

does just that: it leaves interpretations to others and allows the paintings and relics to express the anxiety and joy surrounding the “cardinal moments of life.”

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Sandri, Lucia. *L'Ospedale di S. Maria della Scala di S. Gimignano nel Quattrocento. Contributo alla storia dell'infanzia abbandonata*. Biblioteca della “Miscellanea storica della Valdelsa”, 4 [Castelfiorentino]: Società storica della Valdelsa, 1982. 217 pp. no ISBN. L. 15,000

Lucia Sandri is one of the Italian scholars who has contributed the most to our understanding of patterns of infant abandonment and surrogate institutional care for children in fifteenth century Tuscany. She has written extensively on Florence's Ospedale degli Innocenti and other institutions and, apart from her own work, has promoted collaborative research through conferences and essay collections. This earlier work of Sandri's demonstrates the careful archival scholarship that characterizes her more recent books and articles, and sets the institution in its broader social context.

The Ospedale di Santa Maria della Scala in San Gimignano arose in 1315 from the legacy of a local notary who stipulated that its administration and name follow those of Siena's famous Ospedale di Santa Maria della Scala. It remained under Sienese direction until Duke Cosimo I merged it with Florence's Innocenti in 1553–54 as a prelude to his conquest of Siena the following year. Following patterns seen elsewhere, the Ospedale's greatest influx of legacies came in its first few decades, and particularly in the wake of the Black Death of 1348. These were sometimes the gifts of older people whose generosity allowed them to live and work in the home as oblates and then to be buried by the Ospedale after their deaths. Inventories of 1428, 1453, and 1478 allow Sandri to track the patrimony of the Ospedale which, while it declined in certain respects, still allowed the institution to supply its own agricultural needs.

Particular chapters trace the personnel of the Ospedale (including wetnurses) and its peripheral activity of organizing pilgrimages, but the bulk of Sandri's work is given over to analyzing the foundlings: their origins, gender, age, and condition on entry, and their passage out of the home back to families, to work, to marriage, or to religious vocations. The overwhelming majority of children entered within the first month after birth, over 85% of them illegitimate. Most were left just after sunset or around midnight, deposited in a small font attached to a column or left at other institutions and passed on to the foundling home. From 1413 to 1512, 400–500 infants (a twenty-year documentary lapse prevents a firm figure) were abandoned, almost 60% of them girls. Only 40% left the institution alive; of the remainder, 25% died within 4 weeks, 40% within a year, 22% by age 3, and 13% by age 6. The living left for fates which, for the most part, are unknown; of

documented outcomes, the majority were restored to families and some were married. Only a handful entered religious houses.

Sandri says little about the local administration of Santa Maria della Scala, the level where one might expect to find a confraternity or guild fulfilling the charitable obligations of its concept of social kinship. It would be interesting to know more about the home's place in San Gimignano's social, political, and religious order, and how it fits into the broader struggle between Florence and Siena for control of Tuscany. That notwithstanding, this is a fine and very thoroughly researched study both of a local home and of the broader phenomenon of abandonment in Renaissance Italy.

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*I tesori delle confraternite*. Savona, Palazzo del Commissario, 2–31 luglio 1999. Exhibition catalogue. Ed. Cecilia Chilosi and Eliana Mattiauda. Savona: Comune di Savona, 1999. 167 pp., 69 illustrations

Whether or not one ascribes any genuine significance to the approaching millennium, one would be hard pressed to ignore its effect as a stimulus to cultural and civic projects. Indeed, the notion of completing projects in time for the turn of the century, as a means of bringing closure to one epoch and creating a fresh start to another, appears to have provided the impetus for a programme of restoration in the northern Italian city of Savona. Overshadowed for centuries by the power and fame of Genoa, in the last decades of this century Savona embarked on the arduous task of restoring its imposing military fortress, the Priamàr, which had fallen into decay following Genoese domination in the sixteenth century. At the same time, the Savonese began to catalogue and document the holdings and histories of the city's many confraternities. In 1999 the two projects culminated in an exhibition of confraternity treasures held in the newly restored Priamàr.

Nominally a catalogue of the items displayed as part of the exhibition, this volume is much more than a mere list and photographic record of Ligurian confraternity artifacts. In addition to the expected "Catalogo", this handsome edition contains a series of scholarly articles on the origins, activities and patrimony of the Savonese confraternities. These articles, together with Fausta Franchini Guelfi's introduction and the forewords by a number of civic officials, combine with its full colour and black and white photographic record to create a cohesive and evocative portrait of confraternity life dating back to the Middle Ages.

In the first essay, "Cenni sulla vicenda quasi millenaria delle confraternite savonesi," Giuseppe Buscaglia traces the documentable origins of Ligurian confraternities to the Penitential movement of 1260, noting that the first material evidence of confraternity activity in Savona itself is contained in a 1266 papal approval of the statutes proposed by the Confraternity of Santa Maria del Castello.