

## A Renaissance Banquet

AS IN GREEK AND ROMAN SOCIETY, a banquet during the Renaissance was an occasion for good food, interesting conversation, music, and dancing. In Renaissance society, it was also a symbol of status and an opportunity to impress people with the power and wealth of one's family. Banquets were held to celebrate public and religious festivals, official visits, anniversaries, and weddings. The following menu lists the foods served at a grand banquet given by Pope Pius V in the sixteenth century.

### A Sixteenth-Century Banquet

#### First Course

##### Cold Delicacies from the Sideboard

*Pieces of marzipan and marzipan balls*  
*Neapolitan spice cakes*  
*Malaga wine and Pisan biscuits*  
*Fresh grapes*  
*Prosciutto cooked in wine, served with capers and grape pulp*  
*Salted pork tongues cooked in wine, sliced*  
*Spit-roasted songbirds, cold, with their tongues sliced over them*  
*Sweet mustard*

#### Second Course

##### Cold Hot Foods from the Kitchen, Roasts

*Fried veal sweetbreads and liver*  
*Spit-roasted skylarks with lemon sauce*  
*Spit-roasted quails with sliced eggplants*  
*Stuffed spit-roasted pigeons with capers sprinkled over them*  
*Spit-roasted rabbits, with sauce and crushed pine nuts*  
*Partridges larded and spit-roasted, served with lemon*  
*Heavily seasoned poultry with lemon slices*  
*Slices of veal, spit-roasted, with a sauce made from the juices*  
*Leg of goat, spit-roasted, with a sauce made from the juices*  
*Soup of almond paste, with the flesh of three pigeons to each serving*

#### Third Course

##### Hot Foods from the Kitchen, Boiled Meats and Stews

*Stuffed fat geese, boiled Lombard style and covered with sliced almonds*  
*Stuffed breast of veal, boiled, garnished with flowers*  
*Very young calf, boiled, garnished with parsley*  
*Almonds in garlic sauce*  
*Turkish-style rice with milk, sprinkled with cinnamon*  
*Stewed pigeons with mortadella sausage and whole onions*  
*Cabbage soup with sausages*  
*Poultry pie, two chickens to each pie*  
*Fricassee breast of goat dressed with fried onions*  
*Pies filled with custard cream*  
*Boiled calves' feet with cheese and egg*

#### Fourth Course

##### Delicacies from the Sideboard

*Bean tarts*  
*Quince pastries*  
*Pear tarts, the pears wrapped in marzipan*  
*Parmesan cheese and Riviera cheese*  
*Fresh almonds on vine leaves*  
*Chestnuts roasted over the coals and served with salt and pepper*  
*Milk curds*  
*Ring-shaped cakes*  
*Wafers made from ground grain*

**Q** What kinds of people would be present at a banquet where these foods would be served? What does this menu tell you about the material culture of the Renaissance and the association of food with social status?

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## Economic Recovery

By the fourteenth century, Italian merchants were carrying on a flourishing commerce throughout the Mediterranean and had also expanded their lines of trade north along the Atlantic seaboard. The great galleys of the Venetian Flanders Fleet maintained a direct sea route from Venice to England and the Netherlands, where Italian merchants came into contact with the increasingly powerful Hanseatic League of merchants. Hard hit by the plague, the Italians lost their commercial preeminence while the Hanseatic League continued to prosper.

**EXPANSION OF TRADE** As early as the thirteenth century, a number of North German coastal towns had formed a commercial and military association known as the Hansa, or Hanseatic League. By 1500, more than eighty cities belonged to the League, which had established settlements and commercial bases in many cities in England and northern Europe, including the chief towns of Denmark, Norway, and Sweden. For almost two hundred years, the Hansa had a monopoly on northern European trade in timber, fish, grain, metals, honey, and wines. Its southern outlet in Flanders, the port city of



**Lübeck and the Hanseatic League.** The Hanseatic League or Hansa was an economic and military alliance of northern European trading cities that established a monopoly on trade from the Baltic to the North Sea. The city of Lübeck in northern Germany played a major role in the founding of the Hanseatic League and became known as the "Queen of the Hansa." This colored woodcut by Michael Wohlgemut in Hartmann Schedel's *Chronicle of the World* presents a panoramic view of this prosperous German city.

