AIM: WHY WAS ITALY THE BIRTHPLACE OF THE RENAISSANCE?
From where and which time period do these images derive from?

What are the commonalities and differences these images share?
I. **RENAISSANCE (REBIRTH)**

a. Occurred first in **Italy** around 1300 and lasted until the mid-16th century. Renaissance spread to **Northern Europe** and then **England**.

b. Revival of **antiquity** (Greece and Rome) in **philosophy**, **literature**, and **art**.

c. Extremely wealthy trading cities **Florence**, **Genoa**, **Venice**, and **Milan**.
d. Patrons of the Arts: the Medici Family, not only became the unofficial rulers of the Republic of Florence, but commissioned countless works from great artists such as Michelangelo.
e. **HUMANISM**

1. Strong belief in **individualism** and the great potential of human beings: *Virtú*: "the quality of being a man"; idea of excelling in all of one’s pursuits.

2. Believed the key to a good life was **Reason** and **Nature**.

3. Focused first on studying ancient languages, **Greek** & **Latin**.

4. Accepted, Roman authors such as **Cicero**, **Livy**, **Virgil**, and **Quintilian**, Greek writings, especially those of **Plato**, early Christian writers, especially the **New Testament**.
5. Believed in a liberal arts educational program that included grammar, rhetoric, poetry, history, politics, and moral philosophy.
6. Often, humanism was more secular; however, most humanists remained deeply Christian, both in Italy and in Northern Europe.
7. Petrarch (1304-1374)—the “father of humanism”

☞ Considered the first modern writer. In his writings, literature was no longer subordinate to religion.

☞ Was perhaps the first to use critical textual analysis to ancient texts.

☞ Wrote his famous poetry in the Italian vernacular (as did Dante earlier in his Divine Comedy).
PETRARCH
A young lady beneath a green laurel
I saw, whiter and colder than is a snow (1)
untouched by the sun for many, many years;
and her speech and her beauty and her face and all her hair
so pleased me that I carry her before my eyes
forever wherever I am, on hill or shore.

When my thoughts will come to rest on that shore
when the green leaves are no more on the laurel,
when I have quieted my heart, dried my eyes,
then you will see burning ice and snow; (1)
to await that day, I have fewer hairs
than I would be willing to spend in years.

But because time flies and fleeing go the years
and death suddenly casts one from shore,
crowned either with brown or with white hair, (2)
I will follow the shadow of that sweet laurel
through the burning sun or through the snow,
until the last day closes these eyes.

Never have there been seen such beautiful eyes,
in our times or in the first years,
dissolving, melting me as the sun does the snow,
from which flows so large a tear-filled shower
which Love floods at the foot of the hard laurel
with all its diamond branches and golden hair.

I fear I first will change this face and this hair (3)
before she will with pity raise her eyes,
she, my idol sculpted in living laurel,
for it is today now seven years
since I have gone sighing from shore to shore
both night and day, both in heat or in snow.

Within fire, though without white snow,
alone with these thoughts, with whitened hair,
weeping I go over every shore,
in order to make pity run in the eyes
of one who will be born in a thousand years, (4)
if so long can live a tended laurel.

The topaz sun all aureate (6) above the snow
is outshined still by the yellow hair near those eyes
which lead my years so rapidly to shore.
Aim: Did the art & architecture of the Renaissance reflect a new spirit of “humanism”?
Directions: See if you know who these particular Renaissance Artists are. Read the descriptions, and then take a guess. Let’s see who can get them ALL right!

1. I am the typical Renaissance Man. I am an artist, sculptor, engineer, scientist, and inventor. Most of my time was spent thinking and wondering about anything and everything around me. Some of my most famous paintings are the *Mona Lisa* and *The Last Supper*. Also, many of my journals of sketches of the inventions I came up with can be found online. However, they are not complete because I was always jumping from one project to the next, and often time I didn’t follow through with my ideas.

I AM__________________________________________

2. I am from Florence, Italy. I mainly focused on sculpting. I used both bronze and marble to sculpt some of my most famous works. The Medici family sponsored me, so many of my works can be seen around the city. Some statues that you may see of mine are a marble *David*, a marble *St. George*, and a bronze *David*. I was very concerned with details and showing the body in motion. Often times I sculpted equestrians to show this.

