Girolamo Savonarola

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Girolamo Savonarola (Italian: [savonaˈrtsaːla]; 1452–1498) was an Italian Dominican friar and preacher active in Renaissance Florence, and known for his prophecies of civic glory, destruction of secular art and culture, and calls for Christian renewal. He denounced clerical corruption, despotic rule and the exploitation of the poor. He prophesied the coming of a biblical flood and a new Cyrus from the north who would reform the Church. This seemed confirmed when Charles VIII of France invaded Italy and threatened Florence. While Savonarola intervened with the king, the Florentines expelled the ruling Medici and, at the friar’s urging, established a "popular" republic. Declaring that Florence would be the New Jerusalem, the world center of Christianity and "richer, more powerful, more glorious than ever",[1] he instituted an extreme puritanical campaign, enlisting the active help of Florentine youth.

In 1495 when Florence refused to join Pope Alexander VI’s Holy League against the French, Savonarola was summoned to Rome. He disobeyed and further defied the pope by preaching under a ban, highlighting his campaign for reform with processions, bonfires of the vanities, and pious theatricals. In retaliation, the Pope excommunicated him and threatened to place the city under an interdict. A trial by fire proposed by a rival Florentine preacher to test Savonarola’s divine mandate was a fiasco, and popular opinion turned against him. Savonarola and two lieutenants were imprisoned. Under torture, Savonarola confessed that he had invented his visions and prophecies. On May 23, 1498, the three friars were condemned, hanged, and burned in the main square of Florence. Savonarola’s devotees, the Piagnoni, kept his cause of republican freedom and religious reform alive well into the next century, although the Medici — restored to power with the help of the papacy — eventually broke the movement.

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Girolamo Savonarola by Fra Bartolomeo, c. 1498, Museo di San Marco, Florence.

Born
21 September 1452
Ferrara

Died
23 May 1498 (aged 45)
Florence

Era
Renaissance philosophy

Region
Western Philosophers

Main interests
Renaissance Politics and Religion

Signature

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http://en.wikipedia.org/wiki/Girolamo_Savonarola
Early years

Savonarola was born on September 21, 1452, in Ferrara. His grandfather, Michele Savonarola, was a noted physician and polymath. Savonarola's mother Elena claimed a lineage from the Bonacossi family of Mantua. She and her husband Niccolo had seven children, of whom Girolamo was third. His grandfather was a very successful physician who oversaw his education. His family had amassed a great deal of wealth from his medical practice.

After his grandfather's death in 1468, Savonarola may have attended the public school run by Battista Guarino, son of Guarino da Verona, where he would have received his introduction to the classics as well as to the poetry and writings of Petrarch, father of Renaissance humanism. Earning an arts degree at the University of Ferrara, he prepared to enter medical school, following in his grandfather's footsteps. At some point, however, he abandoned his career intentions.

In his early poems, he expresses his preoccupation with the state of the Church and of the world. He began to write poetry of an apocalyptic bent, notably "On the Ruin of
the World" (1472) and "On the Ruin of the Church" (1475), in which he singled out the papal court at Rome for special obloquy.[2] About the same time, he seems to have been thinking about a life in religion. As he later told his biographer, a sermon he heard by a preacher in Faenza persuaded him to abandon the world.[3] Most of his biographers reject or ignore the account of his younger brother and follower, Maurelio (later fra Mauro), that in his youth Girolamo had been spurned by a neighbor, Laudomia Strozzi, to whom he proposed marriage.[4] True or not, in a letter he wrote to his father when he left home to join the Dominican Order he hints at being troubled by desires of the flesh.[5] There is also a story that on the eve of his departure he dreamed that he was cleansed of such thoughts by a shower of icy water which prepared him for the ascetic life.[6] In the unfinished treatise he left behind, later called "De contemptu mundi," or "On Contempt for the World," he calls upon readers to fly from this world of adultery, sodomy, murder and envy.

On April 25, 1475, Girolamo Savonarola went to Bologna where he knocked on the door of the Convent of San Domenico, of the Order of Friars Preachers, and asked to be admitted. As he told his father in his farewell letter, he wanted to become a knight of Christ.