Bruges, became the economic crossroads of Europe in the fourteenth century, serving as the meeting place between Hanseatic merchants and the Flanders Fleet of Venice. In the fifteenth century, however, silting of the port caused Bruges to enter a slow decline. So did the Hanseatic League, which was increasingly unable to compete with the developing larger territorial states.

Overall, trade recovered dramatically from the economic contraction of the fourteenth century. The Italians and especially the Venetians, despite new restrictive pressures on their eastern Mediterranean trade from the Ottoman Turks (see "The Ottoman Turks and the End of the Byzantine Empire" later in this chapter), continued to maintain a wealthy commercial empire. Not until the sixteenth century, when transatlantic discoveries gave new importance to the states along the ocean, did the petty Italian city-states begin to suffer from the competitive advantages of the ever-growing and more powerful national territorial states.

**INDUSTRIES OLD AND NEW** The economic depression of the fourteenth century also affected patterns of manufacturing. The woolen industries of Flanders and the northern Italian cities had been particularly devastated. By the beginning of the fifteenth century, however, the Florentine woolen industry had begun to recover. At the same time, the Italian cities began to develop and expand luxury industries, especially silk, glassware, and handworked items in metal and precious stones.

Other new industries, especially printing, mining, and metallurgy, began to rival the textile industry in importance in the fifteenth century. New machinery and techniques for digging deeper mines and for separating metals from ore and purifying them were devised, and entrepreneurs quickly

developed large mining operations to produce copper, iron, and silver. Especially valuable were the rich mineral deposits in central Europe. Expanding iron production and new skills in metalworking in turn contributed to the development of firearms that were more effective than the crude weapons of the fourteenth century.

**BANKING AND THE MEDICI** The city of Florence regained its preeminence in banking in the fifteenth century, due primarily to the Medici (MED-ih-chee) family. The Medici had expanded from cloth production into commerce, real estate, and banking. In its best days (in the fifteenth century), the House of Medici was the greatest bank in Europe, with branches in Venice, Milan, Rome, Avignon, Bruges, London, and Lyons. Moreover, the family had controlling interests in industrial enterprises for wool, silk, and the mining of alum, used in the dyeing of textiles. Except for a brief period, the Medici were also the principal bankers for the papacy, a position that produced big profits and influence at the papal court. Despite its great success in the early and middle part of the fifteenth century, the Medici bank suffered a rather sudden decline at the end of the century due to poor leadership and a series of bad loans, especially uncollectible loans to rulers. In 1494, when the French expelled the Medici from Florence and confiscated their property, the Medici financial edifice collapsed.

## Social Changes in the Renaissance

The Renaissance inherited its social structure from the Middle Ages. Society remained fundamentally divided into three estates: the First Estate, the clergy, whose preeminence was grounded in the belief that people should be guided to

spiritual ends; the Second Estate, the nobility, whose privileges were based on the principle that the nobles provided security and justice for society; and the Third Estate, which consisted of the peasants and inhabitants of the towns and cities. This social order experienced certain adaptations in the Renaissance, which we can see by examining the Second and Third Estates (the clergy will be examined in Chapter 13).

**THE NOBILITY** Throughout much of Europe, the landholding nobles faced declining real incomes during the greater part of the fourteenth and fifteenth centuries. Nevertheless, many members of the old nobility survived, and new blood infused their ranks. A reconstruction of the aristocracy was well under way by 1500. As a result of this reconstruction, the nobles, old and new, who constituted between 2 and 3 percent of the population in most countries, managed to dominate society as they had done in the Middle Ages, serving as military officers and holding important political posts as well as advising the king. In the sixteenth century, members of the aristocracy increasingly pursued education as the means to maintain their role in government.

