AP European History: Period 1.1
Student Edition

The Renaissance

Note: While many AP courses cover the entire Renaissance from 1300-1600, the AP exam will only cover information after 1450.

I. Background
   A. The Renaissance is considered the beginning of modern European History.
      - *For a contrast between the Renaissance and Later Middle Ages see the study guide at the end of this section.*

   B. The Renaissance (c. 1300-1600)
      1. It occurred first in Italy c. 1300 and lasted until 1527 when Rome was sacked by foreign armies.
      2. The Renaissance spread to northern Europe around 1450.
      3. In England, the Renaissance did not begin until the 16th century and lasted until the early 17th century (e.g. Shakespeare).

   C. Origins of the concept of a "Renaissance": 19th-century Swiss historian Jacob Burckhardt claimed the Renaissance period stood in distinct contrast to the Middle Ages.

   D. Renaissance culture applied almost exclusively to the upper classes.
      1. The upper classes had the luxury of time to spend learning the classics.
      2. The peasantry was largely illiterate and Renaissance ideas had little impact on common people.
      3. The working classes and small merchants were far too preoccupied with the concerns of daily life.

II. Rise of the Italian City-States
   A. The northern Italian cities developed international trade: Genoa, Venice, Milan
      1. *Signori* (despots) or oligarchies (rule of merchant aristocracies) controlled much of Italy by 1300.
      2. Commenda: a contract between a merchant and "merchant-adventurer" who agreed to take goods to distant locations and return with the proceeds (for 1/3 of profits).
      3. As a result, Italy became more urban: it had more towns and cities with significant populations than anywhere else in Europe at this time.

Use space below for notes

Bolded items *are meant to highlight terms that are fundamental to the course content.*

Under-lined phrases *highlight important material that is fundamental to the course content.*

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B. Politics among the Italian city-states
   1. Competition among city-states meant that Italy did not unify politically.
   2. In effect, an early balance-of-power pattern emerged where weaker states would ally with other states to prevent a single state from dominating the peninsula.
   3. Political disunity of the Italian city-states led to their downfall in late-15th and early16th centuries when French and Spanish armies invaded Italy.

C. Major city-states and figures
   1. **Republic of Florence** (included Republic of Genoa)
      a. It was at the center of the Renaissance during the 14th and 15th centuries.
      b. It was dominated by the **Medici family.**
      c. Cosimo de' Medici (1389-1464): he allied with other powerful families of Florence and became the unofficial ruler of the republic.
         - He was the most powerful of the Medici rulers.
      d. Lorenzo de' Medici (the "Magnificent") (1449-92): He was a significant patron of the arts (son of Cosimo).
   2. Duchy of Milan
      a. It was ruled by the Sforza family after 1450.
      b. Milan was a major enemy of Venice and Florence.
      c. The Peace of Lodi (1454) created a 40-year period of relative peace in northern Italy
         - The peace was, in part, a response to concerns over the Ottoman conquest of Constantinople a year earlier.
         - It created a stable balance of power for a time.
   3. Rome, the Papal States: popes served both as religious and political leaders; they controlled much of central Italy.
   4. Venice, Venetian Republic
      a. It was the longest lasting of the Italian states (it did not succumb to foreign powers until Napoleon conquered it in the early 1800s).
      b. It was the greatest maritime power in Italy and one of the world's great naval and trading powers during the 14th and 15th centuries.
   5. Naples, Kingdom of the Two Sicilies
      a. It included southern Italian region of Naples and the island of Sicily.
      b. It was the only Italian city-state to officially have a "king."
      c. It was controlled by France between 1266-1435.
      d. It was controlled by Spain after 1435.

D. Decline of the Italian city-states
   1. French invasions of Italy began in 1494 ("First Italian War").
      a. Milan's despot, Ludovico "the Moor," encouraged French King Charles VIII to invade Naples, the traditional enemy of Milan.

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b. This was the beginning of foreign invasions throughout the Italian peninsula.

