

The background of the cover is a Renaissance painting depicting a busy city street. In the foreground, a group of women in elaborate, patterned dresses and hats are walking. In the middle ground, a man in a dark coat and hat is riding a horse. The background features multi-story buildings with arched windows and balconies, characteristic of Renaissance architecture. The overall scene is set in a public square or street, with a sense of movement and daily life.

S I E N A
Art and Society in a Renaissance Republic



Join us in celebrating
Humanities West's Tenth Anniversary.

HUMANITIES WEST

«exploring history to celebrate the mind and the arts»

presents

S I E N A *Art and Society in a Renaissance Republic*

Contents

Program 2

Lecturer, Moderator and Performer Biographies 4

Siena: Art and Society in a Renaissance Republic
by Randolph Starn 6

Timeline: Tuscany 1082–1555 14

Suggested Reading List 16

Humanities West 18

March 4 and 5, 1994

Herbst Theatre, San Francisco

Presented in cooperation with the
Center for Western European Studies
Consul General of Italy
Italian Cultural Institute
Museo ItaloAmericano

HUMANITIES WEST PRESENTS
SIENA:
ART AND SOCIETY IN A RENAISSANCE REPUBLIC

Herbst Theatre, *San Francisco*
SONIA EVERS, *Moderator*

FRIDAY, MARCH 4, 1994, 8–10:15 PM

8:00 PM *Lecture: SIENA AND RENAISSANCE ITALY*

LAURO MARTINES, UCLA

As Siena was part of a mosaic of independent Italian states, its political, constitutional, economic and cultural life can be put into relief by comparing it with that of its neighbors. Professor Martines contrasts the development of society and art in Siena with that of its most immediate rivals, Florence and Rome, adjusting the focus for lectures on Saturday.

9:15 PM ENSEMBLE ALCATRAZ WITH JOHN FLEAGLE

SUSAN RODE MORRIS, *soprano*

JOHN FLEAGLE, *tenor, lute, and harp*

CHERYL ANN FULTON, *harp*

SHIRA KAMMEN, *fiddles and harp*

Peter Maund, *percussion*

KIT HIGGINSON, *recorder and psaltery*

I' vo' bene

In pro

Se pronto non sarà

La Manfredina

Non avrà

Non avrà

O fanciulla Giulia

Questa fanciulla amor

Estampie Amor per te sempre

Liggiadra donna

Gli Atti

Istampita Belicha

Per allegrezza

Gherardello da Firenze (fl. circa 1350)

Ms. 29987, British Library

Francesco Landini (1325–1397)

Ms. 29987

Francesco Landini

Codex Faenza (circa 1400)

Francesco Landini

Francesco Landini

based on a melody by

Johannes Ciconia (1370–1411)

Johannes Ciconia

Johannes Ciconia

Ms. 29987

Francesco Landini

SATURDAY, MARCH 5, 1994, 10 AM–4:00 PM

10:00 AM *Lecture: "A CITY, A HISTORY, A FESTIVAL: SIENA AND THE PALIO"*

ALESSANDRO FALASSI, *UCLA and the University of Florence*

The Palio is much more than a race; it is a diffusion of emotion, aggression, and loyalty, involving the whole city and its environs. The Palio is a symbol of the union between the religious and the secular. During the months of the Palio, turbulent emotions brew in the old city; for *contrade*, or city boroughs, it offers a focus for their activities and gives a solemn purpose to their existence. This lecture will explore both the historical context as well as the present realization of this rich and exciting Sienese festival.

11:00–11:15 AM BREAK

11:15 AM *Lecture*: “INVENTING THE REPUBLIC IN ART: AMBROGIO LORENZETTI'S
FRESCOES ON GOOD AND BAD GOVERNMENT, 1343–1345”

RANDOLPH STARN, *UC Berkeley*

Lorenzetti's murals in the meeting hall of the Nine, the ruling council of the Sienese republic, are the acknowledged masterpiece of medieval secular painting, the most vivid and complete portrait we have of an Italian city-state, and one of the great political statements in the history of western art. Using slides and graphics, this lecture will let the pictures work the visual spell of their formal structure and detail, showing how the fascination depends in large measure on a virtually revolutionary political mission: the construction of a republican “image” justifying a republican regime in the eyes of its own citizens, its opponents, and, so to speak, its God.

BREAK FOR LUNCH: 12:10–1:40 PM

1:45 PM *Lecture*: “SIENA VERSUS FLORENCE: A FRUITFUL CONFLICT”

VALERIE THORNHILL, *Independent Scholar, East Yorkshire, England*

Separated only by some 30 miles from each other, the rival city states of Siena and Florence were sharply divided during the 14th and 15th centuries by politically contrary allegiances to the Emperor and Pope respectively. They also embodied radically different cultures and religious tradition, vividly reflected in their art and architecture. At times they hotly competed against one another to commission the finest art works and buildings as well as to secure the services of the greatest masters. During the 14th century Siena witnessed a period of brilliant achievement, abruptly closed by the Black Death, and was later overtaken by Florence as the cradle of the Renaissance. In exploring this remarkable phenomenon this lecture will outline the exceptional achievements of Trecento Siena, its outstanding urban design (including the most beautiful public space in Italy — the Campo,) and the colorful pageantry of the civic life as perpetuated by the annual horse race of the Palio.

2:35 PM BREAK

2:50 PM *Lecture*: “SIENA: CRUCIBLE OF RENAISSANCE THEATER”

LOUISE GEORGE CLUBB, *UC Berkeley*

This lecture will explore why the small hill town of Siena unexpectedly occupies a position of distinction and influence among the generating centers of Italian Renaissance drama — specifically papal Rome, courtly Ferrara and Naples, Medicean Florence, and perennially spectacular Venice. From the late fifteenth century its social life was characterized by festive drama and its university was hospitable to Goliardic student theatricals. In the sixteenth century its city's unique character manifested itself throughout Italy with the celebrity achieved in Rome and elsewhere by its artisan actor-authors. Later artisans produced a variety of highly flavored and rather unsettling plays about Siena and its countryside. Simultaneously the young wits of the upper classes established the Academy of Intronati, at whose meetings a campaign of seduction and challenge was directed at the noble ladies of the city by means of elegant avant-garde comedies. Despite periodic bans on their gatherings and charges of heresy against some of the members, the academy's drama became a touchstone of fashion and a model for the European theater.

