ACKNOWLEDGEMENTS

This translation originated in a conversation in a conference book exhibit where I was lamenting the fact that the only full medieval Italian chronicles—not excerpts—available in English translation were Florentine: this was not only giving my students a skewed sense of the practice of historiography in late medieval Italy, but also contributing to larger misapprehensions about the place of Florence in the late medieval urban network. A colleague suggested that perhaps I should fill that gap, and Jacopo’s chronicle—with which I was already familiar—seemed like the ideal candidate. My first thanks are therefore due to that now-nameless colleague and everyone who encouraged me to undertake this translation, as well as my husband, Dr Thomas McCarthy, who offered the benefits of his expertise with medieval historiography and suggested the Manchester Medieval Sources series as an appropriate venue.

I would like to express my gratitude to Emma Brennan and Meredith Carroll at Manchester University Press for their enthusiasm, support, and patience with the delays that came inevitably with writing two books while first having and then raising two small children. Carol Lansing and two anonymous readers for Manchester University Press offered useful comments on the translation, while Laura Morreale and Samantha Herrick contributed both helpful feedback and incisive questions about the introduction. Edward Coleman, Joanna Drell, Steven Epstein, Lezlie Knox, Paolo Maggioni, Michèle Mulchahey, Bill North, Paola Guglielmotti, and others advised on particular points. I must also thank the participants in two sessions I organised about Jacopo at the 2018 Leeds International Medieval Congress for profoundly shaping my thinking about Jacopo’s background and oeuvre.

My students at New College of Florida also merit thanks, first for their curiosity, engagement, and humour in my seminar on late medieval Italy and my Medieval Cities survey; and second, for offering their thoughts on early parts of the translation. Special appreciation goes to Victoria Deal ’17 for taking time to work through parts 6–8. Kana Hummel, Andrew Maldonado, Adilyne McKinlay, Nicole Rockower, and Rory Sharp all contributed to my GIS project on medieval Genoa; while it was more directly aimed at my other current book project (A companion to medieval Genoa, 2018), the process made me think about Jacopo’s relation to geography and landscape in unaccustomed and
intriguing ways. The GIS database from that project also produced the maps for this book.

The New College Provost’s Office and Division of Social Sciences supplied funding for research and travel, while the staff of Cook Library processed mountains of interlibrary loan requests with their usual quiet efficiency. Finally, I am grateful to Prof. Dr Martina Hartmann, Präsidentin of the MGH, as well as Christian Löhmer, Benedikt Marxreiter, the Vohrer family, and everyone else in Munich for their warm welcome during the 2018 residency in which this translation was finished.

In a sense, this translation is a pendant to the *Companion to medieval Genoa*: I agreed to edit that volume since I was already doing this translation, and working on the two in tandem—while sometimes exhausting—has taught me more than I ever expected about both project management and medieval Genoa. Like all good research projects, it has also piqued my interest in a wide variety of new topics. Since these two projects together span the earliest years of Tancred (p. 225) and Beatrice (p. 222), this book—like the *Companion*—is dedicated to them.