securely established in the British Isles" (460). Now that Questier has deconstructed the traditional narrative, others may follow his example.

Thomas M. McCoog, S.J.
Loyola University Maryland
tmmccoog@gmail.com

DOI:10.1163/22141332-00604007-03

Konrad Eisenbichler, ed.

A Companion to Medieval and Early Modern Confraternities. Brill's Companions to the Christian Tradition 83. Leiden: Brill, 2019. Pp. xvi + 475. Hb, €195.00.

Confraternity studies have grown tremendously in the last thirty years, and *A Companion to Medieval and Early Modern Confraternities* reflects the depth and width of that growth. The complexity of confraternities can easily be reflected in the diversity of the terms used to identify them. Thus, the editor of the volume, Konrad Eisenbichler, spends a significant amount of space to introduce the variety of words used in each of the contributions of the work (3–6). While it is intended to help guide one through the complexities of the broad terrain that is confraternity studies, a more comprehensive study of confraternities on the order of an encyclopedia remains to be developed. It would be a daunting task, but the scholars assembled for this work represent a good starting team for such an enterprise.

The *Companion*, of course, seeks to provide "a comprehensive approach (history, religion, art, music) in a larger geographical area" (8) to confraternity studies. Hence it is divided into five parts focusing on key aspects of any confraternity: 1. Their establishment and growth; 2. Their spiritual and devotional life; 3. Their works of charity; 4. How they negotiate the transcultural world; and finally, 5. Their contributions to the arts and literature. While each chapter addresses specific geographical or denominational areas, the work is unified by the fundamental characteristics of the confraternity. In outlining each of the contributions in the book, Eisenbichler also generalizes the motivations that created the confraternity, "the desire to pray in community was the primary motivation that drew lay people into confraternities" (11). This follows the general theory that lay spirituality in the medieval and early modern church sought to imitate some of the characteristics of religious life (and no doubt grew out of the lay oblates of the Benedictine order as well as the Third Orders of the mendicants).

It is also worth noting the extent to which confraternities used Sacred Scripture in their daily life. Gervase Roser, for example, notes the use of Matthew 12:49–50 as a basis for the formation of the brotherhood or “spiritual family” that would typify the confraternity and its actions (95). (The citation of the Douay-Reims translation of the Bible by this author seems more faithful to the period of study because of its reliance on the Latin Vulgate, rather than the King James version used elsewhere in the book, but the use of a consistent translation throughout would be preferable.)

But there is more to the confraternity than prayer. For the confraternity was “grounded on the awareness that to be a good Christian one must reform oneself and adhere to a stricter code of moral conduct” (11). Thus, there are contributions on the support of orthodoxy (Christopher Black, “Confraternities and the Inquisition”); and the development of rules of behavior (Gervase Rosser, “The Ethics of Confraternities”). In addition to prayer and devotion, good works or charity also provide an essential component of the confraternity. Part Three addresses this aspect by treating of catechism and preaching, charity hospitals, and accompanying those condemned to death. Missing from this section, however, is a discussion of the trends from charity *ad intra* (towards the confraternities’ own members and their families) to charity *ad extra* (providing charity towards the needy outside of the organization). This turn outwards is key to the development of the Marian congregations (sodalities) that were established in the early Jesuit colleges. While Jesuit confraternities are mentioned in passing throughout the book, there is no single contribution that addresses the Society of Jesus specifically.

The most significant aspect of the medieval and early modern confraternity may well be the question of how membership affected the sense of identity of those who joined. The four contributions in Part IV underline the challenges of identity in a transcultural world. Emerging self-identification with “nations” brought the need for national groups in the international city of Rome (Anna Esposito, “National Confraternities in Rome and Italy in the Late Middle Ages and Early Modern Period: Identity, Representation, Charity”). More fascinating from a Catholic perspective are the chapters by Dominika Burdzy and Federica Francesconi, which address Orthodox and Jewish confraternities respectively. While it would seem that Jewish culture with its emphasis on family and even tribal identity and mutual aid would render this kind of organization redundant, by the thirteenth century, the *Hevra Kadisha* had begun to emerge in Aragon as a response to the challenges of classism within the Jewish community (30). The adaptation of the confraternity to regions as diverse as Eastern Europe and the viceroyalty of New Spain contributes to the broad scope of this section.

