of the analysis, which because of its breadth tends to recapitulate ideas and arguments about the plays that have become quite familiar; the chapters on *Hamlet* and *Othello*, in particular, read more like splendid mappings of the known landscape than explorations of new territory. (An unstated ambition of the book may be to serve as an undergraduate critical companion; it would fulfil that role superbly.)

Violation and Identity would have benefited from a more sustained critical dialogue. Leggatt keeps other critics in the footnotes for the most part, with the stated goal of letting the plays dominate; as a result, instead of real engagement we mostly get a kind of polite nodding towards parallel and divergent perspectives. Other voices therefore rarely distract from Leggatt's lucid analysis, but after a while the reader may wish for more violation—more conflict, more cut-and-thrust—in the book's own acts of interpretation. Still, the opportunity to spend some time reading the plays with such a thoughtful and sensitive guide should not be missed.

IAN MUNRO, *University of California, Irvine*

Nicholas Terpstra. *Abandoned Children of the Italian Renaissance: Orphan Care in Florence and Bologna*. Baltimore: Johns Hopkins University Press, 2005. Pp. xii, 349.

Nicholas Terpstra's new book focuses on the history of a set of orphanages (for boys) and "conservatories" (for girls) in Bologna and Florence in the sixteenth and seventeenth centuries. It examines children's backgrounds, describes their daily lives in the institutions, details how institutions were governed, and clarifies the place of charitable individuals and confraternities that accepted the task of caring for the children in their wider urban settings.

The author uses his considerable knowledge of the broader history of the cities to explore the institutions' place in political and social life. Terpstra shows, for example, how differing relationships between confraternities that sponsored these kinds of institutions for children and local governments shaped the governance of the institutions. Whereas in Bologna, lay confraternities jealously guarded their hold on institutional administration, orphanages and conservatories in Florence were gradually taken over by clerical authority. Conservatories there, which had often begun as small-scale homes run by pious women, mutated increasingly into convents in all but name—while being placed under diocesan authority and conforming to Tridentine rules of strict enclosure for the girls dwelling within them.

Other differences characterized the two cities' organizations for poor and dependent children. Bologna's conservatories remained—both in ideal and reality—only a temporary refuge for girls of respectable family during puberty. Institutions here relied on faithful donors to help supply dowries; their administrators and friends worked hard to find decent husbands for the girls. In contrast, Florence's conservatories housed increasingly aged populations of permanently celibate women.

Terpstra exposes the logic of administrators' selection process in one Bologna conservatory. Acceptance required physical inspections to ensure that the girl's "honour" was intact as well as detailed investigations of her family condition and respectability. Administrators were often moved by the direness of the girl's situation as they saw it: was she in imminent danger of losing her honour because of her living situation? Was she beautiful and therefore in greater danger than the homely—and therefore more deserving of institutional care?

Because administrators of the Bolognese conservatories, in particular, were eager to find suitable husbands for their charges, they were especially vigilant in keeping careful records of girls' progress through the institution. Orphanages for boys, in contrast, have left less detailed information.

Terpstra contrasts the lives of girls and boys, showing how gender values informed the girls' and boys' experiences. Girls' working lives took place mainly within the conservatories, involving domestic chores and, gradually, engagement in the growing silk industry. Efforts by authorities at Florence's S. Maria Vergine to have older girls work outside the conservatory as domestic servants were unsuccessful, resulting in many of them fleeing the homes of their employers and returning to the institution. Terpstra hypothesizes that many of the girls believed that such work was beneath their dignity since they had come from families which, while fallen on hard times, had enjoyed a certain standing in society. Boys, in contrast, were allowed out of their orphanages at quite young ages to serve apprenticeships. Another difference between the experiences of boys and girls was their age at admission—boys being several years younger (average about ten years) than girls (average age about twelve). Their educations, not surprisingly, differed as well, with reading and numeracy constituting a significantly larger part of the boys' education.

Terpstra's account brings to life the engagement of the children in their urban settings. He describes the forays of girls from different conservatories in their distinctively coloured dresses out to collect alms from faithful (at least in Bologna) supporters, and the more dangerous peregrinations of the boys, who had to avoid having their precious alms (in coin or food) stolen by young street toughs. It was no accident that boys of Bologna's S. Bartolomeo di Reno orphanage did their most lucrative alms-gathering among the palazzi of the city's powerful civic elite, especially in times of famine. The home's governors admonished the boys "to go around the palaces of Bologna's senators, many of them located up and down the street from its own quarters on Via Imperiale, in order to shame them into providing for their juvenile neighbours" (168). The detail is important, because one of Terpstra's arguments is that the orphanages of Bologna were expressions of a vital and autonomous civic culture that engaged the active participation and financial support of these powerful men.

Different readerships will doubtless prefer different parts of the book, which should appeal to political and social historians of Renaissance Italy, historians of charity, and historians of childhood and the family. Historians of charity and of the

family (such as this reviewer) who are not specialists in Renaissance Italy will find certain parts of the detailed discussion of urban confraternal politics and governance a bit difficult going. It is also a challenge to keep track of the numerous institutions in two places whose story Terpstra interweaves with the political histories of two large cities over more than a century. This is not to say that the author becomes mired in detail, since he provides clear summaries of his findings from time to time, and integrates conclusions from the histories of multiple institutions.

For this reviewer, Terpstra's chapters 3 and 4 on the daily lives of boys and girls in the institutions constitute the most vivid and moving accounts of the subject I have ever read. The author treats all of those whose histories he tells with extraordinary grace and subtlety. He is singularly able to avoid imposing twenty-first-century values upon the material, and instead challenges his readers to enter a quite different world of childhood and of the family. The author enhances his study with some comparative remarks about the importance of ideals of civic community in the provision of assistance to children and families—particularly those of the “respectable” poor—in other parts of Europe. Terpstra's study contributes significantly to our growing understanding of the central place of charitable provisions in the growth of European urban culture and society.

KATHERINE A. LYNCH, *Carnegie Mellon University*

Douglas A. Brooks, ed. *Printing and Parenting in Early Modern England*. Aldershot: Ashgate, 2005. Pp. xviii, 436.

Douglas Brooks demonstrates in this edited collection that the new technology of printing in early modern England forced a reconsideration of patriarchal culture and the paternal foundation of parenting. In making analogies between printing and parenting, and textual and sexual reproductions, the essays tackle such issues as the literary appropriation of the female womb by male authors as a space of artistic creation; legitimate and bastard reproductions; and censorship and parental control. Despite the focus on early modern England promised in the title, Brooks includes several essays on intellectual and reproductive property in the present to illustrate that the above issues continue to resonate.

The essays are arranged into five parts: Reproductive Rhetorics, Ink and Kin, Issues of the Book Trade, Parental Authorities, and Textual Legacies. The collection also includes a succinct afterword by Jennifer Wynne Hellwarth which helps to bridge the gap between early modern England and contemporary America. Brooks begins the collection with a concise essay by Margreta de Grazia, “Imprints: Shakespeare, Gutenberg, and Descartes,” which examines the similarities between imprints (namely the seal, the stamp, and the woodblock) and children. De Grazia also discusses the patron as “surrogate father”: if there is no patron the book is a textual orphan. The essay is a strong opening for the collection since it summarizes