3:40–4:00 PM SUMMARY OF PROGRAM BY LAURO MARTINES

LECTURER, MODERATOR AND PERFORMER BIOGRAPHIES

LOUISE GEORGE CLUBB is Professor of Italian and Comparative Literature at the University of California, Berkeley. She is General Editor of the University of California Press series *Biblioteca Italiana*, past President of the Renaissance Society of America and member of the Accademia Patavina di Scienze, Lettere ed Arti. Her recent books include *Italian Drama in Shakespeare's Time* (Yale University Press, 1989), and *Romance and Aretine Humanism in Sieneese Comedy, 1516: Pollastra's Parthenio' at the Studio di Siena*, with Robert Black (Siena, 1992). She is a contributor to *The Oxford Illustrated History of Theatre*.

ENSEMBLE ALCATRAZ presents innovative performances of medieval and Renaissance music. Based in the San Francisco Bay Area since 1984, the group performs throughout North America and Europe. The members of the ensemble are all internationally recognized specialists in early music who combine scholarship with imagination, virtuosity and musicality. Their two recordings, *Visions and Miracles* and *Danse Royale* (Elektra/Nonesuch), have brought them international acclaim. They are affiliates of the San Francisco Early Music Society and serve as the core faculty for the SFEMS Medieval Music Workshop.

SONIA EVERS was educated at Smith College and the University of California at Berkeley, where she received her Masters and where she is presently a Candidate for a Ph.D. in the History of Art, working on a dissertation entitled "Paolo Veronese: Benedictine Patronage in the Age of Reform." In addition to research and teaching, she devotes time to various arts organizations and serves on the board of The San Francisco Ballet.

ALESSANDRO FALASSI was born in Siena in the Contrada of the Istrice. He received his doctorate from the University of California, Berkeley, in anthropology and now divides his time between the University of Florence, Italy, and University of California, Los Angeles, where he is Professor of Anthropology. He is the author of many articles and books on festivals, including *Time Out of Time, Essays on the Festival* which he edited.

JOHN FLEAGLE specializes in the performance of medieval music. He made his solo debut in Boston in 1984, accompanying himself on reconstructions of early stringed instruments, which he designs and makes. He has performed as a soloist and with ensembles in festivals throughout the United States, Canada, Europe, and in the Far East. He is a member of Ensemble Project Ars Nova, with whom he is in residence at the Longy School of Music in Cambridge, Massachusetts.

CHERYL ANN FULTON is the foremost American performer of historical harps. She received her Bachelors of Music in pedal harp and her Masters of Music and Doctorate of Musical Arts in early music from Indiana University. She is a member of Ensemble Alcatraz, Medieval Strings, Quaternaria, and American Baroque, and has recorded for Erato, Nonesuch, Saydisc, and Focus. Her solo albums include *The Airs of Wales* (Koch International Classics) and *The Once and Future Harp* (Gourd Records).

KIT HIGGINSON is known to audiences in North America and Europe both as a soloist and member of early music ensembles. He has recorded for Nonesuch, Harmonia Mundi, Klavier, and Gourd Records. He recently made his debut as a record producer with the release of voices on the Eastern Wind, a recording of Eastern European music by the women's vocal ensemble Kitka.

SHIRA KAMMEN, medieval bowed strings, is a member of Ensemble Alcatraz, Ensemble Project Ars Nova and Medieval Strings. She has performed and taught music in the United States, Europe, Canada and Morocco, and on the Colorado and Rogue Rivers. She has served on the faculties of the Longy School of Music in Boston, the Amherst Early Music Institutes and the San Francisco Early Music Society Medieval Workshop, and recorded for Nonesuch, New Albion, Erato, and Duetche Harmonia Mundi.

LAURO MARTINES is a former professor of history at UCLA, (1966–1992). He has been a visiting professor at the Warburg Institute in London, (1985), and Ecole des Hautes Etudes in Paris (Spring 1992, 1994). His Senior Fellowships include American Council of Learned Societies (1962–1963), Villa I Tatti, Harvard University Center in Florence (1962–1965), John Simon Guggenheim Memorial Foundation (1964–1965), and the National Endowment for the Humanities (1971, 1978). He has published six books, of which five are in the Renaissance field, including *Power and Imagination: City States in Renaissance Italy* (Knopf, New York, 1979). His most recent book is *An Italian Renaissance Sextet: Six Tales in Historical Context* (Marsilio, New York, March, 1993).

PETER MAUND, a native of San Francisco, studied percussion at the San Francisco Conservatory of Music, tabla with Swapan Chauduri at the Ali Akbar Khan College of Music, and music, folklore and ethnomusicology at UC Berkeley. He has given lecture demonstrations and workshops throughout the United States and Canada, and performed and recorded with various early, contemporary and Middle Eastern music ensembles in North America and Europe including Chanticleer, Ensemble Project Ars Nova, Hesperion XX, Paul Hillier, and Philharmonia Baroque Orchestra. He has recorded for Nonesuch, Cambridge, Harmonia Mundi, Sine Qua Non, and Songbird labels. With Ensemble Alcatraz Mr. Maund plays darabuka, tar (frame drum), and tamborine.

RANDOLPH STARN is a Professor of History at the University of California at Berkeley. He studied at Stanford University, UC Berkeley and Harvard. He has held a John Simon Guggenheim Memorial Foundation Fellowship, a Getty Grant Program Senior Research Fellowship, and was a Research Exchange Professor with the University of Padua/University of California, Berkeley. His areas of competence are Renaissance Italy and Renaissance Culture, Early Modern European History and Historiography and the Philosophy of History. His most recent publications include *Arts of Power* with Loren Partridge and *Ambrogio Lorenzetti: Siena, the Palazzo Pubblico*.

VALERIE RALEIGH THORNHILL studied at Newham College, Cambridge, and at the Sorbonne. After teaching for eight years in Rome, she returned to Britain to lecture in the Italian departments at Nottingham and Warwick Universities. Besides directing summer schools at Cambridge University for UCLA and the University of Texas at Austin, she has lectured widely in the United States, Italy and Japan, and is currently leading an annual study tour on the Renaissance in Tuscany for UC Berkeley. She edited and translated the catalogue for the "Horses of San Marco" exhibition and a report on conservation in Venice for UNESCO. She co-founded and chairs the East Yorkshire Association of the National Trust and is the President of the Yorkshire Centre for the Study of the Visual Arts.

S I E N A

*A Republic Invented in Pictures: Ambrogio Lorenzetti
in the Sala dei Nove, 1338–1340*

Plato and a long line of philosophers agree in banishing artists from utopia. They do so with good reason, of course, though not necessarily for the reason most often put forward — that artists create, at best, pale imitations of truth and beauty. The philosophers' real problem is that the images of art can be so powerful and persuasive.

To the French philosopher Descartes's "I think, therefore I am," Italians have generally responded, "We are seen, therefore we are." This being the case, the priests and the politicians have never been far behind artists, or one another, in cultivating the power of the image. The early twentieth-century Italian avant-garde had a point in wanting to begin their revolution by destroying the art museums.

