

## THE RISE OF THE RENAISSANCE

### I. GROWTH OF ITALIAN COMMERCE, FINANCE, AND BANKING

- A. 1150-1350 – Commercial Revolution
  - 1. Definition of medieval capitalism
    - a. accumulation & reinvestment large amounts of capital
    - b. widening gap between worker/employer
    - c. “pursuit of profit”
- B. Italy – key to trade routes between Mediterranean & Western Europe
- C. Characteristics of Trade
  - 1. luxury items
  - 2. import/export

### II. 1300-1450 ECONOMIC DEPRESSION

- A. CAUSES
  - 1. floods
  - 2. Hundred Years War
  - 3. famines (1315-17)
  - 4. Italian Wars
  - 5. bankruptcies
  - 6. Black Death (1348-50)
- B. Economic disasters hastened rather than retarded transition from medieval to modern world
  - 1. Impoverishment of nobles and disruption of manorial system
  - 2. Shrinking markets, smaller profits, keener competition led to development of more efficient business techniques
    - a. new trade routes and new ships
    - b. sedentary merchants and resident agents
    - c. Commenda (silent and active partners)
    - d. family firms
    - e. double-entry bookkeeping
    - f. credit problem with coinage
    - g. bills of exchange
    - h. loans
    - i. money lenders vs. usury
    - j. investing money – the Bardi example

C. RENAISSANCE ECONOMIC REVOLUTION MAINLY COMMERCIAL – NOT AGRICULTURAL

D. Other profitable areas

1. banking
2. metalwork
3. textiles
4. silk

## EUROPE DIVIDED & WEAKENED DURING THE 14<sup>TH</sup> AND 15<sup>TH</sup> CENTURIES

- E. Know the impact of the Hundred Years War (1337-1453)
- F. Know the impact of the Plague on European development
- G. Know the impact of the Ecclesiastical crisis
  - 1. Boniface VIII
  - 2. Babylonian captivity (1309-77)
  - 3. Great Schism (1378-1417)
  - 4. Conciliar Movement
- H. Impact of Northern Europe's crises on Italian development

## RENAISSANCE ITALY: THE POLITICAL SITUATION

- I. WHAT WERE MAJOR CAUSES FOR THE RISE OF DESPOTISM?
  - A. Guelf v. Ghibelline
  - B. Urban warfare
  - C. Class warfare
  - D. Family feuds
- II. KINGDOM OF THE TWO SICILIES
- III. THE PAPAL STATES
  - A. Babylonian captivity (1305-78)
  - B. Great Schism (1378-1417) Avignon vs. Rome
  - C. Conciliar Movement
  - D. Impact of Crisis on Church? Monarchies?
- IV. MILAN
  - A. Geography
  - B. Economy
  - C. Government – Visconti and Sforza Families
- V. FLORENCE
  - A. Political System – Medici Rule
    - 1. Cosimo
    - 2. Lorenzo “il Magnifico” (1469-92) – significance
- V. VENICE
  - A. Wealth and prosperity based on...
  - B. Government – “Republic”

## THE HOLY ROMAN EMPIRE

I. Consisted of Three Types of German States:

A. Princely States (Saxony, Bavaria, etc.)

B. Ecclesiastical States

C. Imperial Free Cities

II. The Golden Bull (1356) - The Seven Electors

III. 1452 - The First Habsburg Emperor - Significance

IV. The Habsburgs: A Gift for Marriage

Maximilian I (1493-1519) = Mary of Burgundy

Philip = Joanna ("the mad")

Charles V (1519 - 1556)

## RENAISSANCE HUMANISM

### I. ITALIAN HUMANISM

#### A. First century of humanism (1350-1450)

1. Preoccupation with Classics & Man – WHY?
2. Difference between Medieval Scholasticism and Renaissance Humanism:

#### SCHOLASTICISM

#### HUMANISM

- |   |  |
|---|--|
| 1. not encouraged to strive for undiscovered truth  | 1. go to sources & reach own conclusions |
| 2. basic assumption: truth already existed          | 2. sought Greek & Latin sources          |
| 3. logic emphasized – not eloquence & relevance     | 3. less bound to trad.                   |
| 4. indifferent to secular content of pagan writings | 4. accepted secular content of classics  |
3. Humanism & Religion
  4. Identify & State Significance of:

