

In its simplicity and accuracy, this short volume contributes well beyond its small size to the growing body of publications of confraternity statutes and documents, a scholarly effort that has been an important element of confraternity research in Perugia for many decades now. Fiammetta Sabba and the two journal editors, professors Giovanna Casagrande and Francesco Santucci, are to be commended for their commitment to the publication (and consequent wider dissemination) of these documents and for the high scholarly level of the apparatus that accompanies them.

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Savy, Barbara Maria. *‘Manducatio per visum’: Temi eucaristici nella pittura di Romanino e Moretto*. *Pittura del Rinascimento nell’Italia settentrionale*, 2: Quaderni del Dipartimento di Storia delle Arti Visive e della Musica, Università di Padova. Cittadella (Padua): Bertinello Artigrafiche, 2006. 374 pp., 106 illustrations. ISBN 88-86868-22-7.

This volume derives from Savy’s doctoral thesis completed at the Università degli Studi di Padova in 2004. The study takes as its subject two Sacrament Chapels belonging to two confraternities dedicated to the Corpo di Cristo in the city of Brescia, one housed in the church of San Giovanni Evangelista and the other in the Duomo. Though these confraternities were just two among many such sodalities that blossomed in Brescia in the late 1490s amidst a current of Catholic reform that placed renewed emphasis on Eucharistic worship, their artistic patronage resulted in decorative complexes that are significant testaments to both the artistic and religious life of that city in the *cinquecento*. Here the Brescian painters Moretto and Romanino emerge as artists with very different stylistic sensibilities who, in the employ of these confraternities, helped give visual form to doctrinal theology in an era of reform where pictorial cycles and decorative complexes dedicated to Eucharist worship were conceived as not just visualizations of Eucharistic doctrine, but as a true tangible means of spiritual communion with Christ, mysteriously present in the Host itself.

Savy’s investigations open with a brief consideration of two early commissions for altarpieces by both confraternities, namely a panel painting of the *Pietà* by Vincenzo Foppa of c.1500–1505 (now lost) for the Duomo and another of the *Lamentation* by Bernardo Zenale of 1505–1509 (still in situ) for San Giovanni Evangelista. These are discussed in relation to local traditions and approaches of the late 1400s to visual expositions of Eucharist themes that were based largely in Passion imagery. Savy then moves outward to the more expansive Eucharist cycles in the chapels created by Moretto and Romanino from the 1520s through the 1550s that mark a distinct turning point for the visual history of Eucharist worship.

Of the two decorative cycles, that of San Giovanni Evangelista takes pride of place for the nearly encyclopaedic repertoire of Old and New Testament narratives and figures it calls into play in its visual exegesis of Eucharistic theology. Savy proposes that the dense iconography of this chapel is best understood and interpreted thorough the lens of an Augustinian model of thought, one whose Neoplatonic underpinnings encouraged the use of a dynamic dialectical system of typological comparisons as a means of exploring the fundamental principles of Eucharist theology. This Augustinian sensibility is injected, she believes, by the Lateran Canons in whose care the parish, and hence the spiritual life of the members of the confraternity of San Giovanni Evangelista, rested. Thus, it is the presiding clerics' profound knowledge of Patristic writings relating to Eucharist theology that is at the heart of this highly articulated visual meditation on the mystery of the Eucharist, which in turn allowed the *confratelli* to contemplate the idea of both the physical manifestation and sacramental presence of Christ united in the Host.

