The Renaissance in Italy continues to exercise a powerful hold on the popular imagination and on scholarly inquiry. This Companion presents a lively, comprehensive, interdisciplinary, and current approach to the period that extends in Italy from the turn of the fourteenth century through the latter decades of the sixteenth. Addressed to students, scholars, and non-specialists, it introduces the richly varied materials and phenomena as well as the different methodologies through which the Renaissance is studied today both in the English-speaking world and in Italy. The chapters are organized around axes of humanism, historiography, and cultural production, and cover a wide variety of areas including literature, science, music, religion, technology, artistic production, and economics. The diffusion of the Renaissance throughout Italian territories is emphasized. Overall, the Companion provides an essential overview of a period that witnessed both a significant revalidation of the classical past and the development of new, vernacular, and increasingly secular values.

Michael Wyatt is an independent scholar. His work is engaged with the pre-modern cultural histories of Italy, England, and France, particularly questions of translation as both a textual practice and a socio-political phenomenon. He is the author of The Italian Encounter with Tudor England: A Cultural Politics of Translation (2005) and co-edited (with Deanna Shemek) Writing Relations: American Scholars in Italian Archives – Essays for Franca Nardelli Petrucci and Armando Petrucci (2008). He is currently working on a second monograph, John Florio and the Circulation of Stranger Cultures in Early Stuart Britain, a critical edition of Florio’s 1603 translation of Montaigne, The Essays or Morall, Politike and Millitarie Discourses, and he is an associate-editor of The Encyclopedia of Renaissance Philosophy.
Cambridge Companions to Culture

Recent titles in the series
The Cambridge Companion to Medieval English Culture
Edited by Andrew Galloway
The Cambridge Companion to Modern Russian Culture
(second edition) Edited by Nicholas Rzhevsky
The Cambridge Companion to Modern Indian Culture
Edited by Vasudha Dalmia and Rashmi Sadana
The Cambridge Companion to Modern Italian Culture
Edited by Zygmunt G. Baranski and Rebecca J. West
The Cambridge Companion to Victorian Culture
Edited by Francis O’Gorman
The Cambridge Companion to Modern British Culture
Edited by Michael Higgins, Clarissa Smith and John Storey
The Cambridge Companion to the Italian Renaissance
Edited by Michael Wyatt
The Cambridge Companion to Modern Arab Culture
Edited by Dwight Reynolds
For Jacques Grès-Gayer
Contents

List of illustrations  page ix
List of contributors  xi
Preface  xvii
Note on money  xix
Timeline  xxi

Renaissances  1
MICHAEL WYATT

1 Artistic geographies  17
   STEPHEN J. CAMPBELL

2 Antiquities  40
   KATHLEEN WREN CHRISTIAN

3 Mapping and voyages  59
   FRANCESCA FIORANI

4 Artists’ workshops  84
   PATRICIA L. REILLY

5 Technologies  100
   MICHAEL WYATT

6 Languages  139
   MAURIZIO CAMPANELLI

7 Publication  164
   BRIAN RICHARDSON
Contents

8 Verse 179
   Deanna Shemek

9 Prose 202
   Jon R. Snyder

10 Music 224
   Giuseppe Gerbino

11 Spectacle 239
   Ronald L. Martinez

12 Philosophy 260
   Diego Pirillo

13 Religion 276
   Adriano Prosperi

14 Political cultures 298
   Mark Jurdjevic

15 Economies 320
   Judith C. Brown

16 Social relations 338
   Giovanna Benadusi

17 Science and medicine 364
   Katharine Park and Concetta Pennuto

Bibliography 386
Index 431
Illustrations

1.1 Triumphal Arch of Alfonso I (1443, Castel Nuovo, Naples). Reproduced courtesy of Scala/Art Resource, New York.  page 29
1.3 Lorenzo Lotto, Virgin and Child with Saints (1513–16, Church of S. Bartolommeo, Bergamo). Reproduced courtesy of Alinari/Art Resource, New York.  38
2.1 Donatello, St. Mark (1411–15, Orsanmichele, Florence). Reproduced courtesy of Scala/Ministero per i Beni e le Attività culturali/Art Resource, New York.  42
2.2 Luca Signorelli, Court of Pan (c. 1484, formerly in Berlin but destroyed in 1945). Reproduced courtesy of Bildarchiv Preussischer Kulturbesitz/Art Resource, New York.  45
2.3 Filippino Lippi, Strozzi Chapel, The Expulsion of a Daemon from the Temple of Mars in Hierapolis (1497–1502, Santa Maria Novella, Florence). Reproduced courtesy of Erich Lessing/Art Resource, New York.  48
2.4 Michelangelo, Battle of the Centaurs (c. 1492, Casa Buonarroti, Florence). Reproduced courtesy of Kunsthistorisches Institut in Florenz – Max-Planck-Institut.  49
2.5 Titian, Bacchus and Ariadne (1520–23, National Gallery, London). Reproduced courtesy of the National Gallery Picture Library, The National Gallery, London.  54
3.1 Pomponius Mela, World Map, from P. Bertij tablaryvm geographicarvm contractarvm libri septem. Reproduced courtesy of the Tracy W. McGregor Library of American History, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville.  63
3.2 Ptolemy, World Map (first half of fifteenth century, illuminated manuscript on vellum, Florence, Biblioteca Medicea Laurenziana). Reproduced courtesy of Scala/Art Resource, New York.  65
List of illustrations

