

Montenegro, Maria Margarida, Francisco d'Orey Manoel, and Henrique A. Leitão (eds.) *A “Compromisso” for the Future: 500th Anniversary of the First Printed Edition of the Compromisso of the Confraternity of the Misericórdia.*

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This beautifully illustrated book was published to celebrate the 500th anniversary of the first printed edition of the *Compromisso*, or statutes, of the Confraternity of the Misericórdia in Lisbon (1516). The *Compromisso* is extremely important in Portuguese confraternal history because it not only set up the regulations that governed the confraternity in Lisbon, but also because it was then adopted by all other Portuguese *misericórdias*. The activities and functions of the Lisbon confraternity are broadly expressed through the fourteen works of mercy—seven corporal and seven spiritual.

The impetus for this book was the re-publication of the *Compromisso* and an accompanying exhibition (*Um Compromisso para o futuro*) that featured its sixteenth-century and subsequent editions and included an important group of art works related to the iconography of mercy, among which a series of photographs commissioned from young Portuguese photographers that illustrated the modern relevance of the works of mercy.

The volume contains eight essays, starting with a survey by Henrique Leitão, curator of the exhibition, of the concept of mercy from the Roman world to the present. Leitão underlines the shift in the perception of *misericórdia* brought about by Christian vision: from the ambiguous status of being an impulse with a claim of superiority to being an attribute of God and an obligation of each individual to all people.

Guilherme d'Oliveira Martins' article on “The duty of mercy today” follows, pointing out the need for action in the construction of social justice. Next come two essays on aspects linked to the typographical and editorial history of the *Compromisso* of 1516 and subsequent editions.

The first one, by Helga Jüsten, is a detailed study of the typographical material that distinguishes between the counterfeit version of the *Compromisso* and its original (both are dated 1516); she does this by demonstrating that the counterfeit images are by different printers from the ones indicated in the colophon. Jüsten proposes the attribution of the counterfeit version to Luís Rodrigues, not Germão Galharde, as proven by the provenance of the engravings, borders, initials, and text types. The dating of this counterfeit edition, however, still needs to be established more precisely.

The other essay, Francisco d'Orey Manoel and Nelson Moreira Antão, is a comparative study on these two sixteenth-century copies of the *Compromisso* owned by the Historical Archive of the Santa Casa da Misericórdia de Lisboa. The original *Compromisso*, written in 1498 when the Misericórdia was created and serving as the basis for the reproduction

of manuscript copies, has disappeared, probably having been destroyed in the 1755 earthquake and the fire that followed it. The contents of the two printed texts are the same but there are some differences, such as alterations in the decoration, for example in the borders that surround the engraving representing Our Lady of Mercy in the initial folio.

The two following essays deal with questions linked to the history of the *Misericórdias* in Portugal. In her interesting study, Isabel dos Guimarães Sá demonstrates that the foundation of the *Misericórdia* de Lisboa must be viewed in conjunction with other important changes that occurred between the late fifteenth and the first half of the sixteenth century, including especially the repression of Jews in Portugal. She also underlines the originality of the Portuguese *misericórdias*, which aimed at performing all the works of mercy at the same time, which is quite different from the aim of confraternities in other regions of Europe that concentrated, instead, on just one or two of the works of mercy.

Lisbeth Rodrigues examines the spiritual matrix of Queen Leonor, the founder of the Confraternity of Lisboa, through the books she owned and those whose publication she sponsored.

The two last articles in the volume are focused on art history. Celso Mangucci writes about the didactic narrative of the works of mercy. Moving from the didactic purposes of the images (Horace's *Ars poetica*, Pope Gregory I, Gabriele Paleotti), he analyzes the iconographic forms of the ceiling of the Hospital Real de Todos os Santos and the Igreja da *Misericórdia* de Évora (tile panels and oil paintings).

Pedro Hernando Sebastián examines the panel of the Virgin of Mercy attributed to the "Master of Teruel" and currently in the Museo de Arte Sacra in Teruel, Spain. The traditional iconography of Our Lady of Mercy, welcoming the faithful under her cloak, is renewed by the addition of original elements. The artist pays great attention to the description of the seven deadly sins, whose personifications are struck by arrows from Christ the Judge, and of the different characters placed beneath the Virgin's cloak.

Noteworthy among the pieces on exhibition and presented in the catalogue is the panel representing *Works of Mercy: Burying the Dead* (1404, Vatican Museums), which forms part of a group attributed to Olivuccio de Ciccarello for the Church of Santa Maria della Misericordia (no longer extant), in Ancona, Italy.

This volume makes a very important contribution to the study of the confraternities in Portugal. Its various articles bring to light different ramifications of the cultural dynamics tied to the *misericórdias* in Portugal and offer a general model for the study of historical, philological, and iconographic problems tied to this crucial aspect of Renaissance spiritual life.