**Friar**

In the convent, Savonarola took vows of poverty, chastity, and obedience and after a year was ordained to the priesthood. He studied Scripture, logic, Aristotelian philosophy and Thomistic theology in the Dominican studium, practised preaching to his fellow friars and engaged in disputations. He then matriculated in the theological faculty to prepare for an advanced degree. Even as he continued to write devotional works and to deepen his spiritual life he was openly critical of what he perceived as the decline in convent austerity. In 1478 his studies were interrupted when he was sent to the Dominican priory of Santa Maria degli Angeli in Ferrara as assistant master of novices. The assignment might have been a normal, temporary break from the academic routine, but in Savonarola's case it was a turning point. One explanation is that he had alienated certain of his superiors, particularly fra Vincenzo Bandelli, or Bandello, a professor at the studium and future master general of the Dominicans, who resented the young friar’s opposition to modifying the Order’s rules against the ownership of property.[7] In 1482, instead of returning to Bologna to resume his studies, Savonarola was assigned as lector, or teacher, in the Convent of San Marco in Florence.

In San Marco, fra Girolamo taught logic to the novices, wrote instructional manuals on ethics, logic, philosophy, and government, composed devotional works, and prepared his sermons for local congregations.[8] As he recorded in his notes, his preaching was not altogether successful. Florentines were put off by his foreign-sounding Ferrarese speech, his strident voice, and (especially to those who valued humanist rhetoric) his inelegant style.[9] While waiting for a friend in the Convent of San Giorgio he was studying Scripture when he suddenly conceived "about seven reasons" why the Church was about to be scourged and renewed.[10] He broached these apocalyptic themes in San Gimignano where he went as Lenten preacher in 1485 and again in 1486, but a year later, when he left San Marco for a new assignment, he had said nothing of his "San Giorgio revelations" in Florence.[11]

**Preacher**
For the next several years Savonarola lived as an itinerant preacher with a message of repentance and reform in the cities and convents of north Italy. As his letters to his mother and his writings show, his confidence and sense of mission grew along with his widening reputation.[12] In 1490, he was reassigned to San Marco. It seems that this was due to the initiative of the humanist philosopher-prince, Giovanni Pico della Mirandola, who had heard Savonarola in a formal disputation in Reggio Emilia and been impressed with his learning and piety. Pico was in trouble with the Church for some of his unorthodox philosophical ideas (the famous "900 theses") and was living under the protection of Lorenzo the Magnificent, the Medici de facto ruler of Florence.[13] To have Savonarola beside him as a spiritual counselor, he persuaded Lorenzo that the friar would bring prestige to the convent of San Marco and its Medici patrons.[14] After some delay, apparently due to the interference of his former professor, fra Vincenzo Bandelli, now Vicar General of the Order, Lorenzo succeeded in bringing Savonarola back to Florence, where he arrived in May or June of that year.

**Prophet**

Savonarola preached on the First Epistle of John and on the Book of Revelation, drawing such large crowds that he eventually moved to the Cathedral. Without mentioning names, he made pointed allusions to tyrants who usurped the freedom of the people, and he excoriated their allies, the rich and powerful who neglected and exploited the poor.[15] Complaining of the evil lives of a corrupt clergy, he now called for repentance and renewal before the arrival of a divine scourge. Scoffers dismissed him as an over-excited zealot and "preacher of the desperate" and sneered at his growing band of followers as *Piagnoni* - "Weepers" or "Wailers", an epithet they adopted. In 1492 Savonarola warned of "the Sword of the Lord over the earth quickly and soon" and envisioned terrible tribulations to Rome. Around 1493 (these sermons have not survived) he began to prophesy that a New Cyrus was coming over the mountains to begin the renewal of the Church.[16]

In September 1494 King Charles VIII of France crossed the Alps with a formidable army, throwing Italy into political chaos.[17] Many viewed the arrival of King Charles as proof of Savonarola's gift of prophecy. Charles, however, advanced on Florence, sacking Tuscan strongholds and threatening to punish the city for refusing to support his expedition. As the populace took to the streets to expel Piero the Unfortunate, Lorenzo de' Medici's son and successor, Savonarola led a delegation to the camp of the French king in mid-November 1494. He pressed Charles to spare Florence and enjoined him to take up his divinely appointed role as the reformer of the Church. After a short, tense occupation of the city, and another intervention by fra Girolamo (as well as the promise of a huge subsidy), the French resumed their journey southward on November 28, 1494. Savonarola now declared that by answering his call to penitence, the Florentines had begun to build a new Ark of Noah which had saved them from the waters of the divine flood.