3.3 First Map of Europe (Tabula Europa I), engraving, from Ptolemy, Geographia. Reproduced courtesy of the Tracy W. McGregor Library of American History, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville. 74

3.4 Giacomo Gastaldi, Modern Map of the British Isles (Anglia et Hibemina Nova), engraving, from Ptolemy, Geographia. Reproduced courtesy of the Tracy W. McGregor Library of American History, Albert and Shirley Small Special Collections Library, University of Virginia, Charlottesville. 75

3.5 Fra Mauro, World Map (1459, illuminated manuscript on vellum, Biblioteca Nazionale Marciana, Venice). Reproduced courtesy of Scala/Art Resource, New York. 76

3.6 The Cantino Map (1502, Biblioteca Estense Universitaria, Modena). Reproduced courtesy of Scala/Art Resource, New York. 77

3.7 Francesco Rosselli, World Map (1507, hand-painted engraving). Reproduced courtesy of National Maritime Museum, Greenwich, United Kingdom. 79

3.8 Giacomo Gastaldi, World Map (seventeenth-century reprint of the original map published in the 1561 Cosmographia universalis). Reproduced courtesy of The British Library, London. 82

5.1 Ambrogio Barocci (after designs by Francesco di Giorgio Martini), Quinquereme, sailing ship with five oars (after 1475, Palazzo Ducale, Urbino). Reproduced by courtesy of Alfredo Dagli Orti/Art Resource, New York. 102

5.2 Leon Battista Alberti, Il Tempio Malatestiano (c. 1450–60, Rimini). Photo by author. 109

5.3 Francesco di Giorgio Martini, Palazzo della Signoria (1486–1666, Jesi). Drawing from F. Mariano and M. Agostinelli, Francesco di Giorgio e il Palazzo della Signoria di Jesi (1986). Reproduced by kind permission of the authors. 114

5.4 Andrea Palladio, Villa Poiana (c. 1546–63, Poiana). Photo by author. 121

5.5 Workshop of Giuliano da Maiano (after designs by Francesco di Giorgio Martini), Studioio (1480s, Gubbio; now in The Metropolitan Museum of Art). Reproduced by courtesy of Art Resource, New York. 125

5.6 Workshop of Giuliano da Maiano (after designs by Francesco di Giorgio Martini), Mazzochio, detail of Studioio (1480s, Gubbio; now in The Metropolitan Museum of Art). Reproduced by courtesy of Art Resource, New York. 126

5.7 Jacques Lemercier, Scenografia generale del Palazzo di Caprarola (1608). Reproduced by courtesy of the Bibliothèque Nationale de France. 129

5.8 Antonio Monte, Axonometric Map of the Fortified-Town of Acaya, 1 : 500 scale (1988). Reproduced by kind permission of the author. 136
Contributors

Giovanna Benadusi is Professor of History at the University of South Florida. She is the author of A Provincial Elite in Early Modern Tuscany: Family and Power in the Creation of the State (1996), has co-edited (with Judith Brown) Medici Women: The Making of a Dynasty in Grand Ducal Tuscany (forthcoming), and is completing a book manuscript, Vision of the Social Order: Women’s Last Wills, Notaries, and the State in Baroque Tuscany.

Judith C. Brown has served as Professor of History at Stanford University, Dean of the School of Humanities at Rice University, and Vice President for Academic Affairs and Provost at Wesleyan University, where she is now Professor Emerita. She is the author of In the Shadow of Florence: Provincial Society in Renaissance Pescia (1982) and numerous articles on women, gender, and the economy in Renaissance Italy. She has co-edited (with Robert C. Davis) Gender and Society in Renaissance Italy (1998), and (with Giovanna Benadusi) Medici Women: The Making of a Dynasty in Grand Ducal Tuscany (forthcoming).

Maurizio Campanelli is Assistant Professor in the Department of Greek, Latin, and Italian Studies at the University of Rome, “La Sapienza.” His wide-ranging research interests span medieval and humanist Latin literatures and their reception. He has published Polemiche e filologia ai primordi della stampa: Le ‘Observationes’ di Donizio Calderini (2001), and an edition of Marsilio Ficino’s translation of Mercurio Trismegisto, Pimander sive de potestate et sapientia Dei (2011). He is Principal Investigator for the Australian Research Council project “The Invention of Rome: Biondo Flavio’s Roma triumphans and its Worlds” (2013–15).
List of contributors

Stephen J. Campbell is Henry and Elizabeth Wiesenfeld Professor and Chair of the Department of the History of Art at Johns Hopkins University. He specializes in Italian art of the fifteenth and sixteenth centuries with a particular focus on the artistic culture of North Italian courts. In addition to studies of Giorgione, the Carracci, Bronzino, Michelangelo, and Rosso Fiorentino, his books include Cosmè Tura of Ferrara: Style, Politics and the Renaissance City 1450–1495 (1997), and The Cabinet of Eros: Renaissance Mythological Painting and the Studiolo of Isabella d'Este (2006). His co-authored and edited books include Cosmè Tura: Painting and Design in Renaissance Ferrara (exhibition catalogue, 2002), Artistic Exchange and Cultural Translation in the Italian Renaissance City (2004), Artists at Court: Image Making and Identity 1300–1550 (2004), and (with Michael Cole), Renaissance Art in Italy 1400–1600 (2011).

Kathleen Wren Christian is Lecturer in Art History at the Open University, Milton Keynes, UK, having previously taught in the Department of History of Art and Architecture at the University of Pittsburgh. She is the author of Empire without End: Antiquities Collections in Renaissance Rome c. 1350–1527 (2010) and co-edited (with David Drogin) Patronage and Italian Renaissance Sculpture (2010). She is currently co-editing The Muses and their Afterlife in Post-Classical Europe.