By comparison the Eucharist cycle in the Duomo is much more limited and conservative in the images it employs, a fact Savy attributes to the broader civic nature of the cathedral. She maintains that it is the liturgy composed by Thomas Aquinas and instituted by Pope Urban IV in 1264 for the feast of the Corpus Domini that guides the iconography of the chapel, noting that the choice and sequence of images closely follows that of the prayers in the liturgy. Thus, this far more explicit and direct cycle of images provides a theological common ground for communicating the principles of Eucharist doctrine to an audience composed not only of *confratelli* dedicated to Eucharist worship, but the citizens of Brescia at large. Savy also notes a preponderance of Old Testament imagery in this cycle, with particular emphasis placed on King Melchisedech as high priest, a figure intended to underscore the clergy's fundamental role in the administration of the sacrament of the Eucharist. Though Melchisedech has a longstanding place in the theology and liturgy of the Corpus Domini from the Patristic fathers onward, she reads his inclusion in the iconography of the cycle as a direct response, born of the proceedings of the Council of Trent and embraced by the *confratelli*, to Protestant challenges to Catholic priestly authority on this point.

The histories of the two confraternities and their artistic commissions are scrupulously laid out in a wealth of transcribed documents that sheds new light not only on the works by Romanino and Moretto, but also on changes that took place in the structure and decoration of the two churches during the course of the sixteenth and seventeenth centuries. One of the key discoveries to emerge from Savy's close investigation of the documents relates to the movement of the Sacrament Chapel in San Giovanni Evangelista in the 1660s from one part of the church to another. Using documentary evidence she posits a reconstruction of the confraternity's original chapel space that results in a much more spatially restricted and intimate viewing environment for Romanino and Moretto's canvases than the one we see today. Furthermore, she considers the additional visual impact of a ceiling fresco by Tommaso Sandrini painted in the 1620s that stood as a sort of crowning jewel to the

whole chapel. Though much of the fresco is now lost, fragments have been recently recovered on the vaults that were enclosed above the ceiling of the old chapel during the seventeenth-century renovation. These fragments suggest the fresco was most likely an illusionistic *prospettiva* similar to the one Sandrini painted in the chapel of the Immaculate Conception in Santa Maria del Carmine, also in Brescia. Savy's study traces a similar story of relocation and loss for the Sacrament Chapel in the Duomo in the latter part of the sixteenth century through the discovery of documentary evidence of two previously unknown paintings created by Romanino for the confraternity's old chapel as well as a *gonfalone*, all of which are sadly now lost.

Overall, Savy's study of these two confraternities and the histories and iconographies of their Sacrament Chapels provides a valuable window into a time of intensely revitalized interest in Eucharist theology on the part of clergy and laity alike and highlights the ways in which artists sought to create a vision of the mysteries of the Eucharist that served as a feast for both the eyes and the souls of the Catholic faithful.

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Gli statuti medievali dei disciplinati di Viterbo: edizione sinottica delle redazioni del 1355 e 1365, eds. Thomas Frank and Luca Gufi. Special issue of *Quaderni del Centro di ricerca e di studio sul movimento dei Disciplinati*, n.s. 3, vol. 24 (2007), 104 pp. ISBN 978-88-95331-00-3.

The Umbria Local History Committee (Deputazione di storia patria per l'Umbria) has revived the Perugia research centre for the history of the Flagellant movement in two ways: first, by establishing a special section on the Flagellant movement within the Committee's own *Bollettino*, and second by publishing specific issues of the Centre's *Quaderni*. The latest issue of the *Quaderni* (new series, no. 3) is completely dedicated to the Flagellant movement in Viterbo and to its vernacular statutes, which have come down to us in eight different editions, all dating from before 1500, and all tied to four liturgical texts.

The Viterbo Flagellant movement is of interest for a number of reasons. First, because between 1330 and 1342 Viterbo's various Flagellant confraternities organized themselves as a federation with the confraternity resident in the cathedral as its leader and with the governor of this confraternity as the general head of the federation. Second, the Viterbo Flagellant confraternity movement had a very close rapport with the bishop, Nicola di Paolo de' Vetuli (1350–85). In the confraternity statutes, the bishop appears as an indispensable authority. For example, the confraternity regulations were "drawn up and corrected by the reverend father and lord messer Nicola bishop of Viterbo" (58); the names of aspiring confraternity members were to be presented to the bishop (62); those who performed the