Historically, no art form is more Italian, more public, or more embedded in considerations of power, than the fresco. The facts are overwhelmingly clear, the explanations still debatable. Between 1300 and 1600, the Golden Age of fresco painting, literally thousands of frescoes were painted in churches and town halls, castles and palaces, open-air chapels, and civic arcades all over the Italian peninsula. Venice, already a man-made marvel and an ecological disaster, was an exception because fresco could not tolerate the dampness of the Adriatic lagoon.

The reasons for the prevalence of fresco are rooted, in the last analysis, in such humdrum factors as a Mediterranean climate that calls for cooling expanses of wall or as a terrain that supplies the stones and bricks for building them. In Italy there were memories and a few remains of ancient Etruscan and Roman murals. Italian painters learned up-to-date lessons from the Greek masters of the Byzantine empire. Yet the Italians brought a spectacular combination of resourcefulness, invention, and *bravura* to the medium. Much has been lost, but it is more remarkable that so many frescoes on practically every conceivable subject have defied time — frescoes of saints and sinners; princes, prelates, and citizens; and, mythology, theology, science, and history. Not surprisingly, the central narrative in the traditional story of Italian Renaissance art runs through a line of painters whose greatest works were arguably those done in fresco — Giotto in the fourteenth, Masaccio in the fifteenth, and Michelangelo in the sixteenth century.

Together with Giotto's murals in Padua and Florence and the scenes from the life of St. Francis in Assisi, the frescoes in the town hall of Siena by Ambrogio Lorenzetti (ca. 1295–1348) are the best known of the fourteenth-century Italian fresco cycles. These monumental secular pictures are almost unique among the early frescoes that have come down to us. Their presence is an important check on the misleading stereotype that medieval people always saw the world in religious terms. Not only are Lorenzetti's pictures frankly worldly, they were present at the creation of a republican image when Europe was still dominated overwhelmingly by monarchs and aristocrats. With astonishing sleight of hand, they mobilized political ideas and painting to legitimate a world as new as Columbus's would ever be.

Ambrogio Lorenzetti was the obvious choice to decorate the main meeting room, the *Sala dei Nove*, of the Nine Governors of the Commune and People of Siena — between 1287 and 1355 this was the leading council among the several councils that had ruled the city since the late twelfth century. He was born in Siena to a family of painters (including his brother Pietro). He was a good citizen, and, having already worked on other projects for the government, something like an official artist of the republic. He knew his city, and he was a professional, well-informed about the traditions and current innovations in the arts. *Buon fresco technique* was just being perfected in Lorenzetti's generation. It improved upon the careful planning required by being relatively fast, durable, and cheap to produce on a large scale, and Lorenzetti was a master of the technique. After applying a rough layer of plaster to the walls, he would have sketched in preparatory drawings in charcoal or red clay wash; then pigments dissolved in limewater would have been painted on daily patches of smooth, wet plaster so as to bond chemically with the wall. In the kind of cost comparison that will seem depressingly familiar, the project probably cost the Sienese about as much as the wages of a cavalryman for a year — culture, as usual, got the short end of the stick, even in Siena where people were obsessed with the city's image in all senses of the word.

This is not to say that Lorenzetti's pictures, though they are certainly artful, were “only” art. Much as we might like to think so, art is never “pure,” if that means divorced from the contexts in which it is made, marketed, and viewed. In any case, the pictures in the *Sala dei Nove* had a practical mission. They put on an impressive display for visitors, subjects, and fellow-citizens — a dose of awe is sometimes the best political medicine. For the members of the Nine, who were newly selected every two months, the scenes served as an illustrated textbook on the responsibilities of office. They were also a kind of pictorial archive: the exhortations to justice and the common good in the pictures corresponded to phrases in official documents, and the pictorial details reflected the vast range of particular cases that actually came before the Nine.

Most important perhaps, the frescoes sought to educate magistrates, citizens, and anyone else who cared about the fundamentals of republican politics. We should not be too squeamish to think of this

as indoctrination, as if that somehow diminished the value of the pictures. It is arguably a tribute to art that it was given such important work to perform. Besides, all politics are not the same, and the political lessons offered by Lorenzetti's frescoes are a serious and compelling vision of republican values. This was not, to be sure, a very democratic vision since the franchise was limited, both at the upper and lower ends of the social spectrum. We are talking about a regime of businessmen, bankers, and more substantial craftsmen. Even so, it was a regime that had room for as many as fifty-four citizens on the Nine in any given year and created openings for hundreds of others on various councils and commissions — statistics that could not be equalled in most modern cities, or, for that matter, in Pericles' Athens.

Lorenzetti's pictures lead the viewer through the three stages of what I call a "republican pilgrimage." The entrance to the *Sala dei Nove* faces a desolate panorama and a grotesque court of Tyranny painted on the west wall. Like Dante's *Divine Comedy*, this pictorial itinerary begins in hell, with the difference that it is ostensibly the innocent who are made to suffer on earth. (1) See below. Turning to the short north wall, we are given the remedy in the great figures of the Virtues and the Common Good (dressed in the black-and-white of Siena's coat of arms). (2) See page 9. They preside over a lower register of citizen-officials, soldiers, and subjects testifying to the rewards of civic unity and virtue, above all the virtue of Justice whose workings are quite precisely "analyzed" by the iconography and the inscriptions. The climax and redemption come in the marvelous view of the good city and countryside (with Sienese features of course!) on the east wall. (3) See page 10. Here, in the masterpiece of medieval secular painting and one of the most famous landscapes in Western art, a productive people work, travel, learn, dance, and play in a republican utopia.

1. Ambrogio Lorenzetti, *Allegory of Bad Government, Tyranny*.





2. Ambrogio Lorenzetti,
Allegory of Good Government,
detail: figures of Virtues and
Common Good.

Ultimately, of course, art did not save the regime of the Nine. Lorenzetti may have been putting the finishing touches on scenes of plenty when famine struck in 1340. Far worse lay ahead in a century fit, as the Sienese chronicler Agnolo del Tura would say, to end the world. In 1348–1349 the Black Death killed at least a third of the population, including, it seems, Ambrogio Lorenzetti. This was only the first wave of a series of epidemics spread over the next three generations. While pretending to keep pace with the competition, the Sienese economy never recovered. As for the government of the Nine, the arrival of Emperor Charles V in 1355 with a force of a thousand knights, triggered an uprising at the upper and lower reaches of the social order. There was looting and arson, records were destroyed, and a broken chest containing lists of candidates for the Nine was dragged through the streets on the tail of an ass.