Francesca Fiorani is Professor of Art History and Chair of the Art Department at the University of Virginia, Charlottesville. An expert on the relationship between art and science in early modern Europe, she has written extensively on the representation of space, cartography, mapping, art theory, and Leonardo da Vinci. She is the author of The Marvel of Maps: Art, Cartography and Politics in Renaissance Italy (2005), and the co-author of Bartolo di Fredi's ‘Adoration of the Magi’: A Masterpiece Reconstructed (2012, with Bruce Boucher) and Leonardo da Vinci and Optics: Theory and Pictorial Practice (2013, with Alessandro Nova). She is currently completing a book on Leonardo da Vinci's shadows considered from the point of view of artistic practice, optics, philosophy, and culture.

Giuseppe Gerbino is Associate Professor and Chair of the Department of Music at Columbia University. His research interests include the Italian madrigal, the relationship between music and language in the early modern period, early opera, and Renaissance theories of cognition and sense perception. His publications have appeared in the Journal of Musicology, the Journal of Medieval and Early Modern Studies, the Musical Quarterly, Studi Musicali, and Il Saggiatore Musicale. His book Music and the Myth of Arcadia in Renaissance Italy (2009) won the Lewis Lockwood Award of the American Musicological Society.
Mark Jurdjevic is Associate Professor of History at Glendon College of the University of York in Toronto. He studies the political and intellectual history of Renaissance Florence and is the author of Guardians of Republicanism: The Valori Family in the Florentine Renaissance (2008), A Great and Wretched City: Promise and Failure in Machiavelli’s Florentine Political Thought (forthcoming).

Ronald L. Martinez is Professor of Italian Studies at Brown University, having previously taught at the University of Minnesota, Twin Cities. He teaches and has published extensively on a wide range of medieval and Renaissance Italian literature and cultural history. He is co-author (with Robert Durling) of Time and the Crystal: Studies in Dante’s Rime Petrose (1990), and co-editor with Durling of a bilingual edition with translation and commentary of Dante’s Commedia: Inferno (1996), Purgatorio (2003), and Paradiso (2011). He is currently preparing a book-length study of Dante’s appropriation of medieval Catholic liturgy for narrative and linguistic aspects of the Commedia.


Concetta Pennuto is Assistant Professor at the Centre d’Études Supérieures de la Renaissance of the Université François-Rabelais in Tours, where she teaches the history of medicine and neo-Latin language. Her research is dedicated to the history of Renaissance medicine, with a particular focus on contagious diseases, astrological medicine, sports medicine, women’s health, and surgical knowledge. The author of Simpatia, fantasia e contagio: il pensiero medico e il pensiero filosofico di Girolamo Fracastoro (2008), she has also edited the first volume of Antonio Vallisneri’s Quaderni di osservazioni, Girolamo Mercuriale’s De arte gymnastica (2008), and Fracastoro’s De sympathia et antipathia rerum (2008).
Diego Pirillo is Assistant Professor of Italian Studies at the University of California, Berkeley, having previously taught at the Scuola Normale Superiore and the University of Pisa. His research focuses on early modern philosophy, heterodoxy, and political thought, with special attention to the history of books and reading. He is the author of *Filosofia ed eresia nell’Inghilterra del tardo Cinquecento: Bruno, Sidney e i dissidenti religiosi italiani* (2010) and the editor (with Olivia Catanorchi) of *Favole, metafore, storie seminario su Giordano Bruno* (2007). He is currently working on a monograph on the Italian Protestant reformers of the sixteenth and seventeenth centuries.

Adriano Prosperi is Professor Emeritus of Modern History at the Scuola Normale Superiore, and earlier taught at the University of Calabria, the University of Bologna, and the University of Pisa. Among his vast critical output are *Tribunali della coscienza: inquisitori, confessori, missionari* (1996), *L’eresia del Libro Grande: storia di Giorgio Siculo e della sua setta* (2000), and *Il seme dell’intolleranza: Ebrei, eretici, selvaggi* (2011). He has edited his teacher Delio Cantimori’s *Eretici italiani del Cinquecento e altri scritti* (1992), the six-volume *Storia del mondo moderno e contemporaneo* (with Paolo Viola, 2004), the *Colloquia and Scritti religiosi e morali* of Erasmus (both with Cecilia Asso, 2002 and 2004), and the four-volume *Dizionario storico dell’Inquisizione* (with Vincenzo Lavenia and John Tedeschi).

Patricia L. Reilly is Associate Provost and Associate Professor of Art History at Swarthmore College, Pennsylvania. In addition to articles and essays, including “Raphael’s Fire in the Borgo and the Italian Pictorial Vernacular” (2010) and “Drawing the Line: Benvenuto Cellini’s *On the Principles and Method of the Learning the Art of Drawing* and the Question of Amateur Education” (2004), she is the co-editor (with Roberta Olson and Rupert Shepherd) of *The Biography of the Object in Late Medieval and Renaissance Italy* (2006). She has completed a book manuscript dealing with Giorgio Vasari’s re-envisioning of Leonardo, Raphael, and Michelangelo on the walls of the Palazzo Vecchio in Florence, and her current project is a study of the stylus drawings of Leonardo da Vinci.