2. When Florence attempted to appease France during its invasion in 1494, it led to the overthrow of the Medici family.
   - Although the Medici family returned to power several years later, Florence by then was severely weakened.
3. Italy became a battleground in a series of power struggles between Spain and France.
   - Spanish fears of a French-Italian alliance resulted in Spain's alliance with Venice, the Papal States, and the Holy Roman Empire.
4. **Sack of Rome in 1527** by the armies of Holy Roman Emperor Charles V (who was also king of Spain) symbolized the end of the Renaissance in Italy.

III. **Humanism**

A. Characteristics

1. Revival of antiquity (Greece and Rome) in philosophy, literature and art
   - Sought to reconcile pagan writings with Christian thought
2. Strong belief in **individualism** and the great potential of human beings (in contrast to the Middle Ages where humans were seen as small, wicked and inconsequential and should focus solely on earning salvation)
   a. ***Virtú***: "the quality of being a man"; idea of excelling in all of one's pursuits
   b. Believed the key to a good life was Reason and Nature.
3. **Secularism:** interest in things that are not religious; Humanism in Italy focused on non-Christian subject matter in literature, art, and politics.
   a. It shifted the focus of education toward classical texts and away from theology.
   b. Most humanists remained deeply Christian, both in Italy and later, in northern Europe.
4. Focused first on studying ancient languages:
   a. Initially, **Latin** of ancient Rome was the main focus.
   b. After the fall of the Byzantine Empire in 1453, **Greek** came to be studied rigorously as well.
   c. By 1500, virtually all of the significant ancient Roman and Greek texts that had been rediscovered, were translated and printed.
5. Largely rejected Aristotelian views and medieval scholasticism in favor of:
   - Roman authors such as Cicero, Livy, Virgil, and Quintilian
   - Greek writings, especially those of Plato
   - early Christian writers, especially the New Testament
     - This occurred predominantly in northern Europe and became a cornerstone of the Northern Renaissance.

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6. Believed in a liberal arts educational program that included grammar, rhetoric, poetry, history, politics and moral philosophy
7. **Civic Humanism:** it held that education should prepare leaders who would be active in civic affairs.
    - Some of the most important humanists also were important political leaders [e.g. Colluccion Salutati (1331-1406), Leonardo Bruni (1370-1444), and Francesco Guicciardini (1483-1540)].

B. **Petrarch** (1304-1374)**—**the "father of humanism"
1. He is often considered the first modern writer.
    - In his writings, literature was no longer subordinate to religion.
2. He claimed that the Middle Ages (the period between the fall of the Roman Empire and the emergence of the Renaissance) were the "Dark Ages."
3. He was perhaps the first to use critical textual analysis to ancient texts.
    - He was especially influenced by Cicero.
4. He wrote his famous poetry in the Italian **vernacular** (as did Dante earlier in his *Divine Comedy*).
    - Most texts in this era were written in Latin.

C. **Leonardo Bruni** (1370-1444)
1. He was the first to use the term "humanism."
2. He was among the most important of the civic humanists.
    - He served as a chancellor in Florence.
3. He wrote a history of Florence, perhaps the first modern history, and wrote a narrative using primary source documents and the division of historical periods.

D. **Lorenzo Valla** (1407-1457)
1. He was the foremost expert on the Latin language: ***Elegances of the Latin Language*** (1444)
2. ***On the False Donation of Constantine*** (1444)
    a. He exposed the Donation of Constantine as an 8th century fraud, using textual criticism.
    b. The Church had claimed it was granted vast territories by the 4th-century Roman emperor, Constantine.
3. Valla also pointed out errors in the **Latin Vulgate** (the authorized version of the Bible for the Catholic Church).
4. Ironically, Valla's work gave challengers of Church authority ammunition, even though he remained a devoted Catholic and even served as a secretary under Pope Nicholas V.