Dante  
Lorenzo Valla

Petrarch  
Platonic Academy

Boccaccio  
“Humanities”

Christine de Pizan’s The Book of the City of Ladies

#### B. Second century of Italian humanism (1450-1520)

5. Concentrated on the refinement of classical scholarship and upon the writing of fluent and “correct” Latin
6. Marriage between humanism and classical philosophy
  - a. Marsilio Ficino (1433-99)
  - b. Pico Della Mirandola (1463-94)
7. Baldassare Castiglione’s The Courtier (1508)

8. Machiavelli's The Prince

- C. Negative aspects of Italian humanism during its second century

II. NORTHERN HUMANISM

- A. Medieval culture and tradition lasted longer in the North

- B. Italian humanism moves North – how?

- C. Leading Northern Humanists:

Geoffrey Chaucer (1340-1400)

Francois Rabelais (1494-1553)

John Colet (1466-1519)

Thomas More (1478-1535)

Michel Montaigne (1533-92)

Reuchlin Affair (1506)

- D. Erasmus – “Prince of Humanism” (1466-1536)

1. Life & Significance
2. In Praise of Folly
3. “Erasmus laid the eggs that Luther hatched”

- D. Rise of the Vernaculars

III. COMPARISONS – ITALIAN & NORTHERN HUMANISM BOTH EMPHASIZED:

- A. The Vernacular

- B. Book Collecting

- C. Individualism

- D. Beauty

- E. Civic Humanism

- F. Lay Education

- G. Lay Morality

- H. Dignity of Man

- I. Critical Thinking and a Return to Sources

- J. “Recapture” The Glory of Classical World

IV. CONTRASTS: ITALIAN & NORTHERN HUMANISM

ITALIAN

NORTHERN

A. Urban-centered

A. Court-centered  
Universities-Germany

B. Parochial

B. Cosmopolitan

C. Classical cult. strong

C. Less influenced by classical antiquity

D. Secular Humanism

D. Christian Humanism  
1. Early Christian Church under Roman Empire  
2. Back to sources  
St. Paul  
Biblical languages  
3. Evangelical piety – simplicity, faith, charity

E. Synthesis

Paganism & Religion



## RENAISSANCE ART – ITALIAN & NORTHERN

### MAJOR CHARACTERISTICS OF ITALIAN ART:

- Chiaroscuro
- foreshortening
- perspective – linear & atmospheric
- freestanding sculpture
- allegorical
- anatomic realism
- geometric design (science and art united)
- classical composition and themes
- rich color tones
- mosaics
- fresco
- tempera
- oils
- recognizable landscapes

### MAJOR CHARACTERISTICS OF NORTHERN ART:

- PLEASE RESEARCH....

ITALIAN ARTISTS:

GIOTTO (1276-1337)

MASACCIO (1401-1428)

BOTTICELLI (1447-1510)

LEONARDO DA VINCI (1452-1519)

MICHELANGELO (1475-1564)

RAPHAEL (1483-1520)

TITIAN (1477/87-1576)

LAVINIA FONTANA (1552-1614)

SOFONISBA ANGUISSOLA (1532/35-1625)

NORTHERN ARTISTS:

BRUGHEL

HOLBEIN

DURER

VAN EYCK

## ITALY'S TIME OF TROUBLES

### I. BACKGROUND

- A. Late 13<sup>th</sup> Century – Mid 15<sup>th</sup> Century – Italy's political institutions went through profound change.
  - 1. 1<sup>st</sup> Stage –
  - 2. 2<sup>nd</sup> Stage –
  - 3. 3<sup>rd</sup> Stage –
- B. 1454 – 94 – The Peace of Lodi
  - 1. False sense of peace and security
  - 2. Importance of Lorenzo de Medici
- C. No threat from the North until 1490's
  - 1. Hundred Years War (1337-1453)
  - 2. Consolidation – France, England, Spain
  - 3. Particularism – Germanys