Brian Richardson is Emeritus Professor of Italian Language at the University of Leeds, UK, and a Fellow of the British Academy. His publications include *Print Culture in Renaissance Italy: The Editor and the Vernacular Text, 1470–1600* (1994), *Printing, Writers and Readers in Renaissance Italy* (1999), an edition of Giovan Francesco Fortunio’s *Regole grammaticali della volgar lingua* (2001), and *Manuscript Culture in Renaissance Italy* (2009). From 2003 to 2013 he was general editor of the *Modern Language Review*. 
He is currently the Principal Investigator of *Oral Culture, Manuscript and Print in Early Modern Italy, 1450–1700*, a project funded by the European Research Council (2011–15).

**Deanna Shemek** is Professor of Literature at the University of California, Santa Cruz, where she also directs the program in Italian Studies. She is the author of *Ladies Errant: Wayward Women and Social Order in Early Modern Italy* (1998); co-editor (with Dennis Looney) of *Phaethon’s Children: The Este Court and its Culture in Early Modern Ferrara* (2005) and (with Michael Wyatt) of *Writing Relations: American Scholars in Italian Archives – Essays for Franca Nardelli Petrucci and Armando Petrucci* (2008); and editor and co-translator (with Robert de Lucca) of Adriana Cavarero, *Stately Bodies: Literature, Philosophy, and the Question of Gender* (2002). She is currently working on an edition of the letters of Isabella d’Este and on a monographic study of this correspondence.

**Jon R. Snyder** is Professor of Italian Studies and Comparative Literature at the University of California, Santa Barbara. He has taught at the University of California in San Diego, and Los Angeles, as well as at the Università degli Studi di Torino and the Università degli Studi di Macerata. He is the author of *Writing the Scene of Speaking: Theories of Dialogue in the Late Italian Renaissance* (1989), *L’estetica del Barocco* (2005), *Dissimulation and the Culture of Secrecy in Early Modern Europe* (2009), and a bilingual edition/translation of Giovan Battista Andreini’s *Amor nello specchio/Love in the Mirror* (2009). He is co-editor of *California Italian Studies* and is completing a translation/edition of Torquato Accetto’s *Della dissimulazione onesta*.

**Michael Wyatt** is an independent scholar. He has taught at Stanford University, the Università degli Studi di Trento, Wesleyan University, and Northwestern University, and he has served as the Associate Director of the Stanford Center for Medieval and Early Modern Studies. His work is engaged with the pre-modern cultural and intellectual histories of Italy, England, and France, particularly questions of translation as both a textual practice and a socio-political phenomenon. He is the author of *The Italian Encounter with Tudor England: A Cultural Politics of Translation* (2005) and co-editor (with Deanna Shemek) of *Writing Relations: American Scholars in Italian Archives – Essays for Franca Nardelli Petrucci and Armando Petrucci* (2008). He is currently working on a second monograph, *John Florio and the Circulation of Stranger Cultures in Early Stuart Britain*, a critical edition of Florio’s 1603 translation of Montaigne, *The Essauys or Morall, Politike and Millitarie Discourses*, and he is an associate-editor of *The Encyclopedia of Renaissance Philosophy*. 
Preface

The idea for a volume of essays dedicated to the Italian Renaissance first occurred to me fifteen years ago when I was teaching the literature and cultural history of the period to American undergraduates. My students and I were frequently in need of a synthetic presentation of subjects critical for understanding the texts or objects being studied but which were outside either the scope of their preparation or my expertise, and there was at the time no up-to-date resource pitched at the right level that might have helped to address these lacunae. Since then several useful books have appeared that examine many of the central concerns of the Italian Renaissance, some written by single authors and others organized as collections of essays (see “Renaissances,” my introduction to this volume), each bearing the disciplinary imprint of their authors or editors. This Companion reflects the literary, linguistic, and historical interests of its editor, but the aim here has been to provide a broad framework for the interdisciplinary study of the Italian Renaissance, with contributions from scholars at various stages of their careers who represent the disparate traditions of Anglo-American and Italian scholarship. The volume has been conceived with advanced undergraduate and graduate students in the English-speaking world in mind, but as these essays are more than mere summaries of existing scholarship it is hoped that they will have something to offer both to professionals working in Italian Renaissance studies and related fields and to general readers interested in the period.

While the initial impetus for this Companion arose from teaching, the actual form the book has taken owes a great deal to the enormously stimulating environment of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, where I and many of this volume’s authors have had the privilege and pleasure of being fellows.
Constituted by a widely diverse and ever-expanding global community of scholars, I Tatti has played a crucial role over the last fifty years in the promotion and renewal of Italian Renaissance studies through its fellowship program for junior scholars, sabbaticals for senior scholars and museum curators, publications, conferences, concerts, and innovative initiatives such as the one that brought sixteen Chinese scholars to Florence in the summer of 2013 for a three-week seminar examining the “Unity of the Arts in Renaissance Italy.” I owe a particular debt to Katharine Park, who as Acting Director of I Tatti during the second half of my fellowship year patiently worked through several versions of the initial proposal for this Companion, greatly improving it in countless ways large and small. Thanks are also due to former Director Joseph Connors for encouraging me to apply (and reapply) for an I Tatti fellowship in the first place; and to current Director Lino Pertile for his advice with regard to this project, and for the hospitality he and Anna Bensted so generously extend to former fellows. Michael Rocke and his excellent staff have built the unparalleled library collection at I Tatti into the finest dedicated resource anywhere in the world for the study of the Italian Renaissance.