E. **Marsilio Ficino** (1433-1499)
1. He was one of the most influential humanist philosophers of the 15th century.
2. He founded the Platonic Academy at the behest of Cosimo de' Medici in the 1460s.
    - This served to spread the works and philosophy of Plato

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throughout much of Europe.
3. He translated Plato's works into Latin, giving modern Europeans access to these works for the first time.

F. **Pico della Mirandola** (1463-1494)
1. He was a member of the Platonic Academy.
2. ***Oration on the Dignity of Man*** (1486)
   a. It was perhaps the most famous Renaissance work on the nature of humankind.
   b. He argued that humans were created by God and therefore given tremendous potential for greatness, and even union with God, if they desired it.
   c. However, humans could, through neglect, also choose a negative course. Thus, humans had free will to be great or to fail.

G. **Niccolò Machiavelli** (1469-1527), ***The Prince*** (1513)
1. It was the quintessential political treatise of the 16th century.
   a. His views were decidedly secular and his emphasis on individualism reflected humanist philosophy.
   b. He studied classical history thoroughly in order to get a more realistic portrait of politics.
   c. He observed the political leadership of Cesare Borgia (son of Pope Alexander VI) who had ambitions of uniting Italy under his control.
2. He stated that politically, "the ends justifies the means."
3. For rulers, "it was better to be feared than to be loved."
4. Rulers had to be practical and cunning, in addition to being aggressive and ruthless.
   - At times rulers should behave like a lion (aggressive and powerful) and at other times like a fox (cunning and practical).
5. *The Prince* continued to influence European rulers for centuries.

I. **Baldassare Castiglione** (1478-1529) – ***The Book of the Courtier*** (1528)
1. It was perhaps the most important work on Renaissance social etiquette.
2. He specified qualities necessary to be a true gentleman including physical and intellectual abilities and leading an active life.
   - He rejected crude contemporary social habits (e.g. spitting on the floor, eating without utensils, wiping one's nose with one's sleeve, etc.)
3. He described the ideal of a "Renaissance man" who was well-versed in the Greek and Roman classics, an accomplished warrior, could play music, dance, and had a modest but confident personal demeanor.
   a. This contrasted with the medieval view of being a master in only one area.
   b. *Virtú*: It was the quality of being a great man in

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whatever noble pursuit.

J. The **printing press: Johann Gutenberg** (c. 1400-1468)
1. It became 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. No longer would copies of works need to be done individually by hand.
4. In 1457-58, he published the first printed Bible in the city of Mainz, Germany.
5. Gutenberg's invention facilitated the phenomenal spread of the Reformation.
6. The printing press encouraged the growth of vernacular literature that led eventually to the development of national culture.

IV. Italian Renaissance Art
A. **Patronage**
1. In addition to religious art, artists emphasized individuals and everyday life, subjects that were now deemed appropriate by elites who commissioned these works.
2. Florence was the leader in Renaissance art in the 1400s—quattrocento.
   a. Massive patronage for the arts came from wealthy merchant-families (such as the Medicis) who commissioned countless works from the great artists.
      - In essence, the wealth of Florence was mirrored by the superb artistic output of the Renaissance.
        - A good example is Donatello's *David* which stood in the Medici courtyard during the wedding of Lorenzo de Medici.
      - In Milan, the Sforza's commissioned such works as Leonardo's *The Last Supper.*
   b. Patronage also came from local churches who increasingly saw Renaissance art as a means of glorifying God. Some notable examples include:
      - Brunelleschi's *Il Duomo* was built for the Santa Maria del Fiore cathedral
      - Ghiberti's two sets of doors were created for the baptistery opposite *Il Duomo*
      - Michelangelo's *David* was originally commissioned for the cathedral (but was too heavy and thus placed elsewhere)
2. Rome became the center of Renaissance art in the 1500s (cinquecento).
   a. With the decline of Florence in the late-15th century, Renaissance dominance shifted to Rome.
   b. Pope Alexander VI (r. 1492-1503): He was the most notorious of the Renaissance popes and spent huge sums on art patronage.