By 1500, certain ideals came to be expected of the noble or aristocrat. These ideals were best expressed in *The Book of the Courtier* by the Italian Baldassare Castiglione (bal-duh-SAH-ray ka-steel-YOH-nay) (1478–1529). First published in 1528, Castiglione's work soon became popular throughout Europe and remained a fundamental handbook for European aristocrats for centuries.

In his book, Castiglione described the three basic attributes of the perfect courtier. First, nobles should possess fundamental native endowments, such as impeccable character, grace, talents, and noble birth. The perfect courtier must also cultivate certain achievements. Primarily, he should participate in military and bodily exercises, because the principal profession of a courtier was bearing arms. But unlike the medieval knight, who had been required only to have military skill, the Renaissance courtier was also expected to have a Classical education and to adorn his life with the arts by playing a musical instrument, drawing, and painting. In Castiglione's hands, the Renaissance ideal of the well-developed personality became a social ideal of the aristocracy. Finally, the aristocrat was expected to follow a certain standard of conduct. Nobles were to make a good impression; while remaining modest, they should not hide their accomplishments but show them with grace.

What was the purpose of these courtly standards? Castiglione wrote:

I think that the aim of the perfect Courtier, which we have not spoken of up to now, is so to win for himself, by means of the accomplishments ascribed to him by these gentlemen, the favor and mind of the prince whom he serves that he may be able to tell him, and always will tell him, the truth about everything he needs to know, without fear or risk of displeasing him; and that when he sees the mind of his prince inclined to a wrong action, he may dare to oppose him . . . so as to dissuade him of every evil intent and bring him to the path of virtue.<sup>2</sup>

The aim of the perfect noble, then, was to serve his prince in an effective and honest way. Nobles would adhere to these principles for hundreds of years while they continued to dominate European life socially and politically.

**PEASANTS AND TOWNSPEOPLE** Peasants made up the overwhelming mass of the Third Estate and continued to constitute 85 to 90 percent of the European population, except in the highly urbanized areas of northern Italy and Flanders. The most noticeable trend produced by the economic crisis of the fourteenth century was the decline of the manorial system and the continuing elimination of serfdom. This process had already begun in the twelfth century when the introduction of a money economy made possible the conversion of servile labor dues into rents paid in money, although they also continued to be paid in kind or labor. The contraction of the peasantry after the Black Death simply accelerated this process, since lords found it convenient to deal with the peasants by granting freedom and accepting rents. The lords' lands were then tilled by hired workers or rented out. By the end of the fifteenth century, serfdom was declining in western Europe, and more and more peasants were becoming legally free.

The remainder of the Third Estate centered around the inhabitants of towns and cities, originally the merchants and artisans who formed the bourgeoisie. The Renaissance town or city of the fifteenth century actually was home to a multitude of townspeople widely separated socially and economically.

At the top of urban society were the patricians, whose wealth from capitalistic enterprises in trade, industry, and banking enabled them to dominate their urban communities economically, socially, and politically. Below them were the petty burghers—the shopkeepers, artisans, guildmasters, and guild members, who were largely concerned with providing goods and services for local consumption. Below these two groups were the propertyless workers earning pitiful wages and the unemployed, living squalid and miserable lives; these people constituted 30 to 40 percent of the population living in cities. In many places in Europe in the late fourteenth and fifteenth centuries, urban poverty increased dramatically. One rich merchant of Florence wrote:

Those that are lazy and indolent in a way that does harm to the city, and who can offer no just reason for their condition, should either be forced to work or expelled from the Commune. The city would thus rid itself of that most harmful part of the poorest class. . . . If the lowest order of society earn enough food to keep them going from day to day, then they have enough.<sup>3</sup>

But even this large group was not at the bottom of the social scale; beneath them were the slaves, especially in the Italian cities.