Collaborative ventures pose particular challenges to all involved, and this Companion has seen its fair share of difficulties and delays. I am especially grateful for the forbearance and understanding of both my contributors and Sarah Stanton, our editor at Cambridge University Press. Thanks also to Fleur Jones, Rebecca Taylor, Anna Lowe, and Jonathan Ratcliffe at Cambridge and to our copy-editor Anna Hodson for their attentive work in producing the volume; thanks as well to Rebecca Frankel for her assistance in preparing the index, and to Eugenio Refini for his diligent editing of it. For their help, advice, recommendations and/or moral support with regard to various aspects of this project, I would also like to thank Dario Tessicini, Frances Andrews, Monica Cabalbrito, Agata Pincelli, Alessandra Petrina, Massimo Scalabrin, Paul Gehl, Gerry Milligan, David Lummus, Mary Therese Martinez, Nancy Durling, Jacqueline Marie Musacchio, Raúl Martinez-Martinez, Daniel Zolli, Louise George Clubb, Lucinda Byatt, Ilaria Andreoli, Giovanni Carlo Federico Villa, and Maria Luisa di Rinaldis. Special thanks are due to Giorgio Alberti; and to Stephen Orgel, my best editor and most exigent critic, who has carefully read the entire manuscript (some parts of it more than once).
Note on money

It is difficult to provide precise modern equivalents for earlier monetary values. The tangle of currencies and unstable economic markers resulting from the political and administrative fragmentation of the Italian peninsula and its islands in the period of the Renaissance make the task particularly problematic. But some sense of what the principal instruments of financial exchange were worth at the time is useful for understanding the costs of goods and services mentioned in the essays in this volume and its bibliography.

Coins were struck all over Italy in zecche [mints] regulated by the particular authority to which they were accountable, whether republics, duchies, lordships, and feudal principalities, the Papal States, or the kingdoms of Naples, Sicily, and Sardinia. Gold coins were primarily used in large transactions, while silver-based and billon coins (like the soldo di piccioli in Florence) were mainly used for smaller everyday payments. However, over the course of the sixteenth century exchange rates between gold and silver coins fluctuated constantly. There were also virtual systems of coinage, moneys of account based on the lira and made up of 20 soldi, 240 denari. These “ghost moneys” only appeared in account books and never in anyone’s purse. The gold coins most commonly cited here are the Venetian ducato, the Florentine florin (replaced by the scudo in 1530), and the papal scudo, each with its own fixed local value that fluctuated with time. In Venice between 1517 and 1573, for instance,

1 Travaini (2007). Notwithstanding the close controls, counterfeit was a constant worry, or seen from another perspective, a tempting opportunity.
1 gold ducato varied in value from roughly 6 to 8 lire; and in Florence throughout the sixteenth century 1 florin was worth 140 soldi, although its real purchasing power was halved over the same period.

To translate these figures into more easily understandable terms: 1 Florentine florin would have provided fourteen days of an unskilled worker’s stipend in 1500, but only seven days in 1600; “in 1536 [1] scudo would buy twenty-eight chickens or fifty kilograms of flour and represented one week’s wages for a master builder”; a document from Pavia in 1547 specifies that the rent of a house for the eight-month academic year accommodating five students, meals, and the wages and maintenance of two servants cost 192 lire (28 Venetian ducati) per student; an unbound copy of the first edition of Ludovico Ariosto’s Orlando furioso (1516) cost 1 lira; and the total labor costs for the construction of Villa Farnese at Caprarola (completed in the 1570s) was 25,855.80 scudi.

Acknowledgment

Thanks to Lucy Byatt for her suggestions and improvements to this note.

---

Timeline

1282 War of the “Sicilian Vespers” drives French Angevin colonizers from Sicily; they are replaced by Aragonese rulers, the first sign of the Spanish presence in Italy that will come to dominate the territory in the latter period of the Renaissance.

1297–1323 Reform of the Venetian Maggior Consiglio, the principal political organ of the city-republic responsible for electing the Doge, magistrates, and other civic officials, and consisting exclusively of all male members of the aristocracy.

1303–05 Dante Alighieri writes De vulgari eloquentia (incomplete); Giotto and his workshop fresco the Cappella Scrovegni in Padua.

1309–77 Papacy moves its seat to Avignon, in southern France.

1327–74 (c.) Petrarch writes and rewrites his cycle of vernacular poems, the Canzoniere (also known as Le rime sparse or the Rerum vulgarium fragmenta).

1340s (c.) First recorded use of gunpowder-based firearms, imported from Asia, in Italy.

1341 Petrarch crowned Poet Laureate in Rome, after a three-day examination conducted by Robert of Anjou, King of Naples.

1347–53 Black Death ravages Europe, killing roughly one-third of the population of the continent.

1347–80 Catherine of Siena, Dominican mystic, fought for the reformation of the church and return of papacy to Rome.

1347–51 Cola di Rienzo is acclaimed Tribune in Rome in an attempt to re-establish a form of ancient republican government in the city.

1349–74 Giovanni Boccaccio writes his vernacular Decameron and, among many other works in Italian and Latin, compiles his encyclopedia of classical mythology, the Genealogia deorum gentilium.