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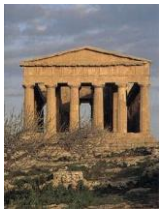
c. A few of the notable works commissioned by the Church in this period include
   - Michelangelo's dome atop St. Peter's Cathedral, his paintings on the ceiling of the Sistine Chapel, and the sculpture *Pieta* that is located within the cathedral
   - Raphael's *The School of Athens* (a fresco painting inside the papal apartments)
   - Bramante's *Tempietto,* a small church that is a masterpiece in classical architecture; and his floor plan for a newly rebuilt St. Peter's cathedral (although much of his plans were altered after his death)

St. Peter's Basilica, Vatican City

B. New artistic techniques
   1. Painting
      a. **geometric perspective**: 3-D effects on a two-dimensional surface
         - Medieval works, in contrast, looked flat and two-dimensional.
      b. ***chiaroscuro***: use of dark and light colors to create the illusion of depth
      c. Faces of subjects expressed unique individual characteristics (embodying the Renaissance ideal of "individualism").
         - More emotion was shown on human faces.
         - In contrast, medieval paintings tended to be more stylized in their portrayal of human faces (i.e. more generic)
      d. ***sfumato*** was developed by Leonardo—a "smoky effect" technique of blurring or softening sharp outlines
   2. Sculpture
      a. Medieval sculpture often appeared on buildings and tombs, were highly detailed, and did not glorify the human body.
         - They were relief sculptures protruding from a surface.
      b. Renaissance sculpture was often free-standing, designed to be seen "in the round."
         - Renaissance sculptors were heavily influenced by ancient Greek and Roman statuary.
      c. Many sculptures glorified the human body and many portrayed nude figures (like works in ancient Greece and Rome).
      d. Like Renaissance painting, many Renaissance sculptures glorified the individual.
   3. Architecture
      a. The Gothic style of architecture during the Middle Ages was highly-ornamented with pointed arches, spires, flying buttresses, and a grand scale.
      b. <u>In contrast, Renaissance architecture utilized ancient Greek and Roman forms such as **Greek temple**</u>


An example of Greek temple architecture: note the triangular pediment on top and the Greek columns below

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architecture (with triangular pediments), Greek columns, Roman arches and domes (e.g. the Pantheon in Rome).

c. The Renaissance emphasized simplicity, symmetry and balance.

C. Florentine Renaissance Artists

1. **Giotto** (1266-1336) – He is considered perhaps the first Renaissance painter and utilized *chiaroscuro* and perspective
2. **Filippo Brunelleschi** (1377-1446)
   a. ***Il Duomo*** (1420-34) atop Santa Maria del Fiore is his masterpiece; it was the largest dome in Europe at the time of its construction *(See right)*
   b. He is considered the "father" of linear perspective (although Alberti wrote the first treatise on the subject).
3. Leon Battista Alberti (1404-1472)
   a. He was an architect of several famous cathedrals; he used Greek and Roman forms.
   b. He wrote the first treatise on linear perspective although Brunelleschi is credited with inventing it.
4. **Lorenzo Ghiberti** (1378-1455) – sculptor
   a. He won a famous contest in 1403 against Brunelleschi that earned him the commission to sculpt the bronze doors for the Florentine baptistery.
   b. His two sets of bronze doors (1424 and 1452) are a masterpiece of sculpture.
      - Michelangelo called his 2nd set of bronze doors the **"gates of paradise."** *(See right)*
5. **Donatello** (1386-1466) – sculptor
   a. His bronze statue of *David* (1408-09) was the first since antiquity. *(See right)*
   b. He was the first Renaissance artist to utilize a nude figure in sculpture. (see below, right)
6. **Masaccio** (1401-1428) painter
   a. He was perhaps the first Renaissance painter to portray real, nude human figures in 3-D.
   b. *Expulsion of Adam and Eve* (1427), a fresco, shows tremendous emotion; both figures are nude.
7. **Sandro Botticelli** (1444-1510) – painter: *Birth of Venus* (c. 1485-86) *(See next page)*
   a. The painting is a good example of humanism as the subject is Venus, the Roman goddess of love.
   b. Venus stands ***contrapposto*,** with more weight on one leg than the other. This is also humanistic as *contrapposto* was used frequently by ancient Greek and Roman sculptors.