**SLAVERY IN THE RENAISSANCE** Agricultural slavery existed in the Early Middle Ages but had declined for economic reasons and been replaced by serfdom by the ninth century. Although some domestic slaves remained, slavery in European society had largely disappeared by the eleventh century.

It reappeared first in Spain, where both Christians and Muslims used captured prisoners as slaves during the lengthy *Reconquista*. In the second half of the fourteenth century, the shortage of workers after the Black Death led Italians to introduce slavery on a fairly large scale.

In the Italian cities, slaves were used as skilled workers, making handcrafted goods for their masters, or as household workers. Girls served as nursemaids and boys as playmates. Piammetta Adimari wrote to her husband in 1469: "I must remind you that when Alfonso is weaned we ought to get a little slave-girl to look after him, or else one of the black boys to keep him company."<sup>4</sup> Most slaves, though, were females, many of them young girls. In Florence, wealthy merchants might own two or three slaves. Often men of the household took slaves as concubines, which sometimes led to the birth of illegitimate children. In 1392, the wealthy merchant Francesco Datini fathered an illegitimate daughter by Lucia, his twenty-year-old slave. His wife, Margherita, who was unable to bear any children, reluctantly agreed to raise the girl as their own daughter. Many illegitimate children were not as fortunate.

Slaves for the Italian market were obtained primarily from the eastern Mediterranean and the Black Sea region and included Tartars, Russians, Albanians, and Dalmatians. There were also slaves from Africa, either Moors or Ethiopians, and Muslims from Spain. Because of the lucrative nature of the slave trade, Italian merchants became involved in the transportation of slaves. Between 1414 and 1423, ten thousand slaves were sold on the Venetian market.

By the end of the fifteenth century, slavery had declined dramatically in the Italian cities. Many slaves had been freed by their owners for humanitarian reasons, and the major source of slaves dried up as the Black Sea slave markets were closed to Italian traders after the Turks conquered the Byzantine Empire. Moreover, a general feeling had arisen that slaves—the "domestic enemy," as they were called—were dangerous and not worth the effort. By the sixteenth century, slaves were in evidence only at princely courts, where they were kept as curiosities; this was especially true of black slaves.

In the fifteenth century, the Portuguese had imported increasing numbers of African slaves for southern European markets. It has been estimated that between 1444 and 1505, some 140,000 slaves were shipped from Africa. The presence of blacks in European society was not entirely new. Saint Maurice, a Christian martyr of the fourth century, was portrayed by medieval artists as a black knight and became the center of a popular cult in the twelfth and thirteenth centuries. The number of blacks in Europe was small, however, until their importation as slaves.

## The Family in Renaissance Italy

The family played an important role in Renaissance Italy (see *Images of Everyday Life* on p. 338). Family meant, first of all, the extended household of parents, children, and servants (if the family was wealthy) and could also include grandparents, widowed mothers, and even unmarried sisters. Families that were related and bore the same surname often lived near each

other and might dominate an entire urban district. Old family names—Strozzi (STRAWT-see), Rucellai (roo-CHELL-eye), Medici—conferred great status and prestige. The family bond was a source of great security in a dangerous and violent world, and its importance helps explain the vendetta in the Italian Renaissance. A crime committed by one family member fell on the entire family, ensuring that retaliation by the offended family would be a bloody affair involving large numbers of people.

**MARRIAGE** To maintain the family, parents gave careful attention to arranging marriages, often to strengthen business or family ties. Details were worked out well in advance, sometimes when children were only two or three years old, and reinforced by a legally binding marriage contract (see the box on p. 339). The important aspect of the contract was the amount of the dowry, money presented by the wife's family to the husband upon marriage. The dowry could involve large sums and was expected of all families. The size of the dowry was an indication of whether the bride was moving upward or downward in society. With a large dowry, a daughter could marry a man of higher social status, thereby enabling her family to move up in society; if the daughter married a man of lower social status, however, her dowry would be smaller because the reputation of her family would raise the status of her husband's family.