1365–80 Giovanni Dondi designs and builds his “planetarium.”
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1377–1417</td>
<td>Great (Western) Schism, which saw the papacy divided into two, and then three, competing factions.</td>
</tr>
<tr>
<td>1395–1402</td>
<td>Gian Galezzo Visconti is Duke of Milan.</td>
</tr>
<tr>
<td>1397</td>
<td>Giovanni di Bicci de’ Medici, a banker with close ties to the papacy, returns to Florence from Rome to establish the bank that would guarantee the future wealth and status of his descendants.</td>
</tr>
<tr>
<td>1401</td>
<td>Lorenzo Ghiberti awarded commission to cast doors for the baptistery of cathedral in Florence.</td>
</tr>
<tr>
<td>1417</td>
<td>Poggio Bracciolini “rediscover” a manuscript of Lucretius’ <em>De rerum natura</em>.</td>
</tr>
<tr>
<td>1420–36</td>
<td>Filippo Brunelleschi plans and constructs the dome of the cathedral in Florence.</td>
</tr>
<tr>
<td>1420</td>
<td>Pope Martin V (Ottone Colonna) brings the papacy back to Rome.</td>
</tr>
<tr>
<td>1423</td>
<td>Vittorino da Feltre establishes his Latin grammar school in Mantua.</td>
</tr>
<tr>
<td>1424–27</td>
<td>Masaccio and Masolino fresco the Church of the Carmine in Florence.</td>
</tr>
<tr>
<td>1429</td>
<td>Cosimo de’ Medici inherits the family bank and begins the consolidation of Medici power in Florence.</td>
</tr>
<tr>
<td>1432–1502</td>
<td>The “Ufficiali di notte,” a tribunal established in Florence to adjudicate accusations of homosexual sodomy.</td>
</tr>
<tr>
<td>1434</td>
<td>Pope Eugene IV (Gabriele Condulmer) forced to abandon Rome due to local political instability; he manages to bring the papacy definitively back to Rome only in 1443.</td>
</tr>
<tr>
<td>1440</td>
<td>Lorenzo Valla writes <em>De falso ementita Costantini donatione declamatio</em> — exposing the document claimed for centuries to justify the church’s temporal authority as a forgery; Donatello casts his bronze David for the courtyard of Palazzo Medici in Florence.</td>
</tr>
<tr>
<td>1442</td>
<td>Alfonso V of Aragon is crowned Alfonso I, King of Naples, linking the political destinies of Sicily and the Kingdom of Naples to the Spanish Aragonese.</td>
</tr>
<tr>
<td>1443–57</td>
<td>Leon Battista Alberti writes his architectural treatise, <em>De re aedificatoria</em>.</td>
</tr>
<tr>
<td>1447</td>
<td>Francesco Sforza seizes power in Milan; election of Pope Nicholas V (Tomaso Parentucelli), who initiates the monumental reconstruction of Rome.</td>
</tr>
<tr>
<td>1452–71</td>
<td>Construction of the <em>Triumphal Arch of Alfonso I</em> at Castel Nuovo in Naples.</td>
</tr>
<tr>
<td>1453</td>
<td>Ottoman conquest of Constantinople, after which many Greek-speaking intellectuals immigrate to Italy together with their libraries.</td>
</tr>
<tr>
<td>1458</td>
<td>Election of Pope Pius II (Enea Silvio Piccolomini).</td>
</tr>
<tr>
<td>1465–82</td>
<td>Luciano Lauredana and Francesco di Giorgio Martini build the Palazzo Ducale for Federico da Montefeltro in Urbino.</td>
</tr>
<tr>
<td>Year</td>
<td>Event</td>
</tr>
<tr>
<td>--------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1465–77</td>
<td>Francesco di Giorgio Martini compiles his reflections on technological developments, the <em>Codicetto</em>.</td>
</tr>
<tr>
<td>1469</td>
<td>Lorenzo de’ Medici, “The Magnificent,” assumes control of his family’s interests, and, de facto, those of Florence.</td>
</tr>
<tr>
<td>1471</td>
<td>Election of Pope Sixtus IV (Francesco della Rovere). Major building continues in Rome, including the Sistine Chapel and the Vatican Library (formally constituted in 1475).</td>
</tr>
<tr>
<td>1474</td>
<td>Isabella d’Este born in Ferrara; Flavio Biondo publishes his geography of Italy, <em>Italia illustrata</em>; and Marsilio Ficino completes his <em>Theologia platonica</em> (published in 1482).</td>
</tr>
<tr>
<td>1472–75</td>
<td>Andrea Mantegna paints his <em>Lamentation over the Dead Christ</em>.</td>
</tr>
<tr>
<td>1478</td>
<td>“Pazzi Conspiracy” in Florence that wounded Lorenzo de’ Medici and killed his brother Giuliano.</td>
</tr>
<tr>
<td>1480 (c.)</td>
<td>Piero della Francesca writes his treatise on visual perspective, <em>De prospectiva pingendi</em>.</td>
</tr>
<tr>
<td>1480</td>
<td>Angelo Poliziano’s version of the Orpheus myth, <em>Orfeo</em>, staged with designs by Leonardo da Vinci in Mantua (an earlier date, 1473, has been suggested by some scholars).</td>
</tr>
<tr>
<td>1480s</td>
<td>Gubbio <em>Studiolo</em> realized by the workshop of Giuliano da Maiano after designs by Francesco di Giorgio Martini.</td>
</tr>
<tr>
<td>1480–81</td>
<td>Ottoman siege of Otranto that threatened a Muslim invasion of the Italian peninsula, repelled by various Italian contingents and troops of the Hungarian humanist king Matthias Corvinus, cut short by the premature death of the sultan Mahomet II.</td>
</tr>
<tr>
<td>1482</td>
<td>Francesco Berlinghieri publishes his <em>Septe giornate della geografia</em>, the first comprehensive effort to modernize Ptolemy’s ancient geography; Sixtus IV authorizes the dissection of human cadavers for medical research.</td>
</tr>
<tr>
<td>1486</td>
<td>Pico della Mirandola publishes his controversial 900 theses dedicated to philosophical questions.</td>
</tr>
<tr>
<td>1491–507</td>
<td>Giovanni Pontano, Neapolitan humanist, publishes his five <em>Dialogi</em> (Charon, Antonius, Actius, Aevidius, and Asinus).</td>
</tr>
<tr>
<td>1492</td>
<td>Election of Pope Alexander VI (Rodrigo Borgia); Columbus sails west; death of Lorenzo de’ Medici.</td>
</tr>
<tr>
<td>1494</td>
<td>Descent into Italy of the French King Charles VIII, initiating a period of extreme political instability on the Italian peninsula that would last until 1559 with the Peace of Cateau-Cambrésis; Luca Pacioli publishes his mathematical treatise <em>Summa de arithmetica, geometria, proportioni e proportionalità e della divina proportione</em>.</td>
</tr>
<tr>
<td>1494–98</td>
<td>Dominican friar Girolamo Savonarola becomes effective leader of Florence, at the end of which time he is publicly hanged and burned as a heretic.</td>
</tr>
</tbody>
</table>
Matteo Maria Boiardo’s incomplete Orlando innamorato published posthumously.