### II. THE FIRST FRENCH INVASION – WHY?

- A. Charles VIII (1483-98)
- B. Naples, Florence, Papal States vs. Milan (Sforza)
- C. League of Venice
  - 1. Ferdinand of Aragon
  - 2. Pope Alexander VI
  - 3. Venice vs. France
  - 4. "Il Moro" of Milan
  - 5. Emperor Maximilian
- D. Savonarola (1494-98) in Florence

### III. THE SECOND FRENCH INVASION

- A. Louis XII of France (1498-1515)
- B. Louis XII "isolates" "IL Moro"
- C. Spain occupies southern Italy – France holds the north
- D. League of Cambrai (1508-09) – Julius II organizes everyone against Venice

- E. Holy League (1511-12) Main goal –
  1. Papal states
  2. Venice
  3. Ferdinand vs. France
  4. Emperor Maximilian
  5. Swiss Confederation
  6. England (Henry VII)

#### IV. THE THIRD FRENCH INVASION

- A. Francis I (1515-47)
- B. Holy League weakened
- C. French stay in Italy – New balance of power in Europe  
French Valois vs. Habsburgs (Spain & H.R.E.)
- D. Italian city-states become pawns –Italy will be dominated by foreign powers until mid-19<sup>th</sup> Century

## **MACHIAVELLI'S THE PRINCE**

### I. BACKGROUND

- A. Italy's "Time of Troubles"
- B. Machiavelli sets forth the practical means by which the state could become strong and effective. Ultimate motive.
- C. Discourses on Roman History (1519) was interrupted in 1513 to write The Prince. Result has been confusion over Machiavelli's political views. Explain.
- D. Structure of The Prince:
  - 1. analyze scientifically, without being sidetracked by moral concerns, the most effective way of dealing with political reality in Italy, 1513.
  - 2. Rigorous logical pattern – 26 chapters divided into two parts: 1-14 – various kinds of principalities; 15-26 – methods of political action.
  - 3. Resembles the deductive method of Francis Bacon. He seeks examples (from what historical period?) to support a proposition.

### II. KEY CONCEPTS OF THE PRINCE

- A. Views the state as an organism which takes the shape of its leader, who puts its well-being and that of the governed above all else.
- B. Law of historical recurrence
- C. Men make history. Conscious and deliberate effort, well timed deeds, rational attempts to explain the world. Medieval view?
- D. Separates questions of religion and morality from the exercise of political power.
- E. End of Politics – public utility. Good and evil are consequences rather than causes of political life. Prince must learn to adopt both for the common good.
- F. Italy had to be unified into a single political state before it could achieve its full glory.

## THE RENAISSANCE PAPACY

- I. A SERIES OF CRISES – 14<sup>TH</sup> AND EARLY 15<sup>TH</sup> CENTURIES
  - A. Babylonian Captivity (1305-1376)
  - B. Great Schism (1378-1414)
  - C. Conciliar Movement
- II. ROME – A RENAISSANCE CITY
  - A. Economic Activities
    - 1. service industries
    - 2. banking and money lending
    - 3. tourism
- III. THE POPE AS RENAISSANCE DESPOT – THE FIRST ABSOLUTE MONARCH IN WESTERN EUROPE
  - A. Two major problems
  - B. Church looked for worldly, powerful men who were skilled in war and diplomacy
    - 1. Alexander VI (1492-1503)
    - 2. Julius II (1503-1513)
- IV. THE POPE AS RENAISSANCE HUMANIST
  - A. Nicholas V (1447-1455) – collection of books
  - B. Sixtus IV (1471-1484)
    - 1. urban renewal
    - 2. patron of the arts (Signorelli, Botticelli, Rosselli)
  - C. Alexander VI (1492-1503)
  - D. The treasures of the Vatican Palace and St. Peter's Basilica are the work of the Renaissance period (Alberti, Bramante, Raphael, Michelangelo, Bernini)

E. Papal attitude towards visible classical remains

V. PAPAL ABUSE

A. The Bastard Dynasties”

1. Innocent VII (1484-1492)

2. Nepotism

a. 9 out of 23 cardinals – relatives of popes

b. 5 Renaissance popes were nephews of previous popes

B. Papal business connections in Rome

C. Selling of positions

D. The Borgia Family

1. Pope Alexander VI (1492-1503)

2. Cesare Borgia

3. Lucrezia

4. Significance

VI. THE SACK OF ROME