The father-husband was the center of the Italian family. He gave it his name, was responsible for it in all legal matters, managed all finances (his wife had no share in his wealth), and made the crucial decisions that determined his children's lives. A father's authority over his children was absolute until he died or formally freed his children. In Renaissance Italy, children did not become adults on reaching a certain age; adulthood came only when the father went before a judge and formally emancipated them. The age of emancipation varied from early teens to late twenties.

**CHILDREN** The wife managed the household, a position that gave women a certain degree of autonomy in their daily lives. Women of the upper and middle classes, however, were expected to remain at home, under the supervision of their father or husband. Moreover, most wives knew that their primary function was to bear children. Upper-class wives were frequently pregnant; Alessandra Strozzi of Florence, for example, who had been married at the age of sixteen, bore eight children in ten years. Poor women did not conceive at the same rate because they nursed their own babies. Wealthy women gave their infants out to wet nurses, which enabled them to become pregnant more quickly after the birth of a child.

For women in the Renaissance, childbirth was a fearful occasion. Not only was it painful, but it could be deadly; as many as 10 percent of mothers died in childbirth. In his memoirs, the Florentine merchant Gregorio Dati recalled that three of his four wives had died in childbirth. His third wife, after bearing eleven children in fifteen years, "died in childbirth after lengthy suffering, which she bore with remarkable strength and patience."<sup>5</sup> Nor did the tragedies end with

## Family and Marriage in Renaissance Italy

THE FAMILY WAS AN IMPORTANT UNIT in Renaissance Italy. For the upper classes, family meant an extended household of parents, children, and servants, as in evident in the portrait of the Gonzaga family by Andrea Mantegna (ahn-DRAY-uh mahn-TEN-yah) at the left below. Ludovico Gonzaga, marquis of Mantua, is shown at the left listening to a messenger. To his right are his wife Barbara, two sons, and two daughters, as well as servants. In the lower right corner is a dwarf. Dwarfs were common at Italian Renaissance courts, where they were kept as a source of entertainment.

In the upper classes, parents arranged marriages to reinforce business or family connections. As seen in the painting at the right, the marriage ceremony involved an exchange of vows and the placing of a ring (see the inset) by the bridegroom on the bride's hand. The ring was a sign of affection and a symbol of the union of the two families. The church encouraged the

presence of a priest, but it was not necessary. The wedding was then recorded in a marriage contract that was considered a crucial part of the marital arrangements. So was a wedding feast, as seen in the painting by Sandro Botticelli at the bottom. It shows the wedding banquet that celebrated the marriage of Nastagio degli Onesti and the daughter of Paulo Traversaro in Florence. After the feast, the couple retired to a bedroom, usually in the house of the bride, where they physically consummated their marriage. Later, the husband introduced his bride to his household, usually on Sunday, in order to make it public knowledge that the marriage had been consummated. ☞



Camera degli Spesi, Palazzo Ducale, Mantua/Scala/Art Resource, NY



Santa Maria della Scala Hospital Siena/Alfredo Dagli Orti/The Art Archive at Art Resource, NY



Private Collection/The Bridgeman Art Library

## Marriage Negotiations

MARRIAGES WERE SO IMPORTANT in maintaining families in Renaissance Italy that much energy was put into arranging them. Parents made the choices for their children, most often for considerations that had little to do with the modern notion of love. This selection is taken from the letters of a Florentine matron of the illustrious Strozzi family to her son Filippo in Naples. The family's considerations were complicated by the fact that the son was in exile.

### Alessandra Strozzi to Her Son Filippo in Naples

[April 20, 1464] . . . Concerning the matter of a wife [for you], it appears to me that if Francesco di Messer Tanagli wishes to give his daughter, that it would be a fine marriage. . . . Francesco Tanagli has a good reputation, and he has held office, not the highest, but still he has been in office. You may ask: "Why should he give her to someone in exile?" There are three reasons. First, there aren't many young men of good family who have both virtue and property. Second, she has only a small dowry, 1,000 florins, which is the dowry of an artisan [although not a small sum, either—senior officials in the government bureaucracy earned 300 florins a year]. . . . Third, I believe that he will give her away, because he has a large family and he will need help to settle them. . . .