In a very real way, however, art did preserve the regime of the Nine. Their building projects left a lasting imprint on the urban fabric, and many of the works of art they commissioned, great and small, are still with us. That so much survived was partly the unintended consequence of Siena's long decline, but the survivals are proud witnesses of continuity too. Republican institutions lasted through the rise and fall of a would-be-prince, Pandolfo Petrucci, at the end of the fifteenth century. The descendants of the Nine regrouped as a political party, the *Noveschi*, which was officially recognized in the councils of government. Not until 1555 did the republic fall to Florence, at last, and then only after a long siege by Spanish, imperial, and Florentine forces doing the dirty work of the first Medici duke of Tuscany, Cosimo I. Tenacious to the very end, a remnant republic in exile held out in the hills of southern Tuscany until it was abandoned by its allies in 1559.

And yet Siena has been treated as something of an exotic and ineffectual historical peacock. In the romantic versions of their history, the Sienese have their stunning cityscapes, the mystical look of their saints, their trademark sweetmeats, their weakness for silk costumes,

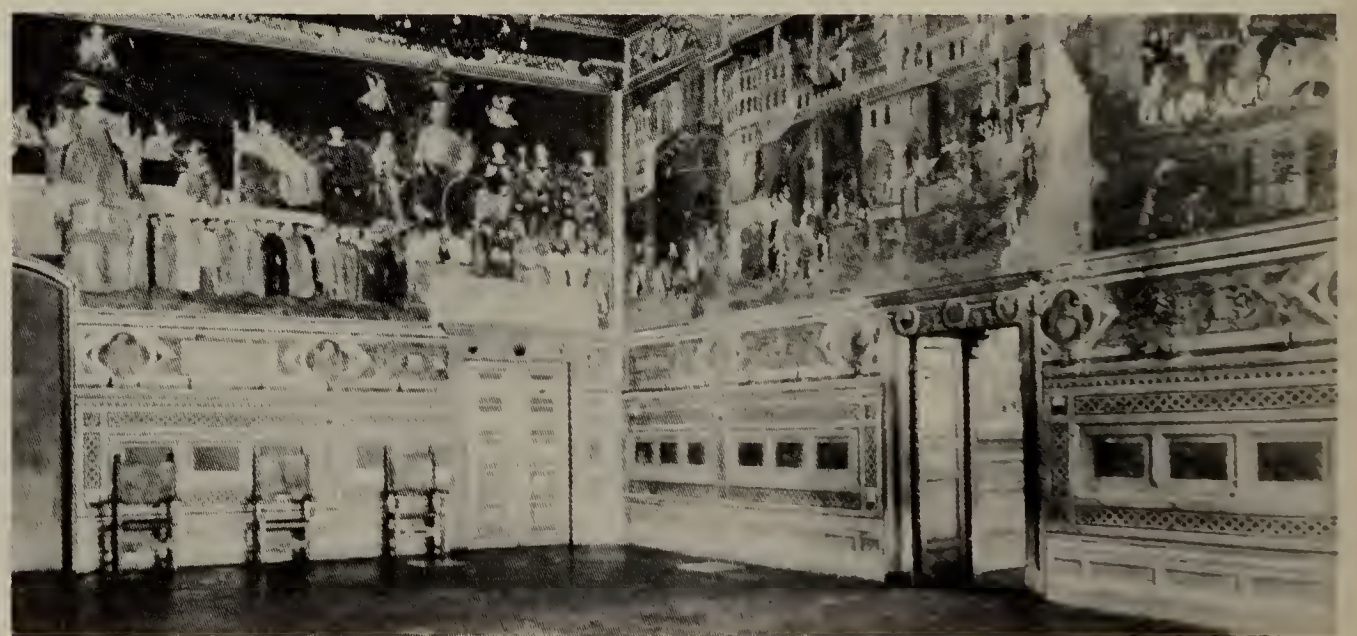
and their superannuated styles. Here is the perfect foil to Florence — hill town to valley cosmopolis, the pretty anachronisms of the Sienese versus the modernity of the Florentines. The new historiography tends to be hard-bitten, rummaging through the archives for economic details and political deals, and partly for that reason, inclined to be dismissive. For all of their differences, the romantics and the realists have let the dust of the museum settle on Siena.

This is unfortunate. Siena's history prompts reflection on the republican experiment that was the great political project of the Italian city-republics — nowhere more manifestly than in the *Sala dei Nove*. Republican ideology has traditionally been a precarious series of juggling acts. It needs somehow to celebrate individual enterprise, exalt the general good, to promise justice, and to ascribe majesty to the state in the absence of a king, without falling back on the aura of sanctity in a church. While in theory, at least, aristocrats and subjects are born to their roles, citizens have to be educated to their public responsibilities, persuaded (or fooled) by the need for civic virtue, and reminded of the consequences of failing to be vigilant.

Much of the lasting significance of the *Sala dei Nove* frescoes lies in the fullness and intelligence with which Ambrogio Lorenzetti, as a citizen and as an artist, met the requirements of public responsibility. The commission was republican, not only by virtue of the client, the location, and theme, but also because it involved a kind of civic conversation over a body of techniques, texts, and images. If Lorenzetti's task was burdened by the desire for comprehensiveness, this, like the proverbial camel, is what happens in design by republican committee — and might well be preferred to the leveling efficiency of the autocrat. In any case, his masterpiece continues to guide us through its republican itinerary, conjuring up real and imagined enemies in the guise of evil, countering vices with virtues, and rewarding virtue in turn for a redemptive panorama. Rarely, if ever, has a work of art so visually spectacular, contended more deeply with the problematic and perhaps ultimately irreconcilable demands of republican thinking.

RANDOLPH STARN, *Ambrogio Lorenzetti: Siena, The Palazzo Pubblico*. New York: George Braziller, Inc., 1994.

3. Ambrogio Lorenzetti: *The Allegory of Good Government and The Effects of Good Government*, 1338–1339, Siena, Palazzo Pubblico, Sala de 'Nove.



VOICES FROM SIENA

The following poems by Folgore are an aristocratic idyll out of feudal and chivalric traditions, while those of Cecco are sharply, even grimly, urban and irreverent. We see and hear in these poems two sides of Siena's character and experience — aristocratic dreams and the hard scramble of the market place.

Poems by:

CECCO ANGIOLIERI, ca. 1260—ca. 1312

“FLORINS . . . THE BEST OF KIN”

Preach what you will,
Florins are the best of kin: Blood Brothers and cousins, true,
Father, mother, sons, and daughters too;
Kinfolk of the sort no one regrets,
Also horses, mules, and beautiful dress.
The French and the Italians bow to them,
So do noblemen, knights, and learned men.
Florins clear your eyes and give you fires,
Turn to facts all your desires
And into all the world's vast possibilities.
So no man say, I'm nobly born, if
He not have money. Let him say,
I was born like a mushroom, in obscurity and wind.