Even more sensational was the message in his sermon of December 10:[18]
"I announce this good news to the city, that Florence will be more glorious, richer, more powerful than she has ever been; First, glorious in the sight of God as well as of men: and you, O Florence will be the reformation of all Italy, and from here the renewal will begin and spread everywhere, because this is the navel of Italy. Your counsels will reform all by the light and grace that God will give you. Second, O Florence, you will have innumerable riches, and God will multiply all things for you. Third, you will spread your empire, and thus you will have power temporal and spiritual."

This astounding guarantee may have been an allusion to the traditional patriotic myth of Florence as the new Rome, which Savonarola would have encountered in his readings in Florentine history. In any case, it encompassed both temporal power and spiritual leadership.

In Machiavelli's *The Prince*

Discussed in Chapter VI of Niccolò Machiavelli's book *The Prince* ("Concerning New Principalities Which Are Acquired By One's Own Arms And Ability"), Fra Girolamo Savonarola was seen by Machiavelli as an incompetent, ill-prepared, and "unarmed" prophet, unlike "Moses, Cyrus, Theseus, and Romulus".[19]

Of Savonarola, Machiavelli wrote:

"If Moses, Cyrus, Theseus, and Romulus had been unarmed they could not have enforced their constitutions for long — as happened in our time to Fra Girolamo Savonarola, who was ruined with his new order of things immediately the multitude believed in him no longer, and he had no means of keeping steadfast those who believed or of making the unbelievers to believe."

**Reformer**

With Savonarola’s advice and support (as a non-citizen and cleric he was ineligible to hold office), a Savonarolan political "party," dubbed ‘the Frateschi,’ took shape and steered the friar’s program through the councils. The oligarchs most compromised by their service to the Medici were barred from office. A new constitution enfranchised the artisan class, opened minor civic offices to selection by lot and granted every citizen in good standing the right to a vote in a new parliament, the Consiglio Maggiore, or Great Council. At Savonarola’s urging the Frateschi government, after months of debate, passed a "Law of Appeal" to limit the longtime practice of using exile and capital punishment as factional weapons.[20] Savonarola declared a new era of "universal peace." On January 13, 1495 he preached his great Renovation Sermon to a huge audience in the Cathedral, recalling that he had begun prophesying in Florence four years earlier, although the divine light had come to him "more than fifteen, maybe twenty years ago." He now claimed that he had predicted the deaths of Lorenzo de' Medici and of Pope Innocent VIII in 1492 and the coming of the sword to Italy—the invasion of King Charles of France. As he had foreseen, God had chosen Florence, "the navel of Italy", as his favorite and he repeated: if the
city continued to do penance and began the work of renewal it would have riches, glory and power.[21]

If the Florentines had any doubt that the promise of worldly power and glory had heavenly sanction Savonarola emphasized this in a sermon of April 1, 1495, in which he described his mystical journey to the Virgin Mary in heaven. At the celestial throne Savonarola presents the Holy Mother a crown made by the Florentine people and presses her to reveal their future. Mary warns that the way will be hard both for the city and for him, but she assures him that God will fulfill his promises: Florence will be "more glorious, more powerful and richer than ever, extending its wings farther than anyone can imagine." She and her heavenly minions will protect the city against its enemies and support its alliance with the French. In the New Jerusalem that is Florence peace and unity will reign.[22] Based on such visions, Savonarola promoted theocracy, and declared Christ the King of Florence.[23][24] He saw sacred art as a tool to promote this worldview, and he was therefore only opposed to secular art, which he saw as worthless and potentially damaging.[25]

Buoyed by liberation and prophetic promise, the Florentines embraced Savonarola’s campaign to rid the city of "vice". At his repeated insistence, new laws were passed against "sodomy" (which included male and female same-sex relations), adultery, public drunkenness, and other moral transgressions, while his lieutenant fra Silvestro Maruffi organized boys and young men to patrol the streets to curb immodest dress and behavior.[26] For a time, Pope Alexander VI (1492–1503) tolerated fra Girolamo’s strictures against the Church, but he was moved to anger when Florence declined to join his new Holy League against the French invader, and blamed it on Savonarola’s pernicious influence. An exchange of letters between the pope and the friar ended in an impasse which Savonarola tried to break by sending His Holiness "a little book" recounting his prophetic career and describing some of his more dramatic visions. This was the Compendium of Revelations, a brilliant self-dramatization which was one of the farthest-reaching and most popular of his writings.[27]