[July 26, 1465] . . . Francesco is a good friend of Marco [Parenti, Alessandra's son-in-law] and he trusts him. On S. Jacopo's day, he spoke to him discreetly and persuasively, saying that for several months he had heard that we were interested in the girl and . . . that when we had made up our minds, she will come to us willingly. [He said that] you were a worthy man, and that his family had always made good marriages, but that he had only a small dowry to give her,

and so he would prefer to send her out of Florence to someone of worth, rather than to give her to someone here, from among those who were available, with little money. . . . We have information that she is affable and competent. She is responsible for a large family (there are twelve children, six boys and six girls), and the mother is always pregnant and isn't very competent. . . .

[August 31, 1465] . . . I have recently received some very favorable information [about the Tanagli girl] from two individuals. . . . They are in agreement that whoever gets her will be content. . . . Concerning her beauty, they told me what I had already seen, that she is attractive and well-proportioned. Her face is long, but I couldn't look directly into her face, since she appeared to be aware that I was examining her . . . and so she turned away from me like the wind. . . . She reads quite well . . . and she can dance and sing. . . .

So yesterday I sent for Marco and told him what I had learned. And we talked about the matter for a while, and decided that he should say something to the father and give him a little hope, but not so much that we couldn't withdraw, and find out from him the amount of the dowry. . . . May God help us to choose what will contribute to our tranquility and to the consolation of us all.

[September 13, 1465] . . . Marco came to me and said that he had met with Francesco Tanagli, who had spoken very coldly, so that I understand that he had changed his mind.

[Filippo Strozzi eventually married Fiametta di Donato Adimari in 1466.]

**Q** What were the most important considerations in marriage negotiations? Why were they so important?

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childbirth. Surviving mothers often faced the death of their children. In Florence in the fifteenth century, for example, almost 50 percent of the children born to merchant families died before the age of twenty. Given these mortality rates, many upper-class families sought to have as many children as possible to ensure that there would be a surviving male heir to the family fortune. This concern is evident in the Florentine humanist Leon Battista Alberti's treatise *On the Family*, where one of the characters remarks, "How many families do we see today in decadence and ruin! . . . Of all these families not only the magnificence and greatness but the very men, not only the men but the very names are shrunk away and gone. Their memory . . . is wiped out and obliterated."<sup>6</sup>

**SEXUAL NORMS** Considering that marriages were arranged, marital relationships ran the gamut from deep emotional attachments to purely formal ties. The lack of emotional attachment in

arranged marriages did encourage extramarital relationships, especially among groups whose lifestyle offered special temptations. Although sexual license for males was the norm for princes and their courts, women were supposed to follow different guidelines. The first wife of Duke Filippo Maria Visconti of Milan had an affair with the court musician and was executed for it.

The great age difference between husbands and wives in Italian Renaissance marriage patterns also encouraged the tendency to seek sexual outlets outside marriage. In Florence in 1427–1428, the average difference was thirteen years. Though females married between the ages of sixteen and eighteen, factors of environment, wealth, and demographic trends favored relatively late ages for the first marriages of males, who were usually in their thirties or even early forties. The existence of large numbers of young, unmarried males encouraged extramarital sex as well as prostitution. Prostitution was viewed as a necessary vice; since it could not be

eliminated, it should be regulated. In Florence in 1415, the city fathers established communal brothels:

Desiring to eliminate a worse evil by means of a lesser one, the lord priors ... have decreed that the priors ... may authorize the establishment of two public brothels in the city of Florence, in addition to the one which already exists. ... [They are to be located] in suitable places or in places where the exercise of such scandalous activity can best be concealed, for the honor of the city and of those who live in the neighborhood in which these prostitutes must stay to hire their bodies for lucre.<sup>7</sup>

A prostitute in Florence was required to wear a traditional garb of “gloves on her hands and a bell on her head.”

