

particular emphasis on the fifteenth and sixteenth centuries. The major divisions of the study are: an historical overview; aspects of spirituality; membership procedures and statistics; administration and finances; public charitable and cultic functions. In Bologna the number of confraternities grew in four stages from the mid-thirteenth century, with peaks in the early fourteenth, fifteenth, and sixteenth centuries arising out of peninsular devotional reform movements. Two major types emerged: large *laudesi* groups oriented to praise and public charity, and smaller *battuti* groups oriented to personal penitence. By the mid-sixteenth century, 80 confraternities gathered up to 20% of the adults in a city of 55,000. Lay committees and officers devised collective and individual devotional exercises based on mendicant models, and hired priests to perform sacraments otherwise administered through the local parish. The communities controlled membership through novitiates and disciplinary procedures; most members attended worship regularly and significant proportions retained membership until death. The largely artisanal membership based frequently-revised administrative forms on guild models. Expanding public roles undercut the brotherhoods' broad public base. Social stratification began in the later fifteenth century, particularly among the larger, charitable confraternities. The groups dominated by patricians became wealthy land-holding institutions whose resources were used to expand Bologna's control over the *contado*. By the mid-sixteenth century, local politics and Tridentine reforms had combined to erode the confraternities' artisanal membership, lay autonomy, and devotional purpose, particularly among brotherhoods which fulfilled public charitable and cultic functions.

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Webster, Susan Verdi. "The Processional Sculpture of Penitential Confraternities in Early Modern Seville". Ph.D. dissertation, The University of Texas at Austin, 1992. 366 pp.

The Early Modern period of Spanish history saw tremendous

growth in the numbers and popularity of penitential confraternities. In Seville, at that time the third-largest city in Europe and the gateway to the new World, these groups were integral to the rhythms of secular and religious life. Their activities culminated each year during Holy Week when they staged lavish public processions for which they commissioned elaborately carved and polychromed wooden sculptures. Through their sculptural commissions and their penitential processions, the confraternities made significant contributions to the religious and artistic life of Early Modern Seville. The activities of the confraternities as artistic patrons has never been systematically examine in the literature.

Although some evidence of previous processional images exists, the penitential confraternities were responsible for popularizing and fully developing this form of sculpture. Because of their specialized patronage and function, the processional images of the penitential confraternities merit consideration as a distinct sculptural genre, since they bear unique characteristics that significantly distinguish them from other types of sculpture. During this time, the sculptures were equipped with moveable limbs, glass eyes and tears, wigs of human hair, and extremely natural polychromy of the flesh tones. A thorough investigation of documents of commission, confraternity records, and contemporary chronicles reveals that these images were specifically designed to address and affect a public audience. This type of sculpture came to function on multiple levels, both secular and spiritual.

This dissertation first investigates the origins and development of the penitential confraternities in order to establish the unique characteristics of the patrons: It then examines the evolution and morphology of the sculptures, and establishes their essential and distinguishing features. Finally, it explores the experiential dynamic that occurred between image and audience in the context of the penitential procession, and assesses the artistic significance of these sculptures for the religious and artistic life of Early Modern Seville.