Renaissance and Reformation
Renaissance et Réforme

Brundin, Abigail, Deborah Howard, and Mary Laven. The Sacred Home in Renaissance Italy

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Volume 43, Number 2, Spring 2020

Transformative Translations in Early Modern Britain and France
Traductions transformatives dans la première modernité française et britannique

URI: https://id.erudit.org/iderudit/1072208ar
DOI: https://doi.org/10.33137/rr.v43i2.34843

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Publisher(s)

Iter Press

ISSN

0034-429X (print)
2293-7374 (digital)

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Cite this review

Desilva, J. (2020). Review of [Brundin, Abigail, Deborah Howard, and Mary Laven. The Sacred Home in Renaissance Italy]. *Renaissance and Reformation / Renaissance et Réforme*, *43*(2), 359–362. https://doi.org/10.33137/rr.v43i2.34843

yet still employed this rhetoric. At the same time, some sources—like Marin Sanudo's diary—dispassionately recount the sack of Padua by giving a list of houses instead of victims. The seventh and last chapter, on poetry, is perhaps one of the most interesting of the book. Here Bowd examines how justifications for war filtered into poetry and civilian suffering was immortalized in epics. Poets both major and minor participated in a literary culture of war that reflected on themes of barbarian atrocity and Italian glory (or lack of it).

With this book, Bowd deftly achieves his goal of "bringing the modern reader closer to the forms of consciousness and experiences of civilians and soldiers during the Italian Wars without, at the same time, wrenching them out of their time or rendering them merely pitiable" (226). Only one small quibble: in the introduction and conclusion, Bowd references the arguments for a civilizing process that led to the decline of homicide rates, but in this reviewer's opinion he does not address these as thoroughly as he could have throughout the book. Overall, however, this is a laudable, impressive contribution to the thriving field of violence in early modern Italy.

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Brundin, Abigail, Deborah Howard, and Mary Laven.
The Sacred Home in Renaissance Italy.
Oxford: Oxford University Press, 2018. Pp. xxxii, 366 + 203 ill. ISBN 978-0-1988-1655-3 (hardcover) US$49.95.

This book shows the splendid possibilities of collaboration. As the outcome of a four-year project funded by the European Research Council, the authors of this study represent the fields of Italian literature, history, and the history of art and architecture. Together, they examine domestic and personal religious devotion from 1450 to 1600 with an eye to showing rather than merely asserting. This approach is especially welcome given the abundance of material from this period that remains unexamined or undervalued. In an effort to direct the scholarly gaze towards less explored areas, this project investigates the Venetian *terraferma*, the Marche, and the city of Naples and its surroundings. These areas seem to offer a tremendous amount of evidence—archival, printed, and

material—which is analyzed with a deft hand in order to underpin the book's broad conclusions.

In a nutshell, the authors take aim at the lingering historiography that envisions the Italian peninsula as the site of a stillborn reformation. Rather than seek evidence of heterodoxy or heresy, this book explores how early modern Italians cultivated, expressed, and publicized their religious devotion. Perhaps unsurprisingly, the home was a central site that engaged dialogically with other arenas of liturgy and devotion. In addition to private prayer, meditation, or devotional reading, the home allowed one to watch processions from windows, imprint devotional images on the landscape, incorporate knowledge gained from other sites, and narrativize religious power and miracles within the domestic realm. Catholics moved from the home to the church, to other holy sites, and into areas in which they were vulnerable and needed holy protection. The home offered a space in which personal devotion could flourish and newly produced spiritual tools could be shared among family members.

This volume presents the compelling argument that early modern Italians situated the bulk of their daily devotions in the home, "nourished by familiar formulae, pictorial targets for prayer, or personal poetic pledges" all of which were "connected to wider currents of communal worship and instruction" (314). The analysis begins with an investigation of how devotional practice was integrated into individual lifestyle. The authors pay attention to the varied lifestyles of men, women, and children across the social spectrum. Considering the household's physical reality, the authors discuss the difficulty of identifying public, private, and transitional areas, and the different characteristics of urban and rural lifestyles. Inscribed façades articulate religious pledges and the growing popularity of religious iconography (IHS monogram), while inventories suggest dual-use devotional spaces. The practical usage of religious tools is more challenging to delineate with certainty. Nevertheless, the authors mobilize popular texts to describe contemporary expectations of prayer and meditation and compare traditional understandings of Protestant and Catholic domestic devotion. While there is abundant evidence showing Protestant families at prayer in the home, scholars have only begun to show a similar situation for Catholic households. Prayer sheets, rosaries, instructional pamphlets, and small images all speak to enthusiastic practice.