I AM__________________________________________

3. I am an Italian painter and architect of the High Renaissance. My father was an artist as well, and before he died he taught me everything he knew. I made my way towards Florence, Italy and began painting *Madonna and Child*. One of my most famous works of art is the *School Of Athens*. In this painting, I have even included myself along with other great artists of the time and Ancient Greek and Roman philosophers. Later in my life I was commissioned by Pope Julius II to paint the walls of his library.

I AM__________________________________________

4. I am a very simple man, not into luxuries at all. If you rub me the wrong way however, I have a temper and can be quite rude. I am a man of all traits; I am a painter, sculptor, engineer, and poet. Some of my most famous works of art can be seen on the ceiling of the Sistine Chapel and outside beautifying the city of Florence. I actually had to engrave my name on the *Pieta*, so people knew that it was I who sculpted in, and not any other.

I AM__________________________________________
I. **ART OF THE RENAISSANCE**

a. Medieval paintings were flat, dull, stiff, and religious.

b. Renaissance focused on humanistic, realistic, perspective, color, detail, secular, and religious paintings.

c. Renaissance sculpture was heavily influenced by ancient **Greek** and **Roman** sculpture.
II. ARTISTS OF THE RENAISSANCE
1. The quintessential “Renaissance Man”: Painter, sculptor, architect, engineer, writer, scientist.
2. **MONA LISA**  
   (1503-1507)

- Considered one of the great masterpieces in all of art history.

- Leonardo developed the technique of **sfumato**, a haze that softens the edges of objects in the painting.
3. LAST SUPPER (1498) – fresco (paint on wet plaster).
—Leonardo da Vinci, *Sketches of Weapons of War*
—Leonardo da Vinci

Medical Drawing of a Child in the Womb
b. MICHELANGELO BUONARROTI (1475-1564)
1. Painting: ceiling of the Sistine Chapel.
2. SCULPTURE:

David (1501-04):
Humanistic marble.

Sculpture—glorifies the human body.

Contrapposto stance; facial features are individualistic and emotional.
3. **Pieta** (1499): Mary holding limp body of Christ considered perhaps the most perfect marble sculpture ever made.
c. **ARCHITECTURE**: Designed the enormous dome atop **St. Peter’s Cathedral** in the **Vatican** (still the largest dome in present-day Europe).
d. RAPHAEL SANTI (1483-1520) – painter

1. The School of Athens (1510-11) is a quintessential example of humanism.
   - Greco-Roman architecture is prominent.
   - Plato & Aristotle are in the center of the painting.
   - Sculptures are painted in contrapposto stance.
III. ARCHITECTURE
a. Utilized ancient Greek and Roman forms such as Greek temple architecture (with triangular pediments), Greek columns, Roman arches, and domes (e.g. the Pantheon in Rome); simplicity, symmetry and balance.
b. Contrasted sharply with the highly-ornamented gothic style of the middle ages of pointed arches (as evidenced in numerous medieval cathedrals).
The Artistic Scientist and the Scientific Artist

Read the following selections, then complete the biographical comparative chart.

Like two giants towering over their century yet deeply rooted in it, Leonardo da Vinci and Michelangelo Buonarroti dominated the high Renaissance by their sheer genius. Both were artists, architects, engineers, sculptors, writers, and scientists, whose boundless energy moved them to accomplish an incredible output of masterpieces.

Leonardo da Vinci was a handsome, witty, polished courtier who also had great physical strength, material prosperity, and an insatiable curiosity. His was the eternal "why" which he tried to satisfy by research, observation of nature, and experimentation. His notebooks were a goldmine of scientific information, accurate sketches and creative experiments. A superb craftsman, he used his scientific knowledge of perspective to bring into complete harmony the structure and subject of his painted compositions—as in his Last Supper.

