

Pilo, Giuseppe Maria. *The Fruitful Impact. The Venetian Heritage in the Art of Dalmatia "For Three Hundred and Seventy-Seven Years"*. Trans. Julian Comoy. Afterword by Lucio Toth. Società dalmata di storia patria, Atti e memorie, 32. Venice: Edizioni della Laguna, 2005. 343 pp., colour and b/w illustrations. ISBN 88-8345-207-0

This generously illustrated edition entitled "The Fruitful Impact: The Venetian Heritage in the Art of Dalmatia" is a valuable contribution to the history of the Venetian Republic and its connections to Dalmatia. Part of a series funded by the *Società Dalmata di Storia Patria* (which was founded in 1923 and is currently under the directorship of Franco Luxardo), the book is written by Giuseppe Maria Pilo, who is a member of the Arte Foundation (est. 1983). Among their other initiatives, its members work to preserve and popularize the artistic legacy of Dalmatia. In a series of forewords, Pilo's work is described as an iconographic and systematic account of the cultural symbiosis between Venice and Dalmatia. Appreciating the work of previous scholars, Pilo integrates new research methodologies to recount both the historical and social precedents for art in Dalmatia and give credit to the impact of the Venetian Republic, which ruled the region for three hundred and seventy-five years. The author describes Dalmatian towns with such intensity that he moves far beyond solely aesthetic considerations. He proudly asserts that "even more than individual objects, important and substantial as they are, it is the overall layout of the town itself (Zara) which gives a sense of the osmosis, the sharing of a certain sensibility, taste and ideas, that grew up between Venice and this Dalmatian city." Pilo thus relates to a modern day audience the centuries-old association between the two regions by analyzing the aesthetic qualities, the socio-economic conditions and the historical framework for the creation of Dalmatian paintings, sculptures, relics and structures that reflect the benevolence and grandeur of *La Serenissima*.

Venice's Dalmatian dominions included towns such as Zara, Spalato, Sebenico, Trau, Curzola and Ragusa (Zadar, Split, Sibenik, Trogir, Korcula and Dubrovnik in Croatian, respectively). The main theme weaving through the study is that Venice was a worthy heir to the artistic heritage of Dalmatia, with its long-standing ties to Roman culture. As the old Dalmatian adage goes, "the sea unites, the land divides". Much of coastal Dalmatia, under Venetian rule, was divided from the Ottoman controlled inland regions. The sea imported the artistic and cultural sensibilities of Venice to the coast of Dalmatia in the exchange of Dalmatian artists, architects and craftsmen trained in Venice and in neighbouring regions of Italy. These men brought back to their homeland Venetian motifs and techniques in the painting, for example, of altarpieces or the embellishment of cathedrals such as the Cathedral of Saint James (San Giacomo) in Sebenico, famous for its series of sixty-four "character heads" set at head height in the exterior moulding. These heads are remarkable in their varied expressions, which give the viewer a profound insight into the classes and ethnic origin of the men, women and children who were used as models for the heads. Moreover, Dalmatian architects designed an entire city, Curzola, as a small-

scale replica of Venice, and they attached the winged lion of St. Mark, Venice's national symbol, to city walls, gates and structures throughout Dalmatia.

