of Santa Margherita, the Corpus Domini, and San Francesco di Paola—mentioning some of the artwork commissioned for these churches by the confraternity. The section then examines briefly the confraternity's statutes, archive, membership, processions and feastdays, administration and resources, bequests, dowries, charities, and its participation in the life of the city.

The second section (69-114) contains a trascription of 39 selections in Italian or Latin of confraternity documents dating from 1547 to 1896. The third (115-189) is a detailed inventory of documents in the confraternity archive. The fourth (191-241) transcribes 33 documents drawn from the confraternity's books that touch on a variety of artists, as well as other important elements of the confraternity's history. The fifth section (243-284) contains two appendices: one is an inventory by Anna Fucili of 228 pieces of artwork, precious objects and books belonging to the confraternity in the church of San Francesco di Paola in Urbino (245-266); the other is a names and subjects index by Maria Moranti covering the entire period from the 13th to the 19th century (267-284). The 228 black/white photographs included at the end of the volume, though miniscule in size (there are up to 9 illustrations per page), are, nonetheless, clear, informative, and indicative of the enormous variety of constructions, artworks, and objects commissioned or belonging to this confraternity.

The confraternity's contacts with and commissions to artists such as Paolo Uccello, Justus of Ghent, Titian, Barrocci and others will be of interest to historians of art, while the extensive transcriptions of documents and their locations will

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

Konrad Eisenbichler
University of Toronto

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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