

publications were dedicated to influential prelates, even though their contents were secular.

This otherwise fine study is marred slightly by careless editing. This aside, Bizzarini's book is valuable not only to historians of sixteenth-century music, but also to any scholar seeking a deeper understanding of the political dynamics of arts patronage during the Renaissance and Counter Reformation.

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*The Cambridge Companion to Giovanni Bellini*, ed. Peter Humfrey. Cambridge, UK: Cambridge University Press, 2003. xii, 355 pp., plates, figures, ISBN 0-5216-6296-6 US.\$ 95.

The extension of the excellent Cambridge Companion series to include volumes devoted to particular visual artists, alongside philosophers and writers, is most welcome. As academic literature becomes increasingly specialized and voluminous, it is becoming correspondingly difficult for scholars to cover all aspects of a major figure like Giovanni Bellini with the same confidence they once might have – thus, a team approach to the current state of the question in Bellini studies is a useful idea. The artist is already well-served by a few major monographs, including by Giles Robertson, Anchise Tempestini, and the late Rona Goffen, so one of this collection's stated aims (p. 8) is to complement and update these earlier efforts.

The discipline of the history of art has also traditionally had at its disposal the exhibition catalogue, a vehicle now very likely to contain specially commissioned essays on particular aspects of the artist in question, but while such catalogues can be effective in bringing together articles in one place, they can be hampered by other considerations, such as a natural inclination to concentrate on those works of the artist which were available for the associated show – consider the challenges of mounting a Bellini exhibit when many of his paintings, including major ones, still hang *in situ* in Venetian churches, with little chance of being gathered together in one space. The collection of essays under review here also has the potential advantage over an exhibition catalogue of becoming accessible in price if, as many previous volumes in the Cambridge Companion series, it eventually appears in paperback. Where this handbook cannot compete with a glossy catalogue or deluxe monograph such as Goffen's is in the reproductions. Anyone who has stood transfixed in front of one of the Bellini's crisp and almost supernaturally colour-infused canvasses (how many have had this experience before the Frick *St. Francis* or the London *Doge Loredan*?) will understand the need for large, colour plates to do the painter justice. Which is not to say that the producers of this book have not made some effort under the constraints of the

format, having included 98 figures in the text and an additional XVI plates; all, however, are small and in black and white.

This volume arose out of a conference held in 2000 at the University of St Andrews and is ably introduced in a thoughtful essay by the editor, Peter Humfrey, who in addition to briefly summarizing the other pieces provides some background on the historical reception and fortunes of Bellini. While the book does provide a good introduction to, and state of the question in, a number of subjects, the Cambridge Companion cannot claim to be the ‘Complete Bellini’. Obvious aspects of the study of the artist are not represented; for example, there is no essay devoted to Bellini’s iconography, so intriguing in works such as his *Washington Feast of the Gods*, *Uffizi Sacred Allegory*, or even his many Madonnas. The exception to consider subject matter (if it can indeed be called that rather than a question of style) is Augusto Gentili’s contribution “Bellini and Landscape.” Rather, the volume’s emphasis is on stylistic and technical matters in the artists’ *oeuvre* as well as his relationship to other artists and media. Thus Keith Christiansen considers Bellini’s connection to the work of his brother-in-law, Andrea Mantegna; Anchise Tempestini, while noting the lack of historical documentation, examines Bellini and his collaborators (by which is meant fellow artists in his workshop and in the next generation); and Mauro Lucco looks further afield in his essay on the artist’s mysterious relationship to Flemish painting. Other essays include Debra Pincus on Bellini and sculpture, Deborah Howard on the artist and architecture, Carolyn C. Wilson on the “*maniera moderna*,” and George Goldner on Bellini’s drawings. Jill Dunkerton summarizes the research being undertaken with technical laboratory methods such as infrared reflectography and Paul Hills addresses the role of colour in Bellini. Naturally, several of these items overlap with each other, e.g. in discussing Bellini’s position in the history of the Italian adoption of oil painting.

Thus an area which receives very limited attention, likely not enough to suit confraternities scholars, is patronage, which has no essay of its own but is subsumed in the solid offering by Jennifer M. Fletcher (formerly of the Courtauld Institute) entitled “Bellini’s Social World.” As this is the essay which will most obviously interest readers of this journal directly, I will endeavour to report its most relevant findings. Fletcher points out that Venice did have a guild of painters (from which Bellini, unusually, earned an exemption for paying dues) but no lay confraternity dedicated to St Luke (the patron saint of painters) to which the artist might have belonged. However, the membership of Giovanni and others of his artist family in two lay confraternities, the Scuola Grande di San Marco and the Scuola Piccola di San Cristoforo dei Mercanti, is convincingly presented as offering opportunities for patronage with an “influential cross section of society” (p. 21f.). Bellini, his father, and his brother seem to have been able to leverage their association with these groups to secure important state and other commissions via their contact with members of Venice’s Council of Ten, doges, and other

prominent citizens. We do not have a wealth of documentation regarding Giovanni's personal role in these confraternities, but we do know that he served as deacon in the first. In the absence of specific evidence, Fletcher is content to assume that Bellini's confraternal participation followed normal practice ("His duties *would have* involved ensuring that members attended processions and hearing claims for alms from the deserving poor of the Scuola who happened to live in his area," p. 22; "*If* Giovanni ever marched with the Scuola *it may have been* behind the Trecento standard by Giovanni da Modena...", p. 25; italics mine); however, her suggestions seem reasonable and she is careful not to overstate them. Bellini's friendships seem to have included leading members of this pair of confraternities, including their Guardiani Grandi, through whom he may have been exposed to important art collections and even humanist libraries.

The book is equipped with a collective bibliography, extensive notes to the essays, and a careful index which includes a list of Bellini's works by name so that anyone interested in any of the artist's many altarpieces done for a confraternity, for example, will have some chance of at least being able to follow this up through the documentation. Overall, however, this collection will appeal far more to art historians than to scholars of confraternities in Venice in the decades around 1500.

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*Le confraternite cristiane e musulmane: storia, devozione, politica*, ed. Enrico Fasana. Special issue of *Quaderni storici* 2. Trieste: Edizioni Università di Trieste, 2001. 278 pp., b/w illustrations. ISBN 8-8830-8072-9 Lire 25,000. [Contains: Cosimo Damiano Fonseca "Presentazione" pp. 5–6; Enrico Fasana "Introduzione" pp. 9–31; Liana Bertoldi Lenoci "Le confraternite cristiane. Legislazione, devozione, committenza" pp. 35–84, with an "Appendice iconografica" by various authors pp. 85–125; Paolo Roseano "La Veneranda Fraggia del Glorioso San Rocco di Agrons e Cella in Carnia negli atti notarili" pp. 127–151; Franca Mian "Sviluppi di una confraternita. L'Ordine Teutonico e la 'Pietra del Principe' slovena (XIII–XV sec.)" pp. 155–163; Leonardo Lenoci "La Confraternita della Comunità Serbo-Ortodossa di Trieste" pp. 165–177; Diego Abenante "Il Raj e le dargah: Rappresentazioni dell'autorità nel Panjab tra Ottocento e Novecento. Il caso del distretto di Multan" pp. 181–215; Ottavia Schmidt "La confraternita muride in Senegal: un'alternativa allo Stato?" pp. 219–239; Federico Battera "Storicità e fenomenologia dell'Islam nella Somalia contemporanea" pp. 241–278.]

This eclectic collection of essays published in Italian and edited by Enrico Fasana, portrays the inescapable impact of globalization on confraternal studies. Published in Trieste, the papers in this book are mainly written by Italian scholars.