D. **"High Renaissance"**: centered in Rome (16th century)

1. The worldly "Renaissance Popes"—Alexander VI, Julius II and Leo X—provided tremendous patronage to the arts.
2. Characteristics: classical balance, harmony, restraint

Brunelleschi's dome atop Santa Maria del Fiore

Ghiberti's "gates of paradise"

Donatello's *David* . Note that the subject is standing *contrapposto*

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3. **Bramante** (1444-1514) – architect
   a. His *Tempietto (San Pietro in Montorio)* marked the beginning of the High Renaissance in Rome (1502) when Alexander VI appointed him to build a sanctuary that allegedly marked the spot where Peter was crucified. *(See right)*
   b. He was the principal architect of the rebuilt St. Peter's cathedral, although some of his plans were altered after his death (e.g. by Michelangelo).
4. **Leonardo da Vinci** (1452-1519)
   a. He is often seen as the quintessential "Renaissance Man."
      - Painter, sculptor, architect, engineer, writer, scientist
   b. ***Mona Lisa*** (1503-1507)
      - It is 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.
   c. *The Last Supper* (1498) – fresco (paint on wet plaster)
5. **Raphael Santi** (1483-1520) – painter
   a. He created numerous "Madonna and Child" paintings.
   b. ***School of Athens*** (1510-11) is a quintessential example of humanism. *(See right)*
      - Greco-Roman architecture is prominent.
      - Plato and Aristotle are in the center of the painting.
      - Numerous thinkers, scientists, and mathematicians are included throughout the work.
      - The sculptures featured in the painting are in *contrapposto* stance.
6. **Michelangelo Buonarroti** (1475-1564)
   a. Painting: ceiling of the Sistine Chapel (1508-1512)
      - Commissioned by Pope Julius II
   b. Sculpture:
      - ***David*** (1501-04)**:** Humanistic marble sculpture—glorifies the human body; *contrapposto* stance; facial features are individualistic and emotional *(See right)*
        - Commissioned by the cathedral Santa Maria del Fiore in Florence
      - ***Pietà*** (1499): Mary holds the limp body of Christ *(See next page)*
        - It was commissioned for a French cardinal's funeral monument (the cardinal was a representative in Rome).
   c. Architecture: He designed the enormous dome atop **St. Peter's Basilica** in the Vatican (still the largest dome in present-day Europe).

E. The Venetian School
1. **Titian** (c. 1485-1576)
   a. He was perhaps the greatest painter of the Venetian school.
   b. He used vivid color and movement, in contrast to more

Botticelli, *Birth of Venus*,
Uffizi, Florence

Bramante's *Tempietto*

Raphael, *School of Athens*
Palace of the Vatican, Rome

Michelangelo's *David*

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subtle colors and static figures of the Florentine style.

2. **Andrea Palladio** (1508-1580)
   a. He is one of the most influential architects in modern European history.
   b. His works are heavily influenced by Greek and Roman architecture.

Michelangelo's *Pieta*

V. The **Northern Renaissance** (late-15th and 16th centuries)
   A. **Christian Humanism**
      1. It emphasized early Church writings that provided answers on how to improve society and reform the Church.
         a. There was less emphasis on pagan works from ancient Greece and Rome (although these works were widely read and enjoyed by Christian Humanists).
         b. Many historians today see more continuity between the Northern and Italian Renaissance than contrasts.
      2. It drew on Hebrew and Greek texts of the Bible and the writings of the church fathers.
      3. It emphasized education and power of human intellect to bring about institutional change and moral improvement.
      4. Its writings led to criticism of the church thus leading to the Protestant Reformation.

