

and continuities from their earlier period. He indicates that documentary sources in Austria are yet to be fully examined, especially from economic or historical perspectives, and identifies the potential areas of research that emerge from the digitization of early modern media.

The volume's last article, Angelika Dreyer's "From Care for the Hereafter to Care in the Here and Now. Ceiling Painting for South German Confraternities in the Age of Catholic Enlightenment" (263–279) argues that the representatives of the Catholic Enlightenment were astutely aware of the existing confraternal social structures and how best to use them for reformative ends. It directs our attention to the role played by the diocese of Augsburg and theologians such as Landgrave Joseph of Hesse in Darmstadt, elected Prince-Bishop of Augsburg in 1740, his private secretary Giovanni Battista de Bassi, and the Canon Regular Eusebius Amort from Polling. Their aims were consistent with new ceiling decorations found in confraternity churches in the mid-eighteenth century. Frescoes by Johann Baptist Zimmermann and Johann Joseph Anton Huber serve as testament to this fact. Another goal of the reformers – helping the needy – is depicted in the frescoes (1764 and 1783) by Christian Thomas Wink in the Church of Haag on the Amper.

The articles in this special issue highlight not only the artistic heritage of early modern confraternities, but also the pivotal role played by the Mendicant and Jesuit orders in establishing sodalities. They point out, among other things, how Eastern European confraternities, unlike their Western European counterparts, played an important role in fostering national or ethnic identity, especially within emigrant communities. They also show that the study of art and architecture need not be confined to the traditional discipline of art history. Finally, they reveal that there is a plenty of interesting underway and still to be done.

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**Rihouet, Pascale.** *Art Moves. The Material Culture of Procession in Renaissance Perugia*. London: Harvey Miller Publishers / Turnout: Brepols, 2017. Pp. 321 + 93 colour ill. ISBN 978-1-909400-83-2 (hard-cover) €110.

Pascale Rihouet's *Art Moves, The Material Culture of Procession in Renaissance Perugia* is a beautifully illustrated work with a thorough analysis of material culture during some famous processions of Renaissance Italy. Rihouet places material objects at the centre of her examination of processions, as a "hybrid genre" belonging to both the secular and sacred

worlds. In Rihouet's Perugia, objects and material culture pointed to the essential role of civic society, city authorities and ecclesiastical powers as architects of ceremonies, but also as performers and spectators. Rihouet's skills as an art historian bring to life the meaning of the symbols, rituals, and traditions and the emotions they evoked during processions, when objects gained power through their very progression across the civic landscape.

The six chapters in *Art Moves* focus on various processions and their symbolic religious paraphernalia that defined particular aspects of each event. In the festivals for Saint Herculanus, patron saint of the city, Rihouet suggests that objects marked the communal government's authority in the theatrical organization of clergy-led procession, where rituals were powerful tools to stimulate social harmony. The physical act of walking collectively as a form of devotion carried out by clergy and laity suggested a sense of urban unity enforced by the material culture present in the procession, the meaning of which was controlled by the city's civic authority. But within these orchestrated and harmonious "beautiful orders," power and hierarchy also led to marginalization and exclusion. Rihouet pushes this notion of material culture and civic authority further by examining beeswax tapers and candles and their symbolic meaning. The value, place, weight, and size of candles used in in processions reflected the bearers' social position and symbolized the power of the ruling class and the clergy.

Rihouet's analysis of the funerary procession for Malatesta di Pandolfo Baglioni, a Perugian aristocrat, reveals another way in which power and place in the social hierarchy could be indicated. These processions, with their rituals of separation and liminality and their display of familial objects such as their coat of arms, served to assert a family's dynastic authority. They also pointed to the transfer of power within the family, and thus the family's dynastic stability.

In funerary processions during times of calamity, death had a different meaning. Rihouet reveals how people responded to catastrophes and epidemics with processions that sought to revive faith and manage crisis. Though organized by civic society and governing bodies, these processions had a much more sacred and solemn purpose, as evidenced by the use of banners rather than glamorous objects. They were meant to invoke a saint's help and gain God's mercy by presenting a collective and unified body in the form of a penitential march of purification.

In Chapters 4 and 6 Rihouet turns to look at the increasing power of the Church in the organization and spectacle of processions. Concentrating on the pope's sacred persona at the centre of ceremonial entries, Rihouet points out that the glamour of colours and objects bestowed upon the pope by the city's civic body were meant to create a sense of awe and bestow honour through gifts and dedications. The unified movement of young

people dressed in pure white marching ahead of the clergy dressed in the papal court's pompous red colour added grandeur to the occasion.

In the last chapter Rihouet points out that by the seventeenth century processions began to show the growing influence of the pope's own ecclesiastical power. The triple *translatio* of relics in 1609, arranged by the bishop and approved by the pope, became a "tool for recapturing and controlling space" in response to the destruction of relics and images by Protestants (229). The glamour, grandeur, and sheer number of clergy in attendance displayed the stability and power of the papacy during the Catholic Reformation.

The rich illustrations included in the text provide a visual framework that allows the reader not only to visualize the grandeur of the event, but also to see the theatricality of such events. Narrative descriptions penned by local speculators offer a glimpse into the emotions evoked by the glamour and spectacle of both the objects and the processions.

Rihouet's book makes a significant contribution to the growing scholarship on material culture and processions. Her case study of Perugia, a city that has received much less attention from historians of processions and confraternities, brings yet another important setting into focus. Her interdisciplinary approach highlights the intricate relationship between sacred and profane, religious and civic aspects of early modern public life. Her work can thus be placed in the context of broader concerns about processions in relation to civic, political, and ecclesiastical authority during the Catholic Reformation. At the same time, it brings into focus daily life concerns such as death and disease. Lastly, while confraternities are not the specific focus of Rihouet's research, their presence in the processions she analyses and their role in civic and religious rituals is an important element not to be missed.

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**Sá, Isabel dos Guimarães. *O Regresso dos Mortos. Os Doadores da Misericórdia do Porto e a Expansão Oceânica (Séculos XVI–XVII)*. Lisbon: Imprensa de Ciências Sociais, 2018. Pp. 331 + 17 ill. ISBN 978-972-671-485-9 (paperback) €22.**

This volume examines how the *Misericórdia do Porto* (the confraternity of Mercy in Porto) served as a link between individuals separated by vast oceanic distances. Portuguese expatriates living overseas relied on the *Misericórdia* not only to transport their letters to Portugal, but also to transport those goods they wanted to send back home after their death.