The pope was not mollified. He summoned the friar to appear before him in Rome, and when Savonarola refused, pleading ill health and confessing that he was afraid of being attacked on the journey, Alexander banned him from further preaching. For some months Savonarola obeyed, but when he saw his influence slipping he defied the pope and resumed his sermons, which became more violent in tone. He not only attacked secret enemies at home whom he rightly suspected of being in league with the papal Curia, he condemned the conventional, or "tepid" Christians who were slow to respond to his calls. He dramatized his moral campaign with special masses for the youth, processions, bonfires of the vanities and religious theater in San Marco. He and his close friend, the humanist poet Girolamo Benivieni, composed lauds and other devotional songs for the Carnival processions of 1496, 1497 and 1498, replacing the bawdy Carnival songs of the era of Lorenzo de’ Medici.[28] These continued to be copied and performed after his death, along with songs composed by Piagnoni in his memory. A number of them have survived.[29]

**Excommunication and death**

On May 12, 1497, Pope Alexander VI excommunicated[30] Savonarola and threatened the Florentines with an interdict if they persisted in harboring him. On March 18, 1498, after much debate and steady pressure from a worried government, he withdrew from public preaching. Under the stress of excommunication, Savonarola composed his spiritual masterpiece, the *Triumph of the Cross*, a
Painting of Savonarola's execution in the Piazza della Signoria

celebration of the victory of the Cross over sin and death and an exploration of what it means to be a Christian. This he summed up in the theological virtue of *caritas*, or love. In loving their neighbor, Christians return the love which they have received from their Creator and Savior.[31]

Savonarola hinted at performing miracles to prove his divine mission, but when a rival Franciscan preacher proposed to test that mission by walking through fire, he lost control of the public discourse. Without consulting him, his confidant Fra Domenico da Pescia offered himself as his surrogate and Savonarola felt he could not afford to refuse. The first trial by fire in Florence for over four hundred years was set for April 7.[32] A crowd filled the central square, eager to see if God would intervene and if so, on which side. The nervous contestants and their delegations delayed the start of the contest for hours. A sudden rain drenched the spectators and government officials cancelled the proceedings. The crowd disbanded angrily; the burden of proof had been on Savonarola and he was blamed for the fiasco. A mob assaulted the convent of San Marco.

Fra Girolamo, Fra Domenico, and Fra Silvestro Maruffi were arrested and imprisoned. Under torture Savonarola confessed to having invented his prophecies and visions, then retracted, then confessed again.[33] In his prison cell in the tower of the government palace he composed meditations on Psalms 51 and 31.[34] On the morning of May 23, 1498, the three friars were led out into the main square where, before a tribunal of high clerics and government officials, they were condemned as heretics and schismatics, and sentenced to die forthwith. Stripped of their Dominican garments in ritual degradation, they mounted the scaffold in their thin white shirts. Each on a separate gallows, they were hanged, while fires were ignited below them to consume their bodies. To prevent devotees from searching for relics, their ashes were carted away and scattered in the Arno.[35]

**Aftermath**

Resisting censorship and exile, the friars of San Marco fostered a cult of "the three martyrs" and venerated Savonarola as a saint." They encouraged women in local convents and surrounding towns to find mystical inspiration in his example,[36] and, by preserving many of his sermons and writings, they helped keep his political as well as his religious ideas alive.[37] The return of the Medici in 1512 ended the Savonarola-inspired republic and intensified pressure against the movement, although both were briefly revived in 1527 when the Medici were once again forced out.[38] In 1530, however, Pope Clement VII (Giulio de’ Medici), with the help of soldiers of the Holy Roman Emperor, restored Medici rule, and Florence became an hereditary dukedom. Piagnoni were silenced, hunted, tortured, imprisoned and exiled, and the movement, at least as a political force, came to an end.

Savonarolan religious ideas found a reception elsewhere. In Germany and Switzerland the early Protestant reformers, most notably Martin Luther himself, read some of the friar’s writings and praised him as a martyr and forerunner whose ideas on faith and grace anticipated Luther’s own doctrine of justification by faith alone. In France many of his works were translated and published and Savonarola
came to be regarded as a precursor of evangelical, or Huguenot reform.\[39\] Within the Dominican Order Savonarola was repackaged as an innocuous, purely devotional figure —"the evolving image of a Counter-Reformation saintly prelate" \[40\]— and in this benevolent and unthreatening guise his memory lived on. Philip Neri, founder of the Oratorians, a Florentine who had been educated by the San Marco Dominicans, also defended Savonarola's memory.