Confraternities as patrons of art, the subject of the fifth part of the volume, also contributes to the questions of self-identity of each distinct organization. Music, theatre, literature, art all intended to communicate a communal identity and the particular characteristics of a confraternity both to its members and to the public. The thesis of William R. Levin that “works of art can stand on their own as documents of confraternal purpose and action” (433) confirm the idea that confraternities sought to express their identities and values by artistic media. This is echoed in Alyssa Abraham’s study of “Iconography, Spectacle, and Notions of Corporate Identity.” The broad array of artistic media included in this section suggests that confraternity art requires a more comprehensive examination and evaluation of this aspect of confraternal life.

Paul Trio in his study of the “Confraternities as such, and as a template for Guilds in the Low Countries during the Medieval and Early Modern Period” asserts “the element that older bonds of prayers—or more properly ‘communities of prayer’—shared with later confraternities is their core function, namely the celebration of the *memory*, that is liturgical remembrance” (27). If the origin of the confraternal organization rests in a type of Christian *kaddish* (to be remembered after death by others), then the prayer by the living for the dead members as well as financial support for others who would pray for them (monks, religious, priests offering memorial or suffrage Masses) go even deeper into the nature of religion. Good works, done as a discipline of conversion, or also in memory of the dead also become something that redounds to the whole group. Thus, membership and more importantly identifying with a specific group ties all of the characteristics and practices together. Despite the varieties of organization, practice, and even cultural expression, the confraternity, whether Christian or Jewish, Old World or New, touched upon a common characteristic in human nature: to be identified with and remembered by a group of companions who would pray and work for the salvation of all of its members both living and dead. In doing so, they developed charitable and economic institutions that had a much broader impact on the societies in which they were located.

The team of scholars brought together by Konrad Eisenbichler for this volume highlights the strength and maturity of the scholarship of confraternity studies. *A Companion to Medieval and Early Modern Confraternities* provides an important guide into this important field of research. As the editor himself suggests, “In the vast world of confraternities there are still many paths to be pursued and new venues to be explored on our way to a fuller and more nuanced understanding of the Christian traditions in the Middle Ages and

Renaissance" (18). This work provides the happy prospect of an even more comprehensive work by these scholars in the future.

Mark A. Lewis, S.J.

Pontifical Gregorian University, Rome

lewis@unigre.it

DOI:10.1163/22141332-00604007-04

Ria Fabri and Piet Lombaerde

Rubens: The Jesuit Church of Antwerp. Corpus Rubenianum Ludwig Burchard.

Architecture and Sculpture, part 2, 3. Based on a manuscript by Frans Baudouin (1920–2005). Translated by Jantien Black and Ted Alkins. London: Harvey Miller Publishers, 2018. Pp. 389. Hb, €155.00.

Ria Fabri and Piet Lombaerde accomplish no mean feat in this volume of the Corpus Rubenianum. They attain their clearly stated goal to identify and analyze what Peter Paul Rubens (1577–1640) contributed to the architectural design and sculptural decoration of the Antwerp Jesuit Church (built 1613–22), a building of revolutionary importance. The extent of Rubens's participation is a controversial question to answer and enters as the leitmotif of the book. So great an emphasis on Rubens's authorship agrees with the mandate of the Corpus Rubenianum to publish a complete catalog of all the artist's vast works. Fabri and Lombaerde could reach their goal paradoxically only by demonstrating that Rubens participated within a fluid collaboration among architects, sculptors, and, one should add, other painters. By meticulously reconstructing this process to the degree that the surviving monuments, documents, and good judgment allow, the authors go beyond the exclusive focus on Rubens set by the Corpus. In their introductory essay, they develop a persuasive force of argument that supports their conclusion: the Antwerp Jesuit Church composed "a harmonious relationship between sculpture, architecture and painting as a *Gesamtkunstwerk*" (114).

In the first chapter of this essay, Fabri and Lombaerde demonstrate how the church was generated not by one genius, but rather by pooling the complementary talents and skills that each major actor contributed. The Jesuit François de Aguilón (1567–1617), rector of the Antwerp college, used his profound knowledge of optics, mathematics, and architecture to conceive the whole design, which introduced new methods of directing natural light that depended on Aguilón's theories of optics. His confrère Brother Pieter Huyssens (1577–1637) applied his training as a master mason to the practical execution of the