

## Reviews

Archivio di Stato di Siena. *Le pergamene delle confraternite nell'Archivio di Stato di Siena (1241–1785). Regesti*, a cura di Maria Assunta Ceppari Ridolfi. Roma: Ministero per i beni e le attività culturali, Direzione generale per gli archivi / Siena: Accademia Senese degli Intronati, 2007. Pp. lxxi, 583; 1 + 46 colour illustrations. ISBN 978-88-7125-290-2.

After a brief introduction (pp. 1–25) aimed at explaining how the documents from Sienese confraternities were deposited into the State Archive of Siena, Maria Assunta Ceppari Ridolfi publishes 1,047 registers of parchments that belonged to the lay confraternities of Siena and its state. They date from the thirteenth to the eighteenth century and concern 28 different confraternities in Siena, plus a number of other sodalities from the Sienese territory (Asciano, Sarteano) and the dioceses of Grosseto and Montalcino. The Sienese confraternities of San Bernardino, of the Madonna sotto le volte dell'Ospedale, of SS. Nicolò e Lucia, and of SS. Andrea e Onofrio stand out for the sheer number of parchments pertaining to them.

These confraternity parchments contain quite an array of deeds. Many were issued by ecclesiastical authorities (popes, cardinals, bishops, abbots, etc.) and touch directly on individual confraternities: indulgences, gifts of spiritual and temporal benefices, donations and certifications of relics, approval of new institutions and statutes, aggregations with larger confraternities or with clerical orders, as well as exemptions and privileges granted by civic authorities; diverse acts touching on the life of confraternities: decisions, disputes, petitions/pleas, authorizations, chapter meetings. There is a conspicuous number of private deeds: proxies leases/rents, sharecropping contracts, dowries and wedding gifts, sales and purchases, loans, transfers and assignments of credits and goods, donations, receipts, decisions, law suits and controversies, sentences, possessions, renunciations, consents, undertakings, penalties, and a veritable flood of wills, always a rich source of information.

This large a number of parchments is useful not only for the history of individual confraternities, but also for social, economic, and religious history: they present us with a great diversity of individuals (clerics, lay persons, nobles, artisans, professionals, etc.), among which many women; they offer an insight into the world of business, commerce, and labour; of religious bodies and hospices; they speak of movable goods and real estate that are bequeathed, donated, sold, bought, consigned, divided, etc.

Forty-six of these parchments, dating from 1462 to 1762, contain decorations and, in some cases, miniatures. These illustrations served to embellish important documents meant to have an “official” role and be displayed publicly, for example ecclesiastical approvals, privileges, indulgences, aggregations to Orders or to Roman confraternities. They come from the Sienese confraternities of S. Caterina in Fontebrandia, S. Maria in Portico, S. Michele Arcangelo, S. Domenico, S. Sebastiano,

S. Pietro in Duomo, SS. Andrea e Onofrio, SS. Concezione della Vergine, S. Anna, S. Ansano; others come from confraternities in various Tuscan towns, among which Grosseto, Montalcino, and Sarteano. Because of their beauty and importance, they are individually and minutely described by Marco Ciampolini and Patrizia Turrini (pp. xxiii-lxxi).

The volume is enriched with tables, a bibliography, and a number of indexes—of parchments, names, nicknames, notaries, guilds, corporations and magistracies, and places.

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Candelaria, Lorenzo. *The Rosary Cantoral. Ritual and Social Design in a Chantbook from Early Renaissance Toledo*. Eastman Studies in Music, 51. Rochester, NY: University of Rochester Press, 2008. Pp. x, 212, ill. 16. ISBN 978-1-5804-6205-1 US\$ 55.

The Rosary Cantoral, an oversized, lavishly illustrated chant book currently housed in the Beinecke Library at Yale University, is a beguiling testament to the activities of a very particular brotherhood, the rosary confraternity of Toledo. Its origins long the subject of mystery and speculation, the Rosary Cantoral here benefits from a penetrating and exhaustive investigation by musicologist Lorenzo Candelaria, whose exploration of the book's origins and context illuminates the motives and strategies of the confraternity itself.

An introductory chapter, appropriately titled "The Mystery of the Rosary Cantoral," unfolds indeed like something of a mystery thriller. Candelaria pieces together a compelling narrative beginning with the likely creation of the volume for the Dominican convent of San Pedro Mártir de Toledo at the end of the fifteenth century, and follows its subsequent dislocations through the exclaustations of 1836, the chaos of civil war in the 1930s, and the ensuing labyrinthine network of rare book dealers and private and institutional collectors on both sides of the Atlantic through the latter half of the twentieth century.

The chant book's enigmatic and apparently anomalous visual decorations misled several earlier commentators into confusing and contradictory speculations as to its origins and function. Possibly because of this, Candelaria's study, with the exception of a chapter devoted to the musical contents, centres firmly on visual aspects of the cantoral. He dedicates individual chapters to the most vivid and controversial images in the book: the representation of the legend of the Knight of Cologne, the Emblem of the Five Wounds, and the images of Hercules and the representation of Dürer's *Das Meerwunder*, trying to lock them into a cohesive and intelligible narrative. The result is largely convincing, with only occasional moments of strain, as when Candelaria suggests that the female figure in the *Das Meerwunder* image might have been read for the mythological Hesione as the