In the mid-nineteenth century, the "New Piagnoni" found inspiration in the friar’s writings and sermons for the Italian national awakening known as the Risorgimento. By emphasizing his political activism over his puritanism and cultural conservatism they restored Savonarola’s voice for radical political change. The venerable Counter Reformation icon ceded to the fiery Renaissance reformer. This somewhat anachronistic image, fortified by much new scholarship, informed the major new biography by Pasquale Villari, who regarded Savonarola’s preaching against Medici despotism as the model for the Italian struggle for liberty and national unification.\[41\] In Germany, the Catholic theologian and church historian Joseph Schnitzer edited and published contemporary sources which illuminated Savonarola’s career. In 1924 he crowned his vast research with a comprehensive study of Savonarola’s life and times in which he presented the friar as the last best hope of the Catholic Church before the catastrophe of the Protestant Reformation.\[42\] In the Italian Popular Party founded by Don Luigi Sturzo in 1919, Savonarola was revered as a champion of social justice, and after 1945 he was held up as a model of reformed Catholicism by leaders of the Christian Democratic Party. From this milieu, in 1952, came the third of the major Savonarola biographies, the Vita di Girolamo Savonarola by Roberto Ridolfi.\[43\] For the next half century Ridolfi was the guardian of the friar’s saintly memory as well as the dean of Savonarola research which he helped grow into a scholarly industry. Today with most of Savonarola’s treatises and sermons and many of the contemporary sources—chronicles, diaries, government documents and literary works—available in critical editions, scholars can provide fresh, better informed assessments of his character and his place in the Renaissance, the Reformation and modern European history. The present-day Church has considered his beatification.\[44\]

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**Savonarola Writings**

Almost thirty volumes of Savonarola’s sermons and writings have so far been published in the Edizione nazionale delle Opere di Girolamo Savonarola (Rome, Angelo Belardetti, 1953 to the present). For editions of the 15th and 16th centuries see Catalogo delle edizioni di Girolamo Savonarola (secc. xv-xvi) ed. P. Scapecchi (Florence, 1998).

- *Prison Meditations on Psalms 51 and 31* ed. John Patrick Donnelly, S.J.
- The Compendium of Revelations in Bernard McGinn ed. *Apocalyptic Spirituality: Treatises and
Cultural influence

Music

- Charles Villiers Stanford wrote an opera titled Savonarola, which had its premiere in Hamburg on 18 April 1884.[45]
- Luigi Dallapiccola used text from Savonarola's Meditation on the Psalm My hope is in Thee, O Lord in his 1938 choral work Canti di prigionia.
- William Byrd used the text of Savonarola's Infelix ego in his work by the same name as part of the Cantiones Sacrae 1591 xxiv-xvi.

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- Van Wyck, William, Savonarola: A Biography in Dramatic Episodes (1926)
- Hines and King, Fire of Vanity (1930)
- Salacrou, Armand, Le terre est ronde (1938)
- Bacon, Wallace A., Savonarola: A Play in Nine Scenes (1950)
- Lenau, Nikolaus, Savonarola
- The 1917 story "Savonarola" Brown by Max Beerbohm concerns an aspiring playwright, author of an unfinished, unintentionally absurd retelling of the life of Savonarola. (His four-act play took him nine years to write, is eighteen pages long, and features a romance between Savonarola and Lucrezia Borgia, and also cameos by Dante Alighieri, Leonardo da Vinci, and St. Francis of Assisi.)
- The novel The Palace by Chelsea Quinn Yarbro features Savonarola as the main antagonist of the vampire Saint Germain.
- The novel The Rule of Four by Ian Caldwell and Dustin Thomason makes extensive references to Savonarola.
The novel *The Birth of Venus* by Sarah Dunant makes extensive references to Savonarola.

*The Agony and the Ecstasy*, Irving Stone's novelization of Michelangelo's life, depicts the events in Florence from the Medici's point of view.

The novel *Kámen a bolest* ("suffering and the stone"), Karel Schulz's historical novel about the life of Michelangelo features Savonarola as an important character.

