

to inquire about the involvement that a particular artist, sculptor, architect, or musician might have had with a school. The volume is further enriched by thirty-three coloured illustrations rendering the incipit and miniatures of statutes, bound volumes and/or cases containing them, processional signs used by various schools, and the customary capes (*cappe*) worn by members of the schools.

Vio's hefty volume is thus a rich source of information touching on the key events characterizing the life, activity, and institutional role of Venetian confraternities from the thirteenth to the eighteenth centuries. It also provides invaluable insight into the religious life of the Venetian laity over nearly five centuries of history.

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*Zbožných duší úl. Náboženská bratrstva v kultuře raněnovověké Moravy [A Hive of Devout Souls. Religious Fraternities in the Culture of Early Modern Moravia]*, eds. Vladimír Maňas, Zdeněk Orlita, Martina Potůčková. [Catalogue for the exhibition of paintings, documents, and artifacts from the Archdiocesan Museum in Olomouc, Moravia, 28 January — 25 April 2010] Olomouc: Muzeum umění Olomouc and Arcidiecézní muzeum Olomouc, 2010. Pp. 167, colour illustrations, CD with songs. ISBN 978-80-87149-36-2.

This richly presented exhibition catalogue offers various studies dedicated to the religious confraternities in Moravia in the seventeenth and eighteenth centuries. The catalogue is published in conjunction with an exhibition on Baroque art and Baroque religious confraternities in Moravia mounted at the Olomouc Museum of Art in 2010. The aim of both the exhibition and the catalogue was to highlight the presence and work of religious confraternities in Moravia. Although religious confraternities formed a vital part of Christian culture from the Middle Ages up to the Enlightenment, they are not a well known phenomenon because of their dissolution and confiscation of their possessions in the wake of the Josephine reforms (1783). During the Baroque period, confraternities existed as voluntary communities of lay persons who met to worship certain saints and thus re-enforce their religious belief. Such confraternities were perfectly organized communities which offered a locus for engagement in the social, liturgical or personal life of an individual. The exhibition catalogue draws upon the recently initiated research into the phenomenon of religious confraternities in Moravia and its influential role in the development of Moravian culture. The catalogue contains eight articles on these confraternities and is enriched by excellent colour illustrations and a detailed catalogue of eighty pieces of art from the exhibition (processional

statues, sculptures, portraits of benefactors of confraternities, lamps, rosaries, membership registers and cards, maps, devotional books, medallions, monstres, and seals).

The editors conceived the project as an interdisciplinary meeting of researchers from history, museology, art history and musicology. In the first article in the collection, Vladimír Mañas examines the multivalent meaning of the term *confraternitas* (die Bruderschaft, confraternitas, fraternitas, congregatio) and summarises the historical development of religious confraternities in the Diocese of Olomouc from the Middle Ages to the dissolution of these communities. In the second article, Zdeněk Orlita examines confraternities in the second half of the nineteenth century when religious institutions were attracted to the perfectly organized structure of the confraternities. The dissolution of the institutional form of the confraternities did not mean “emptiness” of the ideals of brotherhood, spirituality, devotion to saints or liturgy. The article by Tomáš Malý deals instead with the role of funeral and memorial services in the life of the confraternities. During the sixteenth and seventeenth centuries these confraternities played an important role in funeral services and so the author presents them as participants in the post-Tridentine concept of salvation. The next article describes the relationship between confraternities and the pilgrim movement in Moravia in the Early Modern Age. Its author, Vladimír Mañas, analyses the close connection between confraternities and the phenomenon of pilgrimages, showing the importance of the place of pilgrimages and holy shrines for lay spirituality. In the next article, Zdeněk Orlita turns her attention to liturgical objects in confraternities (vessels, vestments, paraments, candles, torches, small sculptures of patrons) and their fate in the wake of dissolution. Orlita examines the decoration of membership registers as evidence of the confraternities’ rich heritage. In the next article Karel Müller looks at membership registers as sources for heraldic studies, a topic that is still not well represented in scholarly research. Vladimír Mañas’ article follows. It analyses the role of religious confraternities as the most significant clients of printing services (strena, xenia, threnae, schedae menstruae sanctorum, zetteln, etc.). The printed works commissioned by confraternities are not only an important source for understanding individual communities, but also reflect the diversity of religious or educational literature available at the time. In the next article David Pindur describes the position of Baroque religious confraternities in the Austrian part of the diocese in Breslau and provides a detailed historical insight into the unknown activities of these communities. In the last article in the volume Tomáš Valeš focuses on the role of Moravian confraternities in commissioning art (books, sculptures, chapels, churches, etc). The author pays attention not only to the financial resources of confraternities, but also to the typology of sacred spaces such as chapels and churches in the context of Baroque art.

The exhibition catalogue also contains a very detailed description of eighty objects from the exhibition with colour illustrations that allow the reader to appreciate some of the many objects that were on display. A pleas-

ant surprise is the CD that accompanies the catalogue. It contains the songs of Baroque confraternities recorded by the Ritornello Ensemble under the direction of Michael Pospíšil.

Further information on Moravian confraternities emanating from this exhibition is available at <http://www.musicologica.cz/bratrstva> where the catalogue editors (Vladimír Mañas, Zdeněk Orlita, Martina Potůčková) have uploaded a catalogue, data regarding individual locations, printed materials, artefacts and other resources for the study of Moravian confraternities. The site is, unfortunately, available only in Czech for the moment.

The exhibition catalogue, with its various articles, catalogue, and music CD is thus a fine example of excellent original research that will serve as a stepping-stone and incentive for further work on the little-known history of religious movements in Central Europe.

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OLOMOUČ, CZECH REPUBLIC