Though he brought painting to a new perfection, he was also engaged in engineering projects, such as building canals, designing war engines, and inventing flying machines. His scientific acumen anticipated balloon flight, the usefulness of steam, the possibilities of gliders, parachutes, submarines, and armored tanks. Leonardo da Vinci, creator of the world's greatest paintings, spent more time and energy in scientific study of his daily world. He was an artistic scientist whose acute powers of observation helped him to outstrip his own time in understanding the laws of the universe. This knowledge showed him a fathomless universe which could not be neatly categorized and was in a constant state of change. The anguish of his questioning spirit is hinted at in the enigmatic smile of his famous Mona Lisa.

Like multiple images of the video screen, the very name Michelangelo conjures up heroic statues, classic and biblical. The Pietà, Moses, David, the figures on the Medici tombs, the sculpturesque, geometric art of the Sistine Chapel ceiling, the multi-leveled, crowded mural of the Last Judgment and the magnificent dome of St. Peter's in Rome—all the work of one multi-talented human being. From his boyhood mastery of the sculptor's rhythm of chisel on stone, through his youth amid the Renaissance excitement of the Medici household, on through the "forced labor" of his fresco painting to the grand finale of St. Peter's, Michelangelo's irascible temper, his driving energy, his colossal concepts, and his deep faith kept him working and striving to perfect his talents.

As in his own unfinished sculptures—where the imprisoned figures seem to fight against the marble block to be freed—Michelangelo's finished product, especially those of his later years, did not always measure up to his own herculean concept. His spirit was in constant turmoil. He sought release in poetry and love of Vittoria Colonna. As he viewed the corruption of his world and his own sense of guilt, and heard the rumblings of the Protestant revolt in the north, his prayer became a plea to be freed from the bonds of time and matter. He worked on his last sculpture, the Rondini Field, to the day of his death.

Both Leonardo da Vinci and Michelangelo used all that classical art could teach them, but both transcended it. Leonardo da Vinci sought and found his answers, not in the Church nor antiquity, but in the natural world and in the power of his own mind. He perfected the art of painting but he also probed nature to find its secrets: water power to operate engines, human anatomy to improve levers, botany to make scientific, accurate drawings, and thermodynamics to build machines for flight. With his penetrating observation and experience of humankind, he feared the misuse or abuse which powerful rulers would make of his inventions. And he left them—in his 8,000 paged notebooks.

Michelangelo's genius was that of a sculptor. He neither liked nor wanted to paint, but the papal power of Julius II could not be refused. The great figures of the Sistine ceiling seem to stand out from their fresco base. They have godlike proportions, but they also have human frailties. His theme is not of a perfectly ordered world, because man is imperfect. Rather, his two extremes play in counterpoint—man's tragic frailty and God's infinite compassion.

The sections of the Sistine Chapel ceiling are divided, not by decorative lines, but by pedistals which create the illusion of supporting statues. Sharp triangles intersect the curved barrel vault giving the imposition of the figures standing, sitting, or reclining as statues in their niches. There are 343 of these powerful sculpturesque figures on 10,000 square feet of the ceiling's surface which Michelangelo painted entirely by himself. During four and a half years, goaded by the impatient pope, Michelangelo worked day and night to finish his mammoth job. Considering the nature of the frescoes, the Sistine's ceiling painting is an incredible achievement, one deserving of the Renaissance genius who created it.

Michelangelo turned away from the world of experience to focus almost exclusively on the spirit. Landscape played almost no part in his art. The world of the spirit and the ways in which the movements of the human figure express it were sufficient for him. Michelangelo was probably the greatest sculptor in Western history, certainly one of the greatest painters. He was also an architect whose accomplishments and influence transformed Rome from a typical ramshackle town of the Middle Ages into the classically beautiful city it is today. He was even a poet of some note. In his own age he was called divine, and history has not disagreed with that assessment by his peers.
<table>
<thead>
<tr>
<th>Questions</th>
<th>Leonardo Da Vinci (1452-1519)</th>
<th>Michaelangelo (1475-1564)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What creative areas did each man succeed in mastering?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. What were each man’s personal strengths?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. What factors drove each man to accomplish so much?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. How did each man use science in his work?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Did each personage devote more time to science or to art?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. What famous artistic objects did each man create?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. What were the personal weaknesses of each man?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Did each man focus more on the natural world or the world of the spirit?</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
AIM: HOW DID LITERATURE REPRODUCE THE HUMANISTIC SPIRIT OF THE RENAISSANCE?
HOW DID LITERATURE REFLECT RENAISSANCE IDEAS?