## The Italian States in the Renaissance

**FOCUS QUESTION:** How did Machiavelli's works reflect the political realities of Renaissance Italy?

By the fifteenth century, five major powers dominated the Italian peninsula: Milan, Venice, Florence, the Papal States, and Naples (see Map 12.1).

### The Five Major States

Northern Italy was divided between the duchy of Milan and the republic of Venice. After the death of the last Visconti

ruler of Milan in 1447, Francesco Sforza (frahn-CHESS-koh SFORT-sah), one of the leading *condottieri* of the time (see Chapter 11), turned on his Milanese employers, conquered the city, and became its new duke. Both the Visconti and the Sforza rulers worked to create a highly centralized territorial state. They were especially successful in devising systems of taxation that generated enormous revenues for the government. The maritime republic of Venice remained an extremely stable political entity governed by a small oligarchy of merchant-aristocrats. Its commercial empire brought in enormous revenues and gave it the status of an international power. At the end of the fourteenth century, Venice embarked on the conquest of a territorial state in northern Italy to protect its food supply and its overland trade routes. Although expansion on the mainland made sense to the Venetians, it frightened Milan and Florence, which worked to curb what they perceived as the expansionary designs of the Venetians.

**REPUBLIC OF FLORENCE** The republic of Florence dominated the region of Tuscany. By the beginning of the fifteenth century, Florence was governed by a small merchant oligarchy that manipulated the apparently republican government. In 1434, Cosimo de' Medici took control of this oligarchy. Although the wealthy Medici family maintained republican forms of government for appearances' sake, it ran the government from behind the scenes. Through lavish patronage and careful courting of political allies, Cosimo (1434–1464) and later his grandson, Lorenzo the Magnificent (1469–1492), were

successful in dominating the city at a time when Florence was the center of the cultural Renaissance.

**PAPAL STATES** The Papal States lay in central Italy. Although these lands were nominally under the political control of the popes, papal residence in Avignon and the Great Schism had enabled individual cities and territories, such as Urbino (ur-BEE-noh), Bologna (buh-LOHN-yuh), and Ferrara, to become independent of papal authority. The Renaissance popes of the fifteenth century directed much of their energy toward reestablishing their control over the Papal States (see “The Renaissance Papacy” later in this chapter).

**KINGDOM OF NAPLES** The kingdom of Naples, which encompassed most of southern Italy and usually the island of Sicily, was fought over by the French and the Aragonese until the latter established their domination in the mid-fifteenth century. Throughout the Renaissance, the kingdom of Naples remained a backward monarchy with a population consisting largely of poverty-stricken peasants dominated by unruly nobles. It shared little in the cultural glories of the Renaissance.

### Independent City-States

Besides the five major states, there were a number of independent city-states under the control of powerful ruling families that became brilliant centers of Renaissance culture in the fifteenth century. These included Mantua (MAN-choo-uh), under the enlightened rule of the Gonzaga (gun-DZAH-gah) lords; Ferrara, governed by the flamboyant d'Este (DESS-tay) family; and perhaps the most famous, Urbino, ruled by the Montefeltro dynasty.

**URBINO** Federigo da Montefeltro (fay-day-REE-goh dah mahn-tuh-FELL-troh), who ruled Urbino from 1444 to 1482, received a Classical education typical of the famous humanist

school in Mantua run by Vittorino da Feltre (vee-tor-EE-noh dah FELL-tray) (1378–1446) (see “Education in the Renaissance” below). He also learned the skills of fighting, since the Montefeltro family compensated for the poverty of Urbino by hiring themselves out as *condottieri*. Federigo was not only a good ruler but also a rather unusual *condottiere* by fifteenth-century standards. Although not a brilliant general, he was reliable and honest. He did not break his promises, even when urged to do so by a papal legate. At the same time, Duke Federigo was one of the greatest patrons of Renaissance culture. Under his direction, Urbino became a well-known cultural and intellectual center. Though a despot, Federigo was also benevolent. It was said of him that he could walk safely through the streets of Urbino unaccompanied by a bodyguard, a feat few Renaissance rulers dared to emulate.