   B. **Erasmus** (1466-1536)
      1. He was the most famous and celebrated of all northern humanists.
         - He was the first humanist to earn a living by writing—an extremely impressive achievement.
      2. He was a master of the Greek language.
      3. He made new translations of the Greek and Latin versions of the New Testament to create 'purer' editions.
      4. ***In Praise of Folly*** (1509)
         a. It was a best-seller (only the Bible sold more by 1550).
            - It was written in Latin; thus is was not intended for mass consumption.
         b. Erasmus was a devout Catholic who sought to reform the Church, not destroy it.
         c. He satirized people's worldly ambitions, including the clergy.
         d. He criticized immorality and hypocrisy of Church leaders and the clergy.
         e. 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.

   C. **Thomas More** (1478-1536)
      1. He was a prime example of a civic humanist; he rose to the highest government position of any humanist—Lord Chancellor to King Henry VIII in England

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2. ***Utopia*** (1516): More's humanistic masterpiece
   a. It mixes civic humanism with religious ideals to describe a perfect (utopian) society located on an imaginary island.
   b. More sees the accumulation of property as a root cause for society's ills; a few have it—most don't.
   c. In order to achieve harmony and order people have to be willing to sacrifice their individual rights for the common good.
   d. War, poverty, religious intolerance, and other problems of the early 16th century do not exist.

D. **Jacques Lefevre d'Etables** (1454-1536)
   1. He was a leading French humanist and an example of how Northern Christian humanists focused on early Church writings.
   2. He produced 5 versions of the Psalms that challenged a single authoritative version of the Bible.
      - A devout Catholic, he was later seen as an enemy of the Church and condemned for heresy.

E. **Francesco Ximenes de Cisneros** (1436-1517):
   1. He was a Spanish humanist who reformed the Spanish clergy and church so that many of the Church abuses that were highlighted during the Reformation did not necessarily apply to Spain
      - He was Grand Inquisitor of the Spanish Inquisition (which shows not all humanists were necessarily tolerant of heretical views).
   2. *Complutensian Polyglot Bible*: He placed Hebrew, Greek, and Latin versions of the Bible in parallel columns.
      - It serves as yet another example of how Northern humanists focused on early Church writings and the accuracy of Biblical translations.

F. **Juan Luis Vives** (1493-1540)
   1. He was a Spanish humanist who spent most of his adult life in the Netherlands.
   2. His study of the human psyche has earned him the reputation as "father" of modern psychology.
   3. This illustrates how human beings were now important enough to be studied in depth, as opposed to medieval notions of humans and individuals as unworthy of such study.

G. **Michel de Montaigne** (1533-1592)
   1. He developed the **essay** form.
      - The essay became a vehicle for testing new ideas.
   2. **Skepticism**
      a. He doubted that true knowledge could be obtained.
      b. He believed that the skeptic must be cautious, critical and suspend judgment.

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c. Thus, one must be tolerant of others' views.

H. **William Shakespeare** (1564-1616) – Elizabethan era
1. He is the greatest of the English Renaissance authors.
2. His works reflected the Renaissance ideas of classical Greek and Roman culture, individualism and humanism.
3. He wrote comedies, tragedies, histories and sonnets.

VI. **Northern Renaissance Art**

A. **Flemish style:** the Low Countries produced especially important artists.
1. Characteristics
   a. Heavily influenced by the Italian Renaissance
   b. More minute detail throughout paintings (especially the background) than the Italian Renaissance
   c. Use of oil paints (in contrast to Italian Renaissance that used tempera)
   d. More emotional than the Italian style
   e. Works often preoccupied with death
2. **Jan Van Eyck** (c. 1339- c. 1441)
   a. Most famous and innovative Flemish painter of the 15th century
   b. Perfected oil painting
   c. Naturalistic wood panel paintings used much religious symbolism
   d. Employed incredible detail in his works
   e. Masterpiece: *Ghent Altarpiece* (1432)
   f. *Arnolfini and his Wife* (1434) is perhaps his most famous work. *(See right)*
3. **Peter Brueghel the Elder** (1520-1569)
   a. Focused on lives of ordinary people (e.g. *Peasant Dance* (1568) *(See right)*, *Peasant Wedding* (c. 1568), and *The Battle Between Carnival and Lent* (1559)
   b. He was not influenced much by the Italian Renaissance.