Read the following documents and answer the questions that follow.

**Document #1**

“Men are some times the masters of their fates:
The fault, dear Brutus, is not in the stars
But in ourselves, that we are servants”
- Julius Caesar, William Shakespeare

According to THIS document, why aren’t men always in control of their destinies?

**Document #2**

“How foolish, or rather how happy, are those who promise themselves heavenly happiness if they repeat the verses of the seven holy psalms! These silly things are approved not only by the common herd but even by the teachers of religion.”

In Praise of Folly, Erasmus

According to THIS document, why are churchgoers foolish?
1. Most famous of all northern humanists, Master of the **Greek language**; one of Europe’s foremost authorities.

2. He wrote “In Praise of Folly” (1513)
A best-seller (only the Bible sold more by 1550).

- **Erasmus** was a devout Catholic who sought to **reform** the Church, not destroy it. **Satirized** people’s worldly ambitions, including the **clergy**.

- **Criticized** **immorality** and **hypocrisy** of Church leaders and the **clergy**. The book inspired renewed calls for reform, and influenced **Martin Luther**.

- Thus, some contemporaries claimed that “**Erasmus lay the egg that Luther hatched**” regarding the reformation.
b. PRINTING PRESS: JOHANN GUTENBERG (C. 1400-1468)

1. One of most important inventions in human history.

2. Gutenberg’s development of movable type made possible the spread of humanistic literature to rest of Europe with astonishing speed.

3. 1457-58, published the first printed Bible in the city of Mainz, Germany.

4. Facilitated the phenomenal spread of the Reformation.
Biblia
das ist: Die ganz-geheilige Schrifft
Deutsch.
D. Mart. Luth.
Begründet mit Christufflicher zu
Sachsen Freyen.
Wittenberg.
Bedruckte durch Hans Lufft.
1534.
c. **THOMAS MORE** (1478-1536)

1. Civic humanist; became Lord Chancellor to King Henry VIII in England

2. Wrote *UTOPIA* (1516): More’s humanistic masterpiece:

   - Mixes *civic humanism* with religious ideals to describe a *perfect (utopian)* society located on an imaginary island.

   - More sees the accumulation of *property* as a root cause for society’s problems. In order to achieve *harmony* and order people have to be willing to sacrifice their individual rights for the common good.

   - *War, poverty, religious intolerance,* and other problems of the early 16th century do not exist.
Synthesizing involves putting together different pieces of information to form an overall picture of a historical event. Like detectives, historians piece together historical clues to arrive at an understanding of past events.

The first Europeans to use movable type were printers in Mainz, Germany, the most famous of whom was Johannes Gutenberg. From Germany, printing spread quickly to other European cities. By 1500, presses in about 250 cities had printed between 9 and 10 million books. For the first time, books were affordable enough so people could buy and read them.

The printing press made the Bible available to all Christians who could read. No longer did worshipers have to depend on their priests to read and interpret the Bible for them. Now they could read and find meaning on their own. And for some, like Martin Luther, their interpretations differed greatly from those of the Church. For others, religious books beautifully illustrated with woodcuts and engravings rekindled religious feelings and encourage popular piety.

Printing prepared the way for a religious revolution. Books on religion publicized the corruption of the Renaissance popes and other problems in the Church. New ideas spread more quickly than ever before. Many of Luther’s ideas were drawn from earlier writings of John Wycliffe and Jan Hus, earlier critics of the church. In turn, printing presses quickly spread Luther’s 95 theses throughout Europe, drawing many followers to his teachings. The pen was proving to be mightier than the sword.

As you read the passage below, form a synthesis about the impact of the printing press on European society by listing 4 effects of the printing press on Europe in the space below. Explain how each could change society in Europe.
Part V: Thomas More’s “Utopia”

Directions: Read the following passages from Thomas More’s text Utopia, and answer the questions that follow.

The town:
“It lies upon the side of a hill, or rather a rising ground: its figure is almost square, for from the one side of it, which shoots up almost to the top of the hill, it runs down in a descent for two miles to the river...”