“TO DANTE ALIGHIERI”

SONNET

On the last Sonnet of the Vita Nuova

DANTE ALIGHIERI, Cecco, your good friend
And Servant, gives you greeting as his lord,
And prays you for the sake of Love's accord,
(Love being the Master before whom you bend,)
What you will pardon him if he offend,
 Even as your gentle heart can well afford.
 All that he wants to say is just one word
Which partly chides your sonnet at the end.
Nor where the measure changes, first you say
 You do not understand the gentle speech
 A spirit made touching your Beatrice:
And next you tell your ladies how, straightway,
 You understand it. Wherefore (look you) each
 Of these your words the other's sense denies.

X. SONNET

He rails against Dante, who had censured his homage to Becchina

DANTE ALIGHIERI in Becchina's praise

Won't have me sing, and bears him like my lord.
He's but a pinchbeck florin, on my word;
Sugar he seems, but salt's in all his ways;
He looks like wheaten bread, who's bread of maize;
He's but a sty, though like a tower in height;
A falcon, till you find that he's a kite;
Call him a cock! — a hen's more like his case.
Go now to Florence, Sonnet of my own,
And there with dames and maids hold pretty parles,
And say that all he is doth only seem.
And I meanwhile will make him better known
Unto the Count of Provence, good King Charles;
And in this way we'll singe his skin for him.

XXI. SONNET

He writes to Dante, then in exile at Verona, defying him as no better than himself.

DANTE ALIGHIERI, if I jest and lie,

You in such lists might run a tilt with me:
I get my dinner, you your supper, free;
And if I bite the fat, you suck the fry;
I shear the cloth and you the teazel ply;
If I've a strut, who's prouder than you are?
If I'm foul-mouthed, you're not particular;
And you're turned Lombard, even if Roman I.
So that, 'fore Heaven! if either of us flings
Much dirt at the other, he must be a fool:
For lack of luck and wit we do these things.
Yet if you want more lessons at my school,
Just say so, and you'll find the next touch stings —
For, Dante, I'm the goad and you're the bull.

Poems by:

FOLGORE DA SAN GEMINIANO (flourished 1325)

Translated by:

DANTE GABRIEL ROSSETTI

OF THE MONTHS

Addressed to a Fellowship of Sienese Nobles

DEDICATION

UNTO the blithe and lordly Fellowship,
 (I know not where, but wheresoe'er, I know,
 Lordly and blithe,) be greeting; and thereto,
Dogs, hawks, and a full purse wherein to dip;
Quails struck i' the flight; nags mettled to the whip;
 Hart-hounds, hare-hounds, and blood-hounds even so;
 And o'er that realm, a crown for Niccolo,
Whose praise in Siena springs from lip to lip.
Tingoccio, Atuin di Togno, and Ancaiàn,
 Bartolo and Mugaro and Faënot,
Who well might pass for children of King Ban,
 Courteous and valiant more than Lancelot, —
To each, God speed! how worthy every man
 To hold high tournament in Camelot.

MAY

I GIVE you horses for your games in May,
 And all of them well trained unto the course, —
 Each docile, swift, erect, a goodly horse;
With armour on their chests, and bells at play
Between their brows, and pennons fair and gay;
 Fine nets, and housings meet for warriors,
 Emblazoned with the shields ye claim for yours;
Gales, argent, or, all dizzy at noonday.
And spears shall split, and fruit go flying up
In merry counterchange for wreaths that drop
 From balconies and casements far above;
And tender damsels with young men and youths
Shall kiss together on the cheeks and mouths;
 And every day be glad with joyful love.



*Simone Martini: Equestrian
Portrait of Guidoriccio da
Fogliano, 1328, Siena
Palazzo Pubblico.*

TIMELINE: TUSCANY 1082–1555			
		1303–1306	Giotto, Arena Chapel, Padua
		1305–1367	Giovanni Colombrini
1082	War between Florence and Siena	1308–1311	Duccio, <i>Maesta</i> (Siena, Museo dell'Opera del Duomo)
1125	Birth of Republic of Siena	1312–1313	Emperor Henry II attacks Florence
1147	Constitutional incorporation of the popolani	1316–1325	Building of Baptistry
1155	Coronation of Emperor Frederick I Barbarossa	1317	Camaiano di Crescentino begins lengthening of Duomo apse
1163–1164	League of Lombardy versus Frederick I	1317	Simone Martini, <i>Maesta</i> (Siena, Palazzo Pubblico)
1196	Creation of Opera di Santa Maria to oversee construction of the Duomo	1317	Simone Martini knighted by King Robert of Anjou
1197	Death of Henry VI	c. 1317	Simone Martini, <i>St. Louis Altarpiece</i> (Naples, Galleria Nazionale)
1190–1220	Birth of merchant guilds		
c. 1200	Population of Siena about 90,000	1328	Population of Siena about 52,000
1208	Growth of armed peoples' companies	1328	Simone Martini's fresco of <i>Guidoriccio da Foligno</i> (Siena, Palazzo Pubblico)
1212	Uprising of popolo		
1215	Completion of Duomo nave	1338–1339	Ambrogio Lorenzetti fresco of Good and Bad Government in the <i>Sala dei Nove</i> , Palazzo Pubblico
1233	Revolt of popolo		
1233	Incorporation of popolo's the Twenty-Four into government		
1240	Schism between Guelphs and Ghibellines	1348	Black Death
1259–1264	Construction of cupola of Duomo	1347–1380	Saint Catherine of Siena (canonized 1461)
1260	Victory at Montaperti over Florence	1355	Establishment of the Government of the Twelve (popolani)
c. 1260–c. 1312	Cecco Angiolieri, poet	1363	Plague
1266–1310	St. Francis of Siena	1368	Rise and fall of four governments: finally government of the 15 Riformatori, made up entirely of popolo minuto, in power until 1386
1269	Defeat by Guelphs (papal Allies) at Colle, fall of the government of the Twenty-four		
1284–1296	Giovanni Pisano, lower facade of Duomo	1374	Death of Petrarch
1285	Duccio Rucellai Madonna (Florence Uffizi)	1380–1444	San Bernardino
1287	Establishment of government of the Nine (1287–1355): period of peace and stability	1382	Completion of Duomo apse
		1384	Establishment of the Government of the Ten
1297–1310	Building of Palazzo Pubblico, later additions in 1327, and Sala del Gran Consiglio	1402	Death of Gian Galeazzo Visconti, duke of Milan
		c. 1403–c. 1482	Giovanni di Paolo
		1406	Florence defeats Pisa