The novel *Sabbath's Theater* by Philip Roth makes reference to Savonarola.

The novel *The Enchantress of Florence* by Salman Rushdie

The portmanteau film *Immoral Tales* by Walerian Borowczyk features Savonarola in its fourth and final episode.

In her novel *The Passion of New Eve*, Angela Carter describes the preaching leader of an army of god-fearing child soldiers as a "precocious Savonarola".

In the novel *I, Mona Lisa* (U.K. title *Painting Mona Lisa*) by Jeanne Kalogridis, he is given a negative slant, as the Medici are portrayed as sympathetic and noble.

In novel, *The Poet Prince*, Kathleen McGowan has made him as one of the enemies of Tuscan people in their pursuit of artistic fame during his reign.

In the novel "Wolf Hall" by Hillary Mantel, the Bonfire of the Vanities is brought up in a story by the protagonist, Thomas Cromwell.

The young adult novel *The Smile* by Donna Jo Napoli shows Savonarola as he was observed by a young Mona Lisa.

In the 2002 *Colophon: a Novel of Renaissance Florence* (http://www.amazon.com/Colophon-Renaissance-Florence-Jo-Ford/dp/0595219381/ref=sr_1_1?s=books&ie=UTF8&qid=1363157286&sr=1-1&keywords=Jo+Ford+colophon), author Jo Ford features Savonarola along with a fictional young Venetian scholar/booklover and prospective library-thief. Against the backdrop of a world changing not only due to public backlash toward church corruption but also to the explosion of book printing in Europe, there develops a clash between the young scholar’s humanist values of broader education and the beauty of book manuscripts as works of art against Savonarola’s campaign to burn all non-theological or non-ascetic possessions in Bonfires of the Vanities. Other characters include Lorenzo de’ Medici and Sandro Botticelli.

**Other works**

The fourth segment of Walerian Borowczyk's 1974 anthology film, *Immoral Tales*, is set during the reign of Pope Alexander VI. A character called "Friar Hyeronimus Savonarola," played by Philippe Desboeuf, holds a sermon in which he publicly condemns the corruption of the church.
and the sexual depravity of the papacy. Borowczyk juxtaposes Savonarola's sermon with the Pope enjoying a threesome with his daughter, Lucrezia Borgia, and his son, Cesare Borgia. Savonarola is arrested and publicly burned to death.

- In the 1976 film *Network*, the network programming executive played by Faye Dunaway refers to crusading reporter Howard Beale as a "a magnificent messianic figure, inveighing against the hypocrisies of our times, a strip Savonarola, Monday through Friday."

- In Showtime's *The Borgias*, Savonarola is portrayed by Steven Berkoff. He is repeatedly seen preaching to Florentine crowds. Cardinal Della Rovere (who will become Pope Julius II) visits the friar to inquire about his "vision" of the French army marching on Florence.

- The manga-anime series *Gunslinger Girl* features an episode where two of the protagonists, Jean and Rico visit Florence. There Savonarola is mentioned among other famous people who lived in the city, while he shares his surname with one of the series antagonists.

- Savonarola appears as a main assassination target in the videogame *Assassin's Creed II*.

- Dall'Aglio, Stefano, *Savonarola and Savonarolism* (Toronto: Centre for Reformation and Renaissance Studies. 2010).


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1. ^ text in Weinstein, Savonarola The Rise and Fall of a Renaissance Prophet, p. 122
5. ^ "Like you, I am made of flesh and my sensuality wars against my reason; I have a cruel fight to keep the devil from my back." Translated from Girolamo Savonarola, Lettere e scritti apologetici eds. Ridolfi, Romano, Verde (Rome, 1984), p. 6.
9. ^ "He satisfied almost no one either in his gestures or in his manner of speaking, as I who was there for all of Lent recall. At the end there were fewer than twenty-five people, men, women and children." Translated from "Epistola di fra Placido Cinozzi," in P. Villari, E. Casanova, Scelta di prediche e scritti di fra Girolamo Savonarola con nuovi documenti intorno alla sua vita (Florence, 1898) p. 11.
11. ^ Donald Weinstein, Savonarola The Rise and Fall of a Renaissance Prophet (New Haven, 2011)pp. 36-7
16. ^ Weinstein, Savonarola, Rise and Fall of a Renaissance Prophet pp. 87-96.