The town is compassed with a high and thick wall, in which there are many towers and forts; there is also a broad and deep dry ditch, set thick with thorns, cast round three sides of the town, and the river is instead of a ditch on the fourth side. The streets are very convenient for all carriage, and are well sheltered from the winds.

Their buildings are good, and are so uniform that a whole side of a street looks like one house their houses are three stories high: the fronts of them are faced with stone, plastering, or brick; and between the facings of their walls they throw in their rubbish. Their roofs are flat, and on them they lay a sort of plaster, which costs very little, and yet is so tempered that it is not apt to take fire, and yet resists the weather more than lead."

1. Summarize the most significant characteristics of More’s town:

2. Pick two characteristics that you either agree or disagree are ‘utopian’ and explain why:
   A.
   B.

On fashion:
"Throughout the island they wear the same sort of clothes without any other distinction, except what is necessary to distinguish the two sexes and the married and unmarried. The fashion never alters; and as it is neither disagreeable nor uneasy, so it is suited to the climate, and calculated both for their summers and winters."

1. How important does More believe fashion is?

2. What would your utopian ‘fashion’ consist of? Would everyone dress the same or differently?

On family:
"As their cities are composed of families, so their families are made up of those that are nearly related to one another. Their women, when they grow up, are married out; but all the males, both children and grandchildren, live still in the same house, in great obedience to their common parent, unless age has weakened his understanding: and in that case, he that is next to him in age comes in his room."

1. How does More believe a family should be ran?

2. What type of government would you set up?

3. What jobs would exist? What would some laws be?

3. What can you infer is More’s opinion of family?

On military:
THEY detest war as a very brutal thing; and which, to the reproach of human nature, is more practiced by men than by any sort of beasts. They, in opposition to the sentiments of almost all other nations, think that there is nothing more inglorious than that glory that is gained by war. And therefore though they accustom themselves daily to military exercises and the discipline of war—in which not only their men but their women likewise are trained up, that in cases of necessity they may not be quite useless—yet they do not rashly engage in war, unless it be either to defend themselves, or their friends, from any unjust aggressors; or out of good-nature or in compassion assist an oppressed nation in shaking off the yoke of tyranny. They indeed help their friends, not only in defensive, but also in offensive wars; but they never do that unless they had been consulted before the breach was made, and being satisfied with the grounds on which they went (to war...)

1. How does More feel about women in the military?

2. Do you agree with More’s opinion of women in the military? SUPPORT YOUR ANSWER!

3. Summarize More’s opinion of war; how does he feel about nations going to war?

Describe, using no less than 5 sentences, what your ‘utopian’ society would be. Remember, ‘utopia’ means ideal or perfect. Consider the following questions:

Who would live there?

What would you live in?

What jobs would exist? What would some laws be?
d. MIGUEL DE CERVANTES (1547-1616):

1. Don Quixote (1605-15)

Among the greatest pieces of Spanish literature.

Critical of excessive religious idealism chivalric romance.
WILLIAM SHAKESPEARE
(1564-1616) – Elizabethan era
1. Greatest of the English Renaissance authors.
2. His works reflected the Renaissance ideas of classical Greek and Roman culture, individualism and Humanism.
3. Wrote comedies, tragedies, histories and sonnets.
AIM: DID MACHIAVELLI’S “THE PRINCE” OUTLINE SOUND PRINCIPLES FOR GOVERNMENT?

“All courses of action are attended with some risk and acting with caution is only a matter of 
sloth. Develop the strength to do bold things, not the strength to suffer.”

“There is no other way to guard yourself against flattery than by making men understand 
that telling you the truth will not offend you, but when everyone can tell you the 
truth, you lose their respect.

Men are so simple of mind, and so much dominated by their immediate needs, that a deceitful 
man will always find plenty who are ready to

“I’m not interested in preserving the status quo, 
I want to overthrow it.”

“It is not titles that honour men, but men that honour titles.”

“Never was anything great achieved without danger.”

“The reason is easy to understand, for it is the 
common good and not private gain that makes cities great.”

A prince being thus obliged to know well how to act as a beast must imitate the fox and the 
lion, for the lion cannot protect himself from snares, 
and the fox cannot defend himself from wolves. One must therefore be 
a fox to recognise snares, and a lion to frighten wolves. Those that wish to 
be only lion do not understand this.