The book begins with a series of forewords written by the president of the Veneto Region, the Mayor of Venice, and the Director of the *Società Dalmata di Storia Patria*. The *Società Dalmata* is part of the confraternity of Dalmatians in the Castello district of Venice. It was founded in 1451 and named the Confraternity of St. George and St. Trifon, or, as it is mentioned in archives, as *Scuola degli Schiavoni*, or *Scuola dei SS. Giorgio e Trifone*, or *Scuola della Nazione Illirica*, or *Scuola Dalmata*. This confraternity began with those Dalmatians who settled into Venice mainly to work in various occupations. In the past, members of the Confraternity of St. George maintained contact with their homeland through patronage of various spiritual organizations such as churches, monasteries, confraternities, and hospitals. Currently, the confraternity promotes cultural connections with Dalmatia by publishing books such as this one. In his study, Pilo provides an excellent overview of the history of Dalmatia prior to and after the Venetian takeover. He systematically organizes each chapter according to geographic location and includes the history of the various town and many illustrations of art and architecture. He delineates the cultural and artistic exchange between Dalmatia and Venice through the vantage point of individual Dalmatian towns. Catchy chapter titles such as “Zara ‘a wing of Italy on the sea’ or meeting point of different cultures and civilizations?” or “Trau, a miniature Venice” frame the argument immediately for the cultural and spiritual debt of the town, and thus Dalmatia on the whole, to the Venetians. This comes out of Pilo's political motivations for his study, which he describes thus: “It is especially important at a time when the European Union is being widened, as well of the greatest spiritual and cultural interest, to reconsider the role Venice and Venetian civilization played in the historical events which over the centuries saw the intertwining of this vanguard of Western Europe with that of its counterparts on the far side of the Adriatic. In this way we also have the opportunity to reacquaint ourselves with an intense and enthralling history, too often forgotten in recent decades, and to glean from it a changed, but in many respects, related, context of the present-day international alignment, an improved understanding which can only be helpful in promoting positive and fruitful relations between peoples.” Pilo therefore hopes to contribute to modern European historiography by building bridges between European countries, in this case Italy and Croatia, by pointing out their historical and cultural connections to one another.

Finally, for the historian interested in confraternities, an excellent Afterword by Lucio Toth commenting on the historical basis for the cultural and artistic study of Dalmatia that mentions religion, and the vast bibliography at the end of the book mentioning scholars such as Carlo Bianchi (who wrote the seminal *Zara Cristiana*, which lists and describes all the churches and confraternities existing in Zara prior to and during the Venetian era) are useful to those interested in confraternal studies. Lastly, the description of the production of religious art and artefacts and

the patronage involved point to the profound role confraternities played in the development of the cultural heritage of Dalmatia.

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Silanes Susaeta, Gregorio. *Cofradías y religiosidad popular en el Reino de Navarra durante el Antiguo Régimen*. Pamplona: n.p., 2006. 331 pp., b/w photos, charts. ISBN 84-611-0627-X

This thorough and systematic analysis of confraternities in the ancient Kingdom of Navarre from the Middle Ages to the end of the Ancien Regime originated as the author's doctoral dissertation in history at the Universidad Pública de Navarra (Pamplona, 1998), where it was approved with a unanimous *Sobrasaliente*. This is not at all surprising, for the work is firmly grounded in archival sources, the author is fully cognizant of current scholarship on confraternities carried out elsewhere in Europe and across the Anglo-American community, and the analysis is keenly attentive to the particular history of the Iberian peninsula. A thoroughly instructive, yet at the same time easy and comfortable read, the volume basically provides an overview of confraternities in Navarre that describes their history over just over five centuries, analyses their activities, and comments on available statistics.

The volume is divided into seven sections. The first is the introduction, where Silanes Susaeta outlines the scope of his study, the current state of scholarship on the subject, and the published or manuscript sources available. Though, by nature, somewhat dry and obligatory, this section does provide readers with an excellent entry point into the topic.

The second section is a synopsis of the origins of confraternities in Navarre and a systematic typology for them during the early modern period. In constructing the typology, the author capitalizes on the 1771 census of all religious organizations in Spain decreed by the *contador* of the Consejo de Castilla, Manuel Navarro. According to this census, there were 19,024 such associations in the Crown of Castille, of which 1,166 in Navarre and 6,557 in the territories of Aragon. Further number crunching lets the author point out that Navarre, with only 2.22% of the population of all of Spain, could boast of 4.15% of the country's confraternities. In short, while in Spain there was a confraternity for every 391 persons, in Navarre there was one for every 195 inhabitants (p. 41). The rest of this second section describes the various types of confraternities in Navarre and provides examples for each of them. This second section ends with an analysis of the criticisms levelled at confraternities during the Enlightenment, their re-evaluation after 1770, and their crisis in the nineteenth century.

Section three focuses on the "life of the confraternities". Here the author examines their membership, their charitable activities, and their devotional