1406–1407	Taddeo di Bartolo, fresco cycle in <i>Chapel of the Virgin</i> , Palazzo Pubblico, Siena	1487–1512	Pandolfo Petrucci
1407–1408	Spinello Aretino, fresco cycle of the <i>Life of Alexander III</i> , Palazzo Pubblico, Siena	1469–1492	Lorenzo de' Medici
1409–1419	Jacopo della Quercia, <i>Fonte Gaia</i> , Siena	1494	Charles VIII of France invades Italy
1413–1414	Taddeo di Bartolo, fresco cycle of <i>Civic Virtues and Famous Men</i> , antechapel, Palazzo Pubblico, Siena	1495–1498	Republic of Florence
1413–1494	Francesco Patrizi of Siena, author of <i>De Institutione Reipublicae</i>	1498	Death of Charles VIII
1426–1427	Masaccio, <i>Brancacci Chapel</i> , Santa Maria dei Carmine, Florence	1499	Louis XII of Orleans defeats Milan, Treaty of Blois
1429–1433	War between Florence and Lucca	1502–1509	Pinturicchio, fresco cycle, Piccolomini library
1431–1506	Andrea Mantegna	1509	Florence recaptures Pisa
1435	Jacopo della Quercia knighted by Siena	1511	Holy League against France
1438	Death of Jacopo della Quercia	1515	Death of Louis XII, coronation of Francis I
1447	Death of Filippo Maria Visconti, duke of Milan. Dies with no heir.	1527	Sack of Rome by Imperial forces
1447–1450	Republic of St. Ambrose, Milan	1527–1530	Republic of Florence
1450	Francesco Sforza, duke of Milan	1528–1537	Beccafumi at work in Palazzo Pubblico, Sala del Concistoro
1455	Creation of Italian League	1530	Troops of Charles V enter Siena and reform government
1456	Enea Silvio Piccolomini, Archbishop of Siena and Cardinal, writes <i>De librorum educatione</i>	1530	Siege of Florence, defeat by Imperial forces
1458	Enea Silvio Piccolomini elected Pope Pius II, dies 1464	1530	Alessandro de' Medici made Grand Duke of Tuscany by Charles V
1460	Population of Siena about 15,000	1530	Charles V crowned as Emperor and King of Italy in Bologna
1464	Death of Cosimo (il Vecchio) Medici	1536	Charles V visits Siena
1464–1469	Piero de' Medici	1537–1551	Beccafumi at work in Duomo
1466	Death of Donatello	1552	Siena rebels against imperial garrison
1476	Death of Giangaleazzo Maria Sforza, duke of Milan	1552–1555	War between Siena and Florence
1478	Pazzi rebellion, Florence	1554–1555	Siege of Siena: (24,000 German, Spanish and Italian troops under leadership of Gian Giacomo de' Medici surround Siena; population of Siena drops to 13,679)
1487–1551	Domenico Beccafumi	1555	Siena falls to Florence (650 families flee to Montalcino to continue the republic under leadership of Piero Strozzi, falls 1559)

SUGGESTED READING LIST FOR "SIENA: ART AND SOCIETY IN A RENAISSANCE REPUBLIC"

MEDIEVAL AND RENAISSANCE SIENA

- Bowsky, William, *A Medieval Italian Commune: Siena under the Nine, 1287–1355*, University of California Press, 1981.
A masterful academic account of the regime of the Nine, based largely on archival sources.
- Cohn, Samuel K., *Strategies for the Afterlife: Death and Property in Siena, 1205–1800*, Johns Hopkins University Press, 1988.
A quantitative and archival study of wills showing how the Sieneese, in death, made increasingly willful and specific demands on the living.
- Cole, Bruce, *Sieneese Painting from its Origins to the Fifteenth Century*, Harper and Row, 1980.
- , *Sieneese Painting in the Age of the Renaissance*, Indiana University Press, 1985.
The two books by Bruce Cole are basic surveys, generally informative and accessible.
- Douglas, Langton, *A History of Siena*, J. Murray, 1902.
History for English and American travelers on the Grand Tour by a late Victorian expatriate.
- Dundes, Allen and Falassi, Alessandro, *La Terra in Piazza: An Interpretation of the Palio of Siena*, University of California Press, 1975.
A lively collaboration between a Freudian-inclined Berkeley anthropologist and a knowing native informant on the ritual horserace that turns Siena into a medieval pageant twice each summer.
- Gl'Intronati di Siena, *The Deceived (Gl'Ingannati)*, translated by Bruce Penman, in Penguin Classics in paperback *Five Italian Renaissance Comedies*.
Renaissance drama "made in Siena," but with European resonance.
- Hook, Judith, *Siena: A City and Its History*, H. Hamilton, 1979.
A comprehensive and highly readable survey for non-specialists.
- Il gotico a Siena: Miniature, pitture,orefecerie, oggetti d'arte*, Centro Di, 1982.
The catalogue of the most important exhibition of Sieneese Gothic art in all media — profusely illustrated.
- Meiss, Millard, *Painting in Florence and Siena after the Black Death: The Arts, Religion, and Society in the Mid-Fourteenth Century*, Princeton University Press, 1951.
A pioneering essay on the "social" history of art.
- Origo, Iris, *The World of San Bernardino*, 1963.
The "world" of Siena's sharp-tongued but crowd-pleasing conscience in the fifteenth century by the Anglo-American *grande dame* of Renaissance biography.
- Pope-Hennessy, Sir John, *Sieneese Quattrocento Painting*, Oxford University Press, 1947.
An early work by the "Pope" of Anglo-Italian art history.
- Schevill, Ferdinand, *Siena: The History of a Medieval Commune*, 1909, repr., Harper and Row, 1969.
Although the historiography is long since out of date, this was the first "professional" history of Siena, written by one of the American pioneers of medieval and Renaissance historical studies at the University of Chicago.

Stam, Randolph, *Ambrogio Lorenzetti: Siena, the Palazzo Pubblico*, George Braziller Inc., 1994.

Analysis and commentary on Lorenzetti's great images of republican politics and the republican city-state painted in the Siena town hall, 1338–40; lavishly illustrated.

Stam, Randolph and Partridge, Loren, *Arts of Power: Three Halls of State in Italy, 1300–1600*, University of California Press, 1992.

Contrasts “regimes” of politics and art — republican, princely, and “triumphalist” — over three centuries of Italian history in Siena, Mantua, and Florence.