21. ^ English translation in Borelli, Passaro, Selected Writings of Girolamo Savonarola 59-76.


23. ^ "Political reform was only a part of the great task which Savonarola had set himself; his scheme embraced the renovation of social life, as well as science, literature, and art. Christianity was to reassert its sovereignty over the paganism of the false renaissance in every department of life. His 'Evviva Christo' was to echo from lip to lip. Politics, society, science and art, were to have the commandments of God for their basis. Christ was to be proclaimed King of Florence and protector of her liberties." - Ludwig von Pastor, History of the Popes, Vol. 5, p. 192, [1] (https://archive.org/stream/historyofthepope05pastuoft#page/192/mode/2up)

24. ^ "He aimed at establishing a theocracy in Florence, resembling that by which the Jews were ruled in the time of the Judges. Thus the religious idea took form in politics, and a monarchy was to be erected by the democracy, under the immediate guidance of God; Savonarola, as the Daniel of the Florentines, was to be the medium of the Divine answers and commands." - Ludwig von Pastor, History of the Popes, Vol. 5, p. 210, [2] (https://archive.org/stream/historyofthepope05pastuoft#page/210/mode/2up)

25. ^ "'It was not Art itself which he condemned, but its desecration, the introduction of earthly and even immodest sentiments and dress into sacred pictures. On the contrary, pious and genuinely religious art would have been an efficacious support in building up that ideal State which he dreamt of, and for a while even made a reality.' Again and again Savonarola explains what he finds fault with in contemporary Art, and what he desires to put in place of it. For him edification is the main object of Art; he will tolerate none which does not tend to the service of religion." - Ludwig von Pastor, History of the Popes, Vol. 5, p. 195, [3] (https://archive.org/stream/historyofthepope05pastuoft#page/194/mode/2up)
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   History of Girolamo Savonarola and of His Times, Pasquale Villari, Leonard Horner, trans., London,
   Longman, Green, Longman, Roberts, & Green, 1863, Volume 2, pp.392-394.
33. Complete interrogation records in I processi di Girolamo Savonarola (1498) ed. I.G. Rao, P. Viti, R.M.
   Zaccaria (Florence, 2001); French translation and commentary, Robert Klein, Le proces de Savonarole
   (Paris, 1957)
34. Girolamo Savonarola, Prison Meditations on Psalms 51 and 31 Tr., Ed. John Patrick Donnelly S.J.
   (Milwaukee, Marquette University Press, 1994).
35. An eyewitness account by the Piagnone Luca Landucci in A Florentine Diary from 1460 to 1516 trans.
36. Lorenzo Polizzotto, "When Saints Fall Out: Women and the Savonarolan Reform Movement in Early
   Witnesses: the Nuns of San Iacopo and the Piagnone Movement in Sixteenth-century Florence," The
   Sixteenth Century Journal 38 (2007), 393-418; Tamar Herzog, Savonarola’s Women: Visions and Reform in
   Renaissance Italy (University of Chicago Press,2008); Strocchia, Nuns and Nunneries in Renaissance
37. Polizzotto, The Elect Nation, Chapters 5-8; Weinstein, Savonarola The Rise and Fall of a Renaissance
   Prophet, Chapter 25.
39. Weinstein, Savonarola Rise and Fall, 360, note 26, drawing on works in German (Nolte) and Italian
   (Simoncelli and Dall’ Aglio).


Further reading

- Dall’Aglio, Stefano "Savonarola and Savonarolism" (Toronto, 2010)
- Polizzotto, Lorenzo "The Elect Nation; The Savonarola Movement in Florence 1494-1545" (Oxford, 1994)
- Weinstein, Donald "Savonarola the Rise and Fall of a Renaissance Prophet" (New Haven, 2011) ISBN 978-0-300-11193-4

External links

- Catholic Encyclopedia entry on Girolamo Savonarola (http://www.newadvent.org/cathen/13490a.htm)
- NNDB entry on Girolamo Savonarola (http://www.nndb.com/people/631/000094349/)
- *Predica dell'arte del bene morire* (http://hdl.loc.gov/loc.rbc/rosenwald.0318.1) From the Rare Book and Special Collections Division (http://www.loc.gov/rr/rarebook/) at the Library of Congress
- *Savonarola's Visions*, documentary about Girolamo Savonarola (http://storiadoc.com/savonarolas-visions/)