1495–98 Aldus Manutius publishes in Greek the complete works of Aristotle in Venice.

1497–1502 Filippino Lippi frescoes the Strozzi Chapel in the Church of Santa Maria Novella, Florence.

1498 Leonardo da Vinci paints his Last Supper in the refectory of the Convent of Santa Maria delle Grazie in Milan.

1498–1512 Florentine Republic re-established; Niccolò Machiavelli appointed secretary to the Second Chancellery (for internal and military affairs).

1499 The Hypnerotomachia Poliphili, an anonymous prose romance (Francesco Colonna may be the author) written in a hybrid language and among the most highly prized books of the early period of Italian printing, published by Aldus Manutius’ press in Venice.

1501 Ottaviano Petrucci publishes the Harmonice Musices Odhecaton, a collection of ninety-six polyphonic pieces, a landmark in the printing of music.

1501–04 Michelangelo’s David, originally intended for the roofline of the Florence cathedral, placed in front of the administrative seat of the Florentine republic, Palazzo Vecchio.

1503 Election of Pope Julius II (Giuliano della Rovere).

1504 Amerigo Vespucci publishes Mundus novus, an account of his four journeys to the West Indies and Brazil; the Kingdom of Naples assimilated into the Spanish Hapsburg empire.

1506 The ancient Hellenistic monumental statue-set of Laocoön and his Sons unearthed in Rome.

1506–1615 St. Peter’s Basilica in Rome rebuilt by numerous architects.

1507–24 Baldassare Castiglione writes his treatise of the ideal courtly life, Il libro del coreggiano (published in 1528).

1508 Bologna conquered by Julius II.

1508–09 Ludovico Ariosto writes his vernacular comedies Cassaria and I suppositi, modeled after works of the ancient Roman playwrights Plautus and Terence.

1508–12 Michelangelo frescoes ceiling of the Sistine Chapel.

1509 Republic of Venice defeated in the Battle of Agnadello by the League of Cambray consisting of the papacy allied with the major European powers, exposing vulnerabilities in Venetian control over its mainland territories.

1509–11 Raphael frescoes the Vatican Stanza della Segnatura.

1512–14 (c.) Giovanni Bellini paints the Feast of the Gods.

1513 Machiavelli begins work on the Discorsi (finished by 1519 but not printed until 1531) and writes Il principe (printed in 1532); election of Pope Leo X (Giovanni de’ Medici), following the restitution of the Medici in Florence the previous year.
1516  First edition of Ludovico Ariosto's *Orlando furioso*, subsequently enlarged and published in a second edition in 1521, further expanded and adapted in the now-standard Tuscan dialect and issued definitively in 1532; Giovan Francesco Fortunio publishes his *Regole grammaticali della volgar lingua*, the first printed Italian grammar; Pietro Pomponazzi publishes *De immortalitate animae*, arguing against the immortality of the soul.

1521  Teofilo Folengo publishes his macaronic mock-epic *Baldus*.

1521–36  Gian Giacomo Acaya transforms the feudal settlement of Segine (near Lecce) into the fortified town of Acaya.

1523–34  Papacy of Clement VII (Giulio de' Medici).

1524  Marcantonio Raimondi publishes his erotic engravings (*I modi*, after (lost) images of Giulio Romano for which Pietro Aretino wrote accompanying sonnets).

1525  Battle of Pavia between France and the Holy Roman Empire, after which French claims on Italy end with the French king Francis I taken prisoner; Pietro Bembo publishes *Le prose della volgar lingua*.

1525–26  Aldine press in Venice publishes the ancient medical texts of Galen and Hippocrates in Greek.

1527  Sack of Rome by troops of Hapsburg Holy Roman Emperor Charles V.

1530  The Paduan physician Girolamo Fracastoro publishes his poem dealing with syphilis, *Syphilis sive Morbus Gallicus*, a disease that had first appeared in Europe in the late fifteenth century and may have been brought to Italy with the French invasion in the 1490s.

1534  Election of Pope Paul III (Alessandro Farnese).

1534–35  Lorenzo Lotto paints his *Annunciation* for the Confraternity of Merchants in Recanati.

