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L'umiltà e le rose. Storia di una compagnia femminile a Torino tra età moderna e contemporanea

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Situating Conciliarism in Early Modern Spanish Thought
Situier conciliarisme dans la pensée espagnole de la première modernité

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creative projects. Overall, however, the detailed practical advice and concrete examples provided in these essays offer a tremendous pedagogical resource.

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Cantaluppi, Anna, and Blythe Raviola, eds.

L'umiltà e le rose. Storia di una compagnia femminile a Torino tra età moderna e contemporanea.

Quaderni dell'Archivio Storico della Compagnia di San Paolo 1. Florence: Leo S. Olschki Editore, 2017. Pp. xxiii, 401 + 42 ill., 48 tables. ISBN 978-88-222-6504-3 (paperback) €49.

This collection provides a detailed study of a single female confraternity, the Compagnia dell'Umiltà in Turin, from its origins in the sixteenth century until its demise in the modern era. The Compagnia was founded by middle class and elite women, who chose Elizabeth of Hungary, a thirteenth-century Third Order Franciscan, as their patron saint. Following the example of Elizabeth, these women provided material and financial assistance for the poor and sick of Turin. The title of the volume refers to the miracle of the roses. St. Elizabeth, who had been secretly delivering bread to the poor against the orders of the king, was confronted by a hunting party who suspected illicit activity. When asked to reveal what she was hiding, she opened her cloak and the loaves of bread she was hiding miraculously transformed into a bouquet of roses.

The study is divided into four sections that examine the connections between the female Compagnia dell'Umiltà and the male Compagnia di San Paolo, the role of the Umiliate in providing charity to the underprivileged of Turin, the devotional practices of the Umiliate, and the figure of St. Elizabeth in the art and literature of early modern Europe. Anna Cantaluppi begins with a prosopographical analysis of the women in the Compagnia dell'Umiltà during the seventeenth and eighteenth centuries. Mining the archdiocese and state archives of Turin, the private archives of the Compagnia di San Paolo, and the diaries of the Umiliate sisters Margherita and Annamaria Falcombello, she illustrates the connections between the male and female confraternities and the state. She shows that a significant percentage of the Umiliate had strong familial

ties with men of San Paolo, as well as with the court of Savoy and the local administration in Turin. In a similar vein, Blythe Alice Raviola and Pierangelo Gentile make use of the recently published *Repertorio delle Consorelle della Compagnia dell'Umiltà di Torino* to demonstrate the presence of nobles from the Court of Savoy in the membership in the Compagnia after the sixteenth century. Further archival research shows that the preponderance of female elites in the confraternity served to attract elite women from France, Naples, and beyond, although these women served more ceremonial than practical roles. Emanuele Colombo and Giorgio Uberti turn to the accounting registers of the Compagnia to reconstruct the relationship between testamentary bequests and the confraternity's charitable activity. They demonstrate that increasingly wealthy bequests from the seventeenth century transformed the charitable role of the confraternity from providing food and aid to the poor to providing dowries for young women, a transformation that reflected the ideals of the donors. Marcella Maritano, Beatrice Zucco, and Davide Tabor reconstruct the social profile of the women who received dowries from the Compagnia. A deep immersion into the archdiocese and state archives demonstrates that while the confraternity was dominated by elites—both in terms of membership and bequests—the beneficiaries were primarily women from the lower and middle classes.

Shifting from the social to the religious, articles by Marzia Giuliani and Paolo Cozzo examine the evolution of the devotional practices of the Umiliate. Starting with the origins of the Compagnia in the late sixteenth century, they show how the devotional practice of Spanish nobles in the court of Savoy influenced the early devotional practice of the Umiliate through their primary focus on St. Elizabeth. Giuliani and Cozzo also show how the marriage of Christine of France to the Duke of Savoy in 1619 gave the court of Savoy a strong Francophone influence, resulting in the promotion of Marian devotion in the Compagnia, which would continue alongside the devotion of Elizabeth.

The second half of the collection focuses on St. Elizabeth. Rolando Bellini and Melanie Zefferino examine her representation in European iconography from the fourteenth to the sixteenth century, showing how the miracle of the roses served to convey ideals of Christian charity. Chiara Carpentieri provides a complementary analysis by studying the portrayal of Elizabeth in European literature during the same period. Of interest is the examination of several unpublished works from the fifteenth century housed in the Biblioteca

Ambrosiana, showing how Italians connected the charitable deeds of Elizabeth with her spiritual sanctity. Giuseppina Giamportone examines the altar of the Compagnia in the Chiesa dei Santi Martiri in Turin, constructed in 1662. She connects the absence of iconographic elements relating to St. Elizabeth to the emergence of the Marian devotion in the confraternity. Simona Santacroce and Luisella Gioacchino examine early modern biographies of Elizabeth, showing how they initially served as allegorical defenses against Protestantism. Later seventeenth-century biographies of Elizabeth, particularly the comedic play *Los terceros de San Francisco* by Lope de Vega and Juan Pérez de Montalbán and the panegyric *Lo spettacolo* by Emanuele Tesauro, served to link the sanctity of Elizabeth with the Duchy of Savoy. Luca Bianco further demonstrates how motifs and tropes of Elizabeth in *Lo spettacolo* were used to forward the idea of Christine of France as a holy princess. The final paper by Stefania Tagliaferri examines the presence of St. Elizabeth in nineteenth-century literature, where she served to legitimize the privileges of the declining nobility.

This diverse and detailed study, informed by social, economic, religious, political, and art history, represents an important contribution to the study of early modern confraternities, as well as the social history of early modern Turin. Two short documentary appendices transcribe relevant archival material from the seventeenth century, and forty-eight colour plates provide an important visual supplement to the text.

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Capodiecì, Luisa, Estelle Leutrat, Rebecca Zorach (éds.), avec la collaboration de Youenn Morvan.

Miroirs de Charles IX.

Travaux d'Humanisme et Renaissance 584. Genève : Droz, 2018. 284 p., 73 figs. ISBN 978-2-600-05801-8 (broché) 48.99 CHF.

« Difficile pour Charles IX de se défaire de cette réputation de roi assassin, “populicide” mais aussi, comme en témoigne l’estampe de Charles Brabant, indolent et névrosé, plus intéressé par les plaisirs de la chasse que par ses sujets