

catalogue of traceable gonfaloni-painting from c. 1260 to c. 1570 provides a fundamental starting point for further exploration of this aspect of Italian and European art.

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Earenfight, Phillip J. *The Residence and Loggia della Misericordia ("Il Bigallo")*: *Art and Architecture of Confraternal Piety, Charity, and Virtue in Late Medieval Florence*. Ph.D. thesis, Rutgers University, New Brunswick, NJ, 1999. Supervisor, Professor Sarah Blake McHam.

This dissertation examines the art and architecture of the residence and loggia of the Compagnia di Santa Maria della Misericordia in Florence. The Misericordia was one of largest charitable confraternities in late medieval Florence. It was located in the physical and symbolic centre of the city, the Piazza San Giovanni, and stood near the Baptistry, Campanile, and Duomo. At this highly prestigious location the confraternity provided services to the city's needy and served as a public symbol of Florentine charity and civic virtue.

The dissertation focuses on a series of projects commissioned by the Misericordia from 1321, when it moved to the Piazza San Giovanni, to 1524, when it merged with the Compagnia di Santa Maria del Bigallo (by which name the site is currently known). It is a study of artistic patronage and how a lay pious institution defined its charitable mission through its art and architecture during a period of tremendous urban development, intense lay piety, horrific plagues, and the rise of Renaissance humanism.

Five major projects are discussed: 1) the acquisition of property on the Piazza San Giovanni; 2) the painting of a fresco representing an *Allegory of Divine Misericordia*; 3) the expansion of the Misericordia's residence through the acquisition of neighbouring property and the subsequent design, construction, and decoration of a new loggia and oratory; 4) the painting of a fresco cycle representing the life of Tobit, the confraternity's patron saint; and 5) the painting of a fresco representing *Members of the Misericordia Uniting Foundlings with Natural and Adoptive Parents*.

This study is the first to consider these projects together as a vehicle for the understanding of the confraternity and how it defined its position in the complex urban and social fabric of Trecento Florence. Analysis of these projects demonstrates that over the course of the Trecento, the Misericordia identified its pious mission as a crucial feature in the city's religious and civic well-being. Moreover, it reveals that the confraternity commissioned two of the earliest surviving views of the city, promoted the idea of Florence as the New Jerusalem, and identified itself as the foremost symbol of Florentine charity.