1536–41  Michelangelo frescoes *The Last Judgment* in the Sistine Chapel.

1538  Vittoria Colonna's *Rime* printed.

1542  Creation of the Holy Office, the administrative center of the Roman Inquisition.

1543  First edition of *Il beneficio di Cristo* (issued anonymously but written by Benedetto Fontanini) – the most influential text of the Italian “Reformation” – published in Venice.

1545–63  Council of Trent, the Catholic counter-offensive to the Protestant Reformation.

1547  Tullia d'Aragona publishes her *Rime*.

1549  Giovanni della Casa, Papal Nuncio to the Republic of Venice, compiles the first Italian Index of Forbidden Books (his treatise on social customs, *Il Galateo*, is published posthumously in 1558); Laura Terracina publishes her chivalric romance in dialogue with Ariosto, the *Discorso sopra tutti i primi canti dell’ “Orlando furioso”*. 
1550 Giorgio Vasari publishes the first edition of his survey of the Italian visual arts, the *Vite de’ più eccellenti pittori, scultori e architettori* (expanded and reissued in 1568).

1550s (c.) Cristoforo Sabbadino writes his treatise dealing with the technological and ecological challenges facing the Venetian lagoon, the *Trattato delle acque* (unpublished in the period).

1550–59 Gian Battista Ramusio publishes the three volumes of his collection of accounts of the voyages of discovery, *Navigazioni et viaggi*, from Marco Polo through Vespucci and including the exploration of Africa (printed together with maps of Giacomo Gastaldi).

1551 Leandro Alberti publishes his *Descrittione di tutta Italia*, the first geography of Italy to include Sicily and Sardinia.

1552 Giovanni Filippo Ingrassia, a Sicilian physician and public health official, publishes *De tumoribus praeter naturam*, documenting his earlier discovery that the human brain could host tumors.

1554 First three parts of Matteo Bandello’s *Novelle*, the most important collection of short narrative fiction since Boccaccio’s *Decamerón*, published (a fourth part was issued posthumously in 1573).

1555 Election of Pope Paul IV (Gian Pietro Carafa).

1556–73 Vignola (Jacopo Barozzi) designs and builds Villa Farnese at Caprarola.

1558 Gioseffo Zarlino publishes his influential treatise on music theory, the *Istitutioni harmoniche*.

1559 Papal Index of Forbidden Books established; first anthology of verse by women poets, the *Rime d’alcune nobilissime et virtuosissime donne*, published in Lucca; Cosimo I de’ Medici, Duke of Florence since 1537, named Grand Duke of Tuscany by Pope Pius IV (Giovanni Angelo Medici di Marignano).

1560 Giovanni della Porta founds the “Academia Secretorum Naturae” in Naples, one of the earliest learned societies in Europe dedicated to the natural sciences; Laura Battiferri publishes the *Primo libro dell’opere toscane*, a collection of her own poetry and that of a group of male correspondents.

1561 Alessandro Citadel publishes his encyclopedic dictionary of the knowledge of the world, *La tipocosmia*; posthumous publication of Francesco Guicciardini’s *Historia d’Italia*, a devastating critique of Italian politics between 1492 and 1532.

1562 Isabella Andreini, the most famous actress of the “Commedia dell’arte” and a prolific poet, born in Padua.

1564 Death of Michelangelo.

1566 Election of Pope Pius V (Antonio Ghislieri).

1569 Girolamo Mercuriale publishes his treatise on physical exercise, *De arte gymnastica*. 
1570  Andrea Palladio publishes his architectural treatise, the *Quattro libri di architettura*.

1571  Battle of Lepanto in which for the first time a league of European Christian allies prevailed over Turkish forces at sea.

1574  Stefano Guazzo publishes *Della civil conversazione*, a “courtesy” manual dealing with education, family life, and social practices.

1575  Veronica Franco publishes her collection of poems, *Terze rime*.

1580–81  Torquato Tasso publishes *Aminta*, a widely imitated pastoral play, and his equally influential epic poem, *La Gerusalemme liberata*.

1580–83  Ignazio Danti supervises the painting of frescoes of maps of Italian territories in the Vatican Gallery of Maps.

1582–85  Renegade Dominican friar Giordano Bruno writes and publishes in London six Italian dialogues dealing with a wide range of controversial philosophical and cosmological issues, including the heliocentric universe and the infinity of worlds.

1584  Installation of the Fontana Pretoria in Palermo, originally built by Francesco Camilliani in 1554 for the Florentine villa of Don Pedro di Toledo.

1585  Inauguration of the Teatro Olimpico, designed by Andrea Palladio, in Vicenza.

1588  Giovanni Botero publishes his treatise on cities, *Della grandezza e magnificenza delle città*.

1589  Elaborate musical *intermezzi* staged between the acts of Girolamo Bargagli’s comedy *La pellegrina* in a theater constructed within the Uffizi Palace in Florence for the wedding celebrations of Grand Duke Ferdinand I and Christine of Lorraine.

1593  Antonio Possevino’s *Biblioteca selecta* forcefully reasserts the relationship of Aristotelianism and Catholic doctrine, subordinating all philosophical thinking to the teaching magisterium of the church.

1598  John Florio, son of an Italian religious exile, publishes in London *A Worlde of Words*, an Italian–English dictionary and the most comprehensive lexicon of the Italian language to date (a second, greatly expanded edition, *Queen Anna’s New World of Words*, is published in 1611); Ferrara loses its independence to the papacy.

1600  Giordano Bruno executed by the Roman Inquisition.