

ACKNOWLEDGMENTS

To acknowledge adequately the dense genealogy of generosities underlying every page in this book would require the creation of a new mode of annotation, some capacious referential system to register scholarly kindness in its many and varied forms. Lacking such software at present, I must limit myself to these prefatory pages.

This project was generously supported from start to finish by Hamilton College. Two deans of the faculty — Eugene M. Tobin, now president, and Bobby Fong — funded various trips to Italy and granted me several leaves to bring the book to completion. My colleagues — in my department and in the wider college community — offered wise commentary and cheerful support. Christine R. Ingersoll produced all of the line drawings. Her gifts as an artist brought visual legibility to my imprecise paste-ups; the grace and clarity in these figures reflect hers. Marianita J. Amodio developed and printed all of my photographs in addition to rectifying some disasters of my own creation.

The Trinity Barbieri Prize, awarded by the Society for Italian Historical Studies and funded by the Trinity Barbieri Foundation, made possible an extended archival tour of northern Italy in the spring of 1994, and a Travel to Collections Grant from the National Endowment for the Humanities also supported this research. This book was written, in large part, in the genial setting of the Stanford Humanities Center. My fellowship at the center enriched this study and my life beyond words. Its director, Keith Baker, associate director, Susan E. Dunn, and all my fellow fellows from 1996 to 1997 provided stimulation and support in just the right measures. I would also like to thank Susan Sebbard, Susan Dambrau, and Gwen Lorraine, who do so much more than make the place run.

Two historians deserve special thanks for their unflagging support of both this project and me: William M. Bowsky and Barbara H. Rosenwein. Barbara's careful and critical reading of the manuscript in draft form led to numerous substantial improvements, and Bill's bibliographical suggestions and forthright commentary enlarged and focused my thinking on key points. Their friendship and support have been of incalculable value. Giles Constable, Philippe Buc, Paula Findlen, Lisa Rothrauf, Laura Smoller, and William L. North read individual chapters and offered helpful suggestions. I also thank participants in the University of California Medieval Seminar, the University of California, Berkeley Medieval Studies program, and the European History Workshop at Stanford University for their commentary and questions. Several art and architectural historians have generously tutored me in the mysteries of their discipline: Virginia

Jansen, Barbara Abou-el-haj, Juergen Schulz, and Gary Radke (who read the entire manuscript in draft form). The second reader for Cornell University Press, Steven Epstein, also offered very helpful suggestions for revision.

Archivists and colleagues throughout Italy made this study possible. I would like to thank, in particular, prof. Giancarlo Andenna in Novara, don Guido Agosti of the Archivio Capitolare in Reggio Emilia, don Bianchi at the Curia in Parma, dott. Giulio Orazio Bravi of the Biblioteca Civica Angelo Mai in Bergamo, don Bruno Caccia of the Ufficio dei Beni Culturali Ecclesiastici della Curia di Bergamo, dott. Piero Castignoli of the Archivio di Stato in Piacenza, dott. Adriano Franceschini in Ferrara, don Giovanni Montanari of the Archivio Arcivescovile in Ravenna, mons. Alberto Piazzi and don Giuseppe Zivelonghi at the Biblioteca e Archivio Capitolare di Verona, ing. Natale Rauty in Pistoia, prof. Antonio Rigon of the Università degli Studi at Padua, and don Saverio Xeres of the Archivio Diocesano in Como.

At Cornell University Press, John G. Ackerman supported this project from its infancy, and his editorial wisdom has much improved it as it has matured. If there are still qualities of awkward adolescence, they are a measure of my own authorial willfulness.

Finally, this book is dedicated to two couples. My parents, Archie and Catherine Miller, have taught me more about endurance and change than any medieval palace could. They remain incredibly supportive of my passion for history, even with all the mobility and distance it entails, and I am deeply grateful for both their example and their love. The other couple has transformed my understanding of friendship. So I also dedicate this book to Peter and Nancy Rabinowitz, with all my love and with profound gratitude.