Waley, Daniel, *Siena and the Sieneese in the Thirteenth Century*, Cambridge University Press, 1991.

An academic survey of the workings of Sieneese politics, culture, and society, bristling with archival research.

GENERAL WORKS ON CULTURE AND SOCIETY IN MEDIEVAL AND RENAISSANCE ITALY

Baron, Hans, *The Crisis of the Early Italian Renaissance: Civic Humanism and Republican Liberty in the Age of Classicism and Tyranny*, Rev. ed., Princeton University Press, 1966.

The most influential — now dated — account of republican ideology in Renaissance Florence.

Borsook, Eve, *Mural Painters of Tuscany: From Cimabue to Andrea del Sarto*, 2nd ed., Oxford, 1980.

A selective, carefully researched survey by a pioneering authority on fresco painting.

Burke, Peter, *The Italian Renaissance: Culture and Society in Italy, 1460–1540*, Rev. ed., Princeton University Press, 1987.

The best analysis — not narrative — of Italian Renaissance culture in a sociological key.

Dante Alighieri, *Divine Comedy*.

If you want to keep an old promise to read Dante, this program would be a good excuse — anywhere in the cantos, but certainly those in Purgatory, where the poet-politician settles scores with his contemporaries in Florence, Siena, and elsewhere.

Frugoni, Chiara, *A Distant City: Images of Urban Experience in the Medieval World*, trans. William McCuaig, Princeton University Press, 1991.

A learned, richly illustrated study of the city as it was imagined in medieval literature and art, mostly Italian and occasionally Sieneese.

Hay, Denys and Law, John, *Italy in the Age of the Renaissance, 1380–1530*, Longman, 1989.

An introduction to the rather lackluster Italy drawn out of the monographs of two generations of professional research on social and institutional history.

Larner, John, *Italy in the Age of Dante and Petrarch, 1216–1380*, Longman, 1980.

A reliable and readable introduction.

Martines, Lauro, *Power and Imagination: City-States in Renaissance Italy*, repr. Johns Hopkins University Press, 1979.

A wide-ranging but richly detailed and irreverent survey, emphasizing ideology and material interests in Italian culture.

Smart, Alastair, *The Dawn of Italian Painting, 1250–1400*, Cornell University Press, 1978.

White, John, *Art and Architecture in Italy, 1250–1400*, Harmondsworth, 1966.

HUMANITIES WEST PAST PROGRAMS

VENICE IN GLORIOUS DECLINE

REMBRANDT'S AMSTERDAM: SOCIETY AND ARTS IN THE GOLDEN AGE

LOS ANGELES IN THE 1940'S

MOZART: THE MYTH, THE MUSIC AND THE MAN

HANDEL'S LONDON: PATH TO MESSIAH

NAPOLEON'S PARIS

JEFFERSON: ARCHITECT OF THE AMERICAN VISION

VERSAILLES: ROYAL PATRONAGE OF THE ARTS

RENAISSANCE FLORENCE

PARIS IN JAPAN, 1880-1930: TOKYO ENCOUNTERS IMPRESSIONISM

ST. PETERSBURG: THE ARTS IN IMPERIAL RUSSIA

AMERICANS IN PARIS: THE JAZZ AGE

SPAIN: A GOLDEN CENTURY FROM EL GRECO TO VELASQUEZ

WAGNER IN HIS CENTURY

BADA SHANREN: A MING PRINCE IN THE QING DYNASTY

THE ENCHANTMENT OF PRAGUE: 1600-1750

THE GOLDEN AGE OF VENICE: IMAGE AND ILLUSION IN THE
RENAISSANCE

DICKENS'S LONDON: HEART OF VICTORIA'S BRITAIN

MANET'S PARIS: THE FIRST MODERN CITY

SAN FRANCISCO 1906-1939: RECOVERING THE LOST CITY

SPAIN AND THE NEW WORLD: A COLLISION OF CULTURES

THOMAS JEFFERSON AT 250: THE LEGACY OF AN AMERICAN GENIUS

THE GLORY OF THE OTTOMAN EMPIRE: SULEYMAN THE MAGNIFICENT

SHAKESPEARE'S ENGLAND

GALILEO'S UNIVERSE: SCIENCE, ART AND MUSIC IN THE RENAISSANCE

JOIN HUMANITIES WEST IN A TOUR OF SIENA AND ITALIAN HILL TOWNS

Speaker VALERIE THORNHILL will be leading a group through her beloved Tuscany, including side trips to Ravenna, where she has spent many summers. She brings a special insight into the places and people of the region for this September 1994 tour. Call the Humanities West office for information.

ENJOY SPECIAL ADVANTAGES AS A "FRIEND OF HUMANITIES WEST"

All Friends of Humanities West receive preferential seating for all Humanities West programs, acknowledgement in the program for each event, and a newsletter which offers advanced ticket sales and information about discussion groups and other special events preceding each program. For more information, call (415) 387-8780.

COMING HUMANITIES WEST PROGRAMS

Explore past eras of intellectual ferment and exceptional flowering of the human spirit in these future programs:

THE CLASSICAL IDEAL: *The Enduring Light Of Ancient Greece*
JUNE 3-4, 1994

This program will focus on Greece in the 4th and 5th centuries B.C., the era in which core elements of western civilization were most clearly formed and lucidly expressed. Through exploration of ancient Greek life and thought, this program will furnish the basis for tentative answers to the questions of what were the real achievements of this period, and, how and why does its legacy still fascinate, stimulate and inspire us.

VENICE AND AMSTERDAM: *World Powers at Sea*
OCTOBER 21-22, 1994

Honoring the tenth anniversary of Humanities West, this program returns to the first two programs ever presented, "Venice in Glorious Decline" and "Rembrandt's Amsterdam," to examine all that these two remarkable cities may or may not have in common beyond their obvious watery site. Venice and Amsterdam were famous for their wealth and sophistication, for their religious tolerance, for their extraordinary commercial abilities, and, above all, for their navies. This program will consider to what extent the Dutch self-consciously looked to Venice, and Venice to Amsterdam, for inspiration in music, art and politics. From Titian to Rembrandt, Giorgione to Ruisdael, or Willeart to Sweelinck: Venice and Amsterdam are linked.

- March 24-25, 1995 IMAGINING IRELAND: *The Poet's Vision and the Patriot's Dream*
- May 12-13, 1995 AGE OF CATHEDRALS: *Soaring Stone and the Quest for Light*
- Oct. 20-21, 1995 THE LIGHT OF PROVENCE: *Cezanne, Van Gogh and Matisse*
- Feb. 9-10, 1996 HARLEM RENAISSANCE: *New York in the Twenties*
- May 17-19, 1996 RENAISSANCE WOMEN: *Courtly Power and Influence*

We read each and every audience survey form!