Michele Minoresco
# How Machiavellian are you?

Published five years after his death, *The Prince* by Niccolò Machiavelli is a “how to” manual guide for leaders and their advisors. In the book, Machiavelli explains his political theories for running a state. Written a hundred and fifty years before John Locke’s *Two Treatises of Government*, Machiavelli’s work is far from an enlightened document. There is no mention of natural rights in Machiavelli’s manuscript, and there is precious little about freedoms and liberties. However, many would say that Machiavelli’s work would be more instructive for a leader struggling to maintain order amongst his population. Take the quiz below to see how “Machiavellian” you would be as a leader.

<table>
<thead>
<tr>
<th>Agree</th>
<th>Disagree</th>
</tr>
</thead>
<tbody>
<tr>
<td>The best way for a leader to rule his people is to tell them what they want to hear</td>
<td></td>
</tr>
<tr>
<td>A leader should take action no matter if that action is morally correct</td>
<td></td>
</tr>
<tr>
<td>A good leader ignores the will of the people and does what he thinks is best</td>
<td></td>
</tr>
<tr>
<td>Most people are simple, easily fooled and greedy</td>
<td></td>
</tr>
<tr>
<td>Leaders may break promises to solve problems of the state</td>
<td></td>
</tr>
<tr>
<td>A leader does not need to be honest with his people</td>
<td></td>
</tr>
<tr>
<td>Before anything else, a leader must be powerful and strong</td>
<td></td>
</tr>
<tr>
<td>If you must attack your enemy it must be so severe an attack that we should not fear retribution</td>
<td></td>
</tr>
<tr>
<td>Anyone who completely trusts others is just asking for trouble.</td>
<td></td>
</tr>
<tr>
<td>It is better for a leader to be feared than it is to be loved</td>
<td></td>
</tr>
</tbody>
</table>

Add up the total number of checks you have in the “Agree” column. Then subtract the number of checks you have in the “Disagree” column.

**If your score is 5 or higher**—You are pretty Machiavellian, you think like Machiavelli, in fact you may share the same DNA.

**If your score is between 0 and 5**—You are somewhat Machiavellian, you can be ruthless when needed, but only when needed.

**If your score is between 0 and −5**—You’re not into Machiavelli that much. You’re careful not to give away too much but basically you’re king.

**If your score is between −5 & −10**—You’re not Machiavellian at all, in fact you may be a bit of a push over. Watch out before someone sells you a bridge!
I. NICCOLÒ MACHIAVELLI  
(1469-1527)  

a. Wrote the *Prince (1513)* The quintessential political treatise of the 16th century.  

b. Observed the political leadership of Cesare Borgia (son of Pope Alexander VI) who had ambitions of uniting Italy under his control.  

c. Stated that politically, “the ends justifies the means”.  

“BETTER TO BE FEARED THAN LOVED.”
What does this quote mean?
Is it better to love or fear a ruler?
d. Stated that for rulers, “it was better to be feared than to be loved”.

e. Rulers had to be practical and cunning, in addition to being aggressive and ruthless.

f. At times rulers should behave like a lion (aggressive and powerful) and at other times like a fox (cunning and practical).

g. *The Prince* continued to influence European rulers for centuries.
Machiavelli is a very influential writer and his ideas have inspired many leaders.

Have modern political leaders followed his advice? Give examples of ONE political leader that has used his philosophy.
During the late Middle Ages, Europe suffered from both war and plague. Those who survived wanted to celebrate life and the human spirit. They began to question institutions of the Middle Ages, which had been unable to prevent war or to relieve suffering brought by the plague. Some people questioned the Church, which taught Christians to endure suffering while they awaited their rewards in heaven. In northern Italy, writers and artists began to express this new spirit and to experiment with different styles. These men and women would greatly change how Europeans saw themselves and their world.

**HOW IS THE RENAISSANCE MOVEMENT CHARACTERIZED, IN THOUGHT, WRITING, AND ART, AS THE EVOLUTIONARY BRIDGE BETWEEN THE MIDDLE AGES AND THE RENAISSANCE PERIOD (1300-1600 CE)?**