This focus on the materiality of devotion continues throughout the volume. Inventories are put to careful but productive use. The authors

explore the bequest of sacred items and trousseau (*corredo*) contents in order to identify common objects that could encourage personal or household devotion. Contemporary images and didactic texts reveal conversations and beliefs about these objects' uses. A particularly interesting discussion explores the purveyors of dual use objects, like coral and rosaries, which takes the reader into apothecary shops and Monte di Pietà records in order to determine origin, availability, and use in devotion as well as stored credit. An important part of these chapters is the idea of the "comfort of things," which convincingly overturns the Protestant dismissal of "trifles" and "trumperies" as distractions from "true" religion. The material and commercial themes continue as the authors branch out to consider booksellers and the increase in printed material post-1550. Importantly, this discussion covers a variety of readerships and the various ways that manuscript and printed materials were employed to increase spirituality or prompt suspicion. While reading could "create a private space" for the reader, it also highlighted concerns about specific gender and class groups (e.g., illiterate women).

As the authors consistently remind us, ownership is not the same as use. Thus, the existence of books and images do not prove their importance to early modern owners or their central place in personal devotion. Nevertheless, artistic works by Carlo Crivelli, Lorenzo Lotto, and Antonello da Messina offer a useful exploration of corporal seeing, spiritual seeing, and intellectual seeing. This segues into a series of discussions connecting devotional print, pilgrimages, miracles, and the household. In the context of the rise of Schools of Christian Doctrine and rosary fellowships, the increasing popularity of holy sites like Monte Berico and Loreto, and developments in *ex voto* culture, the authors tie their arguments together showing how new activities, technologies, and enthusiasm characterized the post-Trent period as one of devotional strength and inclusion, rather than decadence or repression.

While the authors begin this volume by stating that they often felt as though they were squinting through a keyhole at the past, their analysis is built on a tremendous amount of evidence that broadly covers the early modern lifestyle. This study is both enlightening and encouraging in its use of familiar and unfamiliar resources, and shows how to draw compelling conclusions from difficult questions. As the volume closes, the reader reflects on the material evidence of a strong devotional life that stretched across the Italian peninsula

and was characterized by both local flavour and institutional concerns, much as one would expect of a complex and exciting collection of communities.

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Budé, Guillaume.
De asse et partibus eius. L'as et ses fractions. Livres I–III. Édition critique du texte de 1541 et traduction française par Luigi-Alberto Sanchi.
Travaux d'Humanisme et Renaissance 590. Genève : Droz, 2018. cxlviii, 592 p. ISBN 978-2-600-05877-3 (broché) 98 CHF.

C'est un travail magistral et une somme de connaissances formidable que Luigi-Alberto Sanchi offre aux chercheurs avec l'édition critique des trois premiers livres du *De Asse et partibus eius libri V (Cinq livres de l'As et ses fractions)*, abrégé en *De Asse*, du célèbre humaniste français Guillaume Budé (1468–1540). Cet ouvrage, considéré comme le chef-d'œuvre de Budé, propose une vaste étude novatrice sur les données chiffrées dans l'économie de l'Antiquité, surtout au sein du monde romain, républicain, impérial et tardif, sans négliger quelques sections consacrées à la Grèce classique et hellénistique ou à l'Orient (Égypte, Perse, Palestine biblique). Ce livre, entièrement rédigé en latin, connaît un grand succès au sein de la République des Lettres européenne dès sa parution en 1515, car il aborde des sujets extrêmement variés avec une plume alerte. L'ouvrage, que L.-A. Sanchi décrit avec justesse comme un « coup de génie » (VII), répond en effet au goût des humanistes du premier XVI^{e} siècle pour les « *realia* » de l'Antiquité et propose également de nombreuses digressions politiques et culturelles vigoureusement réformatrices.

Pourtant, si ce texte est célèbre, il n'en est pas moins méconnu, car sa lecture n'est pas aisée et son aspect à la fois novateur et tortueux peut aisément déstabiliser ses lecteurs, et particulièrement le public contemporain. Afin de permettre à chacun de s'engager à la suite de Budé et de suivre dans leur moindre détail les inflexions de son œuvre composite, L.-A. Sanchi propose, dans cette édition critique, une riche introduction dans laquelle il tente de démêler un à un les fils complexes de cet ouvrage. L'helléniste souhaite notamment expliquer trois points : de quelle manière le projet de ce livre est né dans l'esprit