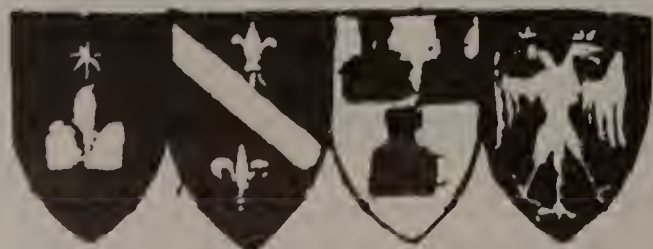
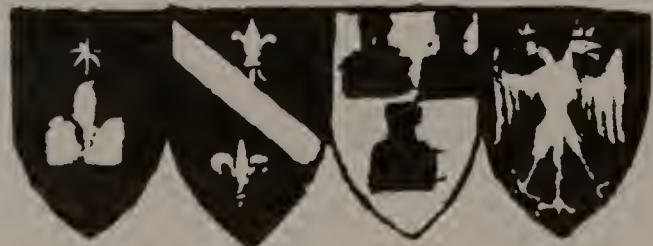
In response to remarks in audience surveys, and as a courtesy to you, our patrons, we are asking all subscribers to make a special effort to arrive at the program on time. We, in turn, make a special effort to start the program on time.

October in San Francisco always has at least one lovely warm week. The weekend of our Galileo program was no exception. Neither the Opera House nor Herbst Theatre is air conditioned and we all experienced a lack of fresh air. There are fans, which were on, but inadequate for the job with a full house.

There are usually a few comments in our audience surveys requesting that the house lights be high enough to take notes. For lectures given in conjunction with slides, the light level must be calibrated so as not to interfere with the slides. When lectures are given without slides we do request that the stage technicians turn up the house lights.

When slides are shown two at a time, their size is necessarily reduced to fit the screen and to accommodate both a vertical and horizontal mounting.

Our speakers receive many written and oral reminders to stay within their allotted time. We are keenly aware that these strong cautions were often not followed at the Galileo program. Starting with the Siena program, we are asking our speakers to reduce their lectures by 5-7 minutes. We will be using this extra time as a cushion and for questions from the audience.



Letter from the President

Dear Friends:

As 1993 draws to a close, it's good to reflect back upon the programs we have offered to you, our supporters. The Jefferson program was a momentous turning point for Humanities West, providing us the opportunity to present a program celebrating a man whose life is endlessly fascinating. According to our program officer at the National Endowment for the Humanities, the audience at that program in the San Francisco Opera House was probably the largest ever to attend a public humanities program funded by NEH. The extraordinary outpouring of support we received from you was greatly appreciated.

Your enthusiasm for Humanities West programming spilled over into the following program on the Ottoman Empire which also enjoyed a capacity crowd, this time at Herbst Theatre. This unique program exploring the life of Suleyman the Magnificent was paired with our first travel tour this fall, exploring Istanbul and western Anatolia.

In cooperation with the California Academy of Sciences, this fall we presented our first exhibit ever, displaying a special collection of instruments from Galileo's time to further illuminate the program's topic. We were very fortunate that the Istituto e Museo di Storia della Scienza in Florence, Italy, was willing to loan the Academy the instruments, enabling them to come to America for the first time.

Indeed, we have much to be thankful for after this remarkable year. Next year will bring a celebration of the tenth anniversary of Humanities West which will be a special occasion for all of us. I hope that the new year brings you much serenity, renewed optimism and a celebration of our rich cultural heritage.

Elaine Thornburgh

Elaine Thornburgh
President

Join us for a Speakers Dinner At Hayes Street Grill, and a Speakers' Lunch At Ivy's

Friends of Humanities West are cordially invited to join us for lunch at Ivy's, 398 Hayes at Gough, on Saturday, March 5, between the morning and afternoon sessions of the program. Guests will have a chance to share a table and break bread with one of the speakers and other Friends of Humanities West. Please send your check for \$35 per person to the Humanities West office to reserve your place at the lunch.

On Friday evening, March 4, Humanities West donors of \$100 and up are cordially invited to join our speakers in a dinner at Hayes Street Grill prior to the program. To reserve your place, please send your check for \$50 per person to the Humanities West office.

Speakers' Luncheon and Dinner Reservations Form

Yes, I am a Friend of Humanities West and would like to attend the Speakers' luncheon and/or dinner.

Please reserve _____ place(s) in my name for dinner Friday night March 4, at Hayes Street Grill. Enclosed is my check, payable to Humanities West, for \$50 per person.

Please reserve _____ place(s) in my name for luncheon at Ivy's on Saturday, March 5. Enclosed is a check, payable to Humanities West, for \$35 per person.

A letter of confirmation will be sent approximately two weeks prior to the event.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

TELEPHONE _____

Please return this form to Humanities West, 580 Funston, San Francisco, CA 94118

REMINDER

Tickets to the program must be ordered from City Box Office, (415) 392-4400.

Reservations for the speakers' luncheon and dinner need to be made with Humanities West. (415) 387-8780.

One Continuing Education Credit through San Francisco State Extended Education is available for attendance at Humanities West programs. It is necessary to attend both the Friday night and Saturday programs and to write a short paper. Please call the Humanities West office to enroll.

You are invited...

A pre-program discussion group to enhance your enjoyment of the Siena program will be presented by art historian Deborah Zafman on Thursday, February 24. She will give a visual tour of Siena's Duomo and its great opulence as it contrasted with Florence's Duomo. There is no charge to join this discussion group which will be held at the Firehouse at Fort Mason at 7:30 PM. Call (415)387-8780 to reserve your place.

"Siena" Priority Order Form

PLEASE ORDER YOUR TICKETS AS SOON AS POSSIBLE.
DONORS WILL RECEIVE PRIORITY UNTIL JANUARY 31.

Tickets will be mailed approximately 4 weeks prior to the program.

Friday Evening, March 4, 1994, 8:00 PM – 10:15 PM

Donor _____ @ \$27 _____

Student _____ @ \$15 _____

Saturday, March 5, 1994, 10:00 AM – 4:00 PM

Donor _____ @ \$15 _____

Student _____ @ \$15 _____

Handling Charge _____ \$2.00

Total Enclosed _____

Note: Tickets are non-refundable, and luncheon is not included.

You may charge by phone, using your VISA or MasterCard, by calling City Box Office at (415) 392-4400.

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

DAYTIME TELEPHONE _____

Please make checks payable to City Box Office, and send with a stamped, self-addresses envelope to:

**City Box Office
141 Kearny Street
San Francisco, CA 94108**