B. Germany
1. **Albrecht Dürer** (1471-1528)
   a. He was the foremost northern Renaissance artist.
   b. He was a master of the woodcut. *(See "Knight, Death, and Devil" on the right)*
   c. First northern artist to master Italian Renaissance techniques of proportion, perspective, and modeling
   d. Some notable works include *Adam and Eve; Knight Death, and Devil* (see right)*;* and *Four Apostles.*
   e. He painted numerous self-portraits.
2. **Hans Holbein the Younger** (1497-1543):
   a. Premier portrait artist of his era: painted Erasmus, More, numerous portraits of King Henry VIII and also his family members
   b. *The Ambassadors* (1533) encompasses some of the major themes of the era: exploration, religious discord, preoccupation with death (the skull in the foreground)

Van Eyck, *Arnolfini and his Wife*
National Gallery, London

Brueghel the Elder, *Peasant Dance*
Kunsthistorisches Museum Wien, Vienna

Dürer, *Knight, Death and Devil*, woodcut engraving

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and the rising tide of international relations in an age of expansion *(See right)*

3. The **Fugger family** in Germany, especially Jacob Fugger (1459-1525), was significant in patronizing art of the Northern Renaissance.
   - Their fortune was the result of international banking (much like the Medici family in Florence).

Holbein, *The Ambassadors*
National Gallery, London

VII. Life in the 16th and 17th centuries

A. Society was rigidly hierarchical

1. Countryside
   - In Catholic countries, the clergy was the most powerful group as they were viewed as intermediaries between the people and God; nobles were below the clergy.
   - In Protestant countries, manorial lords (nobles) were at the top of the social ladder.
   - Peasants constituted the largest percentage of the rural population; many owned land and most were involved in subsistence agriculture.
     - In eastern Europe (e.g., Muscovy, Poland, Prussia, and Austria) most peasants were serfs.
   - Landless workers earned the lowest wages.
2. Towns:
   - Merchants (bourgeoisie) were among the wealthiest and most powerful.
   - Artisans were skilled craftsmen such as weavers, blacksmiths, carpenters, masons, etc (often belonged to guilds).
   - Laborers did mostly low-skilled jobs for low wages.
3. Education or wealth became the means of moving up the social ladder (for the fortunate few).

B. Demography

1. **"Long 16th century"**: population growth grew steadily between 1450 and 1650 (recovered to pre-Plague levels).
2. Population growth leveled by 1650 until about 1750 when it rose again (due to the agricultural revolution).
3. Cities saw larger increases than the countryside.
4. Life expectancy
   a. Average lifespan for men: 27 years
   b. Average lifespan for women: 25 years

C. Local church and authorities continued to enforce communal norms

1. Controls on marriage
   a. Unwed mothers with illegitimate children were seen as a threat to the community.
   b. Young pregnant couples often received intense pressure from the community to marry in such cases.
2. Charivari was used as a means of public humiliation.
   - Those who committed adultery or beat their spouse might be paraded around their village riding backwards

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on a donkey while holding up the donkey's tail.
3. Offensive behavior could result in someone being placed in a stock for a brief period of time or suffering public whipping and branding.

D. Popular culture, leisure activities, and rituals reflecting the persistence of folk ideas reinforced and sometimes challenged communal ties and norms.
1. The culture of villages remained more oral, rather than written (despite increases in literacy).
2. Women often gathered in cottages to socialize.
3. Men often went to the village tavern to drink and socialize
4. Blood sports such as bullbaiting and cockfighting were popular.
5. Carnival was popular in Catholic countries whereby excess partying preceded Lent (a 40-day period of fasting and penitence before Easter).

