

CONTENTS



<i>List of Illustrations</i>	page x
<i>Acknowledgments</i>	xiii
INTRODUCTION	I
PART ONE: PYTHAGORAS, MAN FOR THE RENAISSANCE	
ONE: PROLOGUE: THE DIFFUSION OF KNOWLEDGE ABOUT PYTHAGORAS IN THE RENAISSANCE	15
TWO: THE EMERGENCE OF “SAINT” PYTHAGORAS IN THE EARLY RENAISSANCE	19
<i>Early Fifteenth-Century Writers View Pythagoras</i>	19
<i>Pletho, Bessarion, Cusanus, and Alberti: An International Generation Applauds Pythagoras</i>	24
<i>Ficino’s Pythagoras and His Significance as the Jewish “Grandfather” of Christianity</i>	27
<i>Pico’s Venerable Pythagoras: Fountainhead of Wisdom</i>	30
<i>The Dissemination of Information about Pythagoras in the Late Fifteenth Century</i>	31
THREE: THE APOTHEOSIS OF PYTHAGORAS IN THE SIXTEENTH CENTURY	37
<i>The Authority of Pythagoras in the Early Sixteenth Century</i>	38
<i>Reuchlin Describes Pythagoras’s “Luggage”: The Hebrew Patrimony of Christianity</i>	42
<i>Occultism, Virtue, and the “Jewish” Side of Pythagoras: The Heavenly Teacher of Wisdom</i>	45
<i>Mathematics, Exorcisms, and the Inspiration of Painters</i>	51
<i>Pythagoras: The “Prince of Italian Philosophy”</i>	55

PART TWO: THE MANY FACES OF RENAISSANCE
PYTHAGOREANISM

FOUR: THE PYTHAGOREAN TRADITION IN THE EARLY FIFTEENTH CENTURY	63
<i>The Resurgence of Pythagoreanism in Florence</i>	65
<i>The Greek Factor: Pletho and Bessarion</i>	66
<i>Intertwined Threads of Balance, Perfection, and Frugality: Germany, Florence, and Rome</i>	72
FIVE: THE STRENGTHENING AND DEEPENING OF PYTHAGOREANISM IN THE LATER FIFTEENTH CENTURY	80
<i>Ficino's Pythagoreanism and His Proselytizing</i>	80
<i>Pico's Version of Pythagoreanism</i>	87
<i>Other Late-Century Pythagoreans in Tuscany</i>	92
<i>Urbino and the Mathematical Angle</i>	93
<i>Other Mathematical Considerations</i>	98
<i>Gaffurio and the Harmonia of Music</i>	102
<i>The Roman Connection</i>	103
SIX: THE MATURATION AND VICISSITUDES OF PYTHAGOREANISM IN THE SIXTEENTH CENTURY	108
<i>Pacioli, Leonardo da Vinci, and Their Friends</i>	109
<i>Roman Perspectives</i>	120
<i>Venice: The Harmonia mundi of Francesco Zorzi and Pythagorean Musical Traditions</i>	122
<i>Esoteric Pythagoreanism: Reuchlin and His Contemporaries in Germany, Italy, England, and the Netherlands</i>	123
<i>International Pythagoreanism and Magic: France, Germany, England, and Italy</i>	127
<i>Finding Heaven: On the Brink of a New Science – From Copernicus to Kepler and Beyond</i>	133
PART THREE: PYTHAGOREANISM IN ARCHITECTURE AND ART	
SEVEN: RENAISSANCE IMAGES OF PYTHAGORAS	145
EIGHT: THE SEARCH FOR HARMONY IN ARCHITECTURE AND ART IN THE FIFTEENTH CENTURY	162
<i>Early Beginnings in the Florence of Brunelleschi and Michelozzo</i>	162
<i>Pythagorean Concepts Develop: Alberti in Florence and His Contemporaries in Pienza and Urbino</i>	176

<i>Contemplating Harmony at Cortona, Prato, Milan, and Rome</i>	192
NINE: FINDING HARMONY: FORM AND MEANING IN ARCHITECTURE AND ART OF THE SIXTEENTH CENTURY	202
<i>Prelude: The Pythagorean Experiments of Leonardo, Early Michelangelo, and Young Raphael</i>	202
<i>Bramante and the Perfect Church</i>	211
<i>Harmonious Unities in the Maturation of Leonardo, Michelangelo, Raphael, and Fra Bartolomeo</i>	218
<i>Venice and the Divinity of Proportion</i>	230
<i>The Theology of Arithmetic in Spain</i>	233
TEN: CONCLUSIONS: THE PRINCE OF PHILOSOPHERS AND THE BIRTH OF HARMONY AS AN AESTHETIC NOTION	240
<i>Appendix A: Pythagorean Works in Six Renaissance Libraries</i>	245
<i>Appendix B: English Translation of Filippo Beroaldo's Symbola Pythagorica (1503)</i>	248
<i>Notes</i>	267
<i>Select Bibliography</i>	301
<i>Index</i>	315