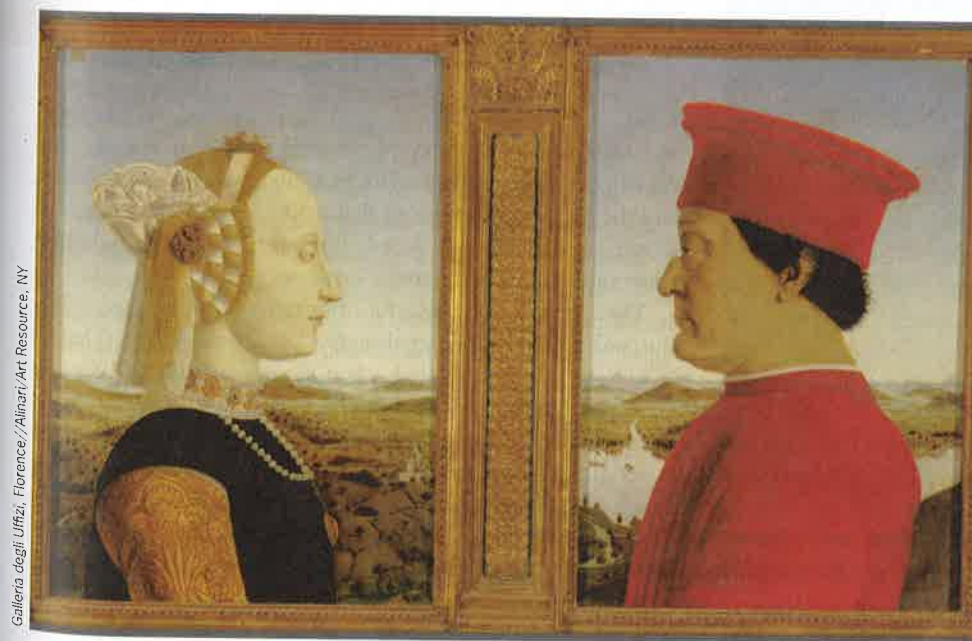
**THE ROLE OF WOMEN** A noticeable feature of these smaller Renaissance courts was the important role played by women. Battista Sforza (buh-TEESS-tuh SFORT-sah), niece of the ruler of Milan, was the wife of Federigo da Montefeltro. The duke called his wife “the delight of both my public and my private hours.” An intelligent woman, she was well versed in both Greek and Latin and did much to foster art and letters in Urbino. As a prominent *condottiere*, Federigo was frequently absent, and like the wives of medieval lords, Battista Sforza was respected for governing the state “with firmness and good sense.”

Perhaps the most famous of the Renaissance ruling women was Isabella d'Este (1474–1539), daughter of the duke of Ferrara, who married Francesco Gonzaga, marquis of Mantua. Their court was another important center of art and learning in the Renaissance. Educated at the brilliant court of Ferrara, Isabella was known for her intelligence and political wisdom. Called the “first lady of the world,” she attracted artists and intellectuals to the Mantuan court and was responsible for



**MAP 12.1 Renaissance Italy.** Italy in the late fourteenth century was a land of five major states and numerous independent city-states. Increased prosperity and a supportive intellectual climate helped create the atmosphere for the middle and upper classes to “rediscover” Greco-Roman culture. Modern diplomacy was also a product of Renaissance Italy.

**Q** Could the presence of several other powers within easy marching distance make it more likely that a ruler would recognize the importance of diplomacy?



**Piero della Francesca, Duke and Duchess of Urbino.** Federigo da Montefeltro and his wife, Battista Sforza, ruled the small central Italian principality of Urbino. These profile portraits by Piero della Francesca gave a realistic rendering of the two figures. Visible in the background are the hills and valleys of Urbino.