VIII. Women during the Renaissance era
A. Wealthy women
1. *La Querelle des Femmes* ("The Issue of Women"): A new debate emerged over the proper role of women in society (starting with Christine de Pisan in the 14th century); the debate continued for six hundred years.
2. Women enjoyed increased access to education.
3. However, lost some status compared to women in the Middle Ages; women functioned now as "ornaments" to their middle-class or upper-class husbands.
4. Women were to make themselves pleasing to the man (Castiglione)—only applied to the upper classes.
5. Sexual double-standard: women were to remain chaste until marriage; men were permitted to be sexually active.
6. Important Renaissance noblewomen at court in education and culture:
a. **Christine de Pisan** (1363?-1434?): *The City of Ladies* (1405); *The Book of Three Virtues*
- She chronicled the accomplishments of great women in history.
- In essence, it was the Renaissance woman's survival manual.
- She was perhaps Europe's first feminist.
- She had been extremely well-educated in France.

b. **Isabella d'Este** (1474-1539): The "First Lady" of the Renaissance
- She set an example for women to break away from their traditional roles as ornaments to their husbands.
- She ruled Mantua after her husband died.
- She and her siblings were well educated
- She was a major patron of the arts.
- She founded a school for young women.
- She wrote over 2,000 letters that provide a window

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into politics and courtly life at that time.

B. Marriage and family
   1. The status and lifestyle of peasant and working-class women changed little compared to the Middle Ages.
      - Rural and urban households worked as units, with men and women engaged in complementary tasks.
   2. The family remained the primary and social and economic institution of early modern Europe.
      a. European Family Pattern
         - **Nuclear family:** poor people tended to be unable to support extended families.
         - Wealthier people (and some landowning peasants) tended to have extended families living together.
      b. Marriage was based on economic considerations; not love.
         - Parents played a large role when property was involved.
         - **Dowries** were extremely important in wealthy families; also important in common families.
         - Women tended to play a more significant role in the economy in northern Europe.
      c. The average age of marriage for both men women in western Europe was between 25 and 27 years of age (this is surprisingly late); in eastern Europe the average age was about 20.
         - Class issues: the rich tend to marry earlier than middle classes, and poor tend to marry earlier too, or not to marry at all (10 to 20%).
         - In Italy, the age gap between husbands and wives in the middle class was larger than in northern Europe.
      d. Increased infanticide and abandonment (among the poor) occurred.
         - An increase of foundling hospitals (2/3 of abandoned babies were girls) resulted.
         - There was a low rate of illegitimate births.
   3. Divorce was available in certain areas (still very limited) compared to the Middle Ages where divorce was non-existent.
      - This was largely due to a modest increase in divorce in Reformation countries.
   4. Rape was not considered a serious crime.
   5. More prostitution existed than in the Middle Ages.

C. Joan Kelly (historian): *Did Women have a Renaissance?* (1977)
   1. Kelly asserts that middle class (bourgeois) women especially suffered a marked decline in their status along with that of noble women during the Italian Renaissance.
   2. Middle class women were exclusively relegated to the private sphere while men monopolized political and economic issues in the public sphere.

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3. Sexual chastity was essential for both women of the nobility and the bourgeoisie; a double-standard existed as chastity was not expected of men.
4. Medieval feudalism permitted homage to female vassals but in Renaissance Italy feudalism came to be replaced by powerful city-states. Thus, the political power of women in many cases vanished.
   - Noble women thus experienced a state of almost universal dependence on her family and husband.
5. Non-military education by tutors for young noblemen (and women) had often been done by females in the Middle Ages. During the Renaissance female tutors were replaced with male humanistic tutors or boarding schools (that emphasized patriarchal and misogynous bias), thus reducing the educational influence of women.

D. Important Female Rulers
1. Isabella I: Unified Spain along with her husband Ferdinand (see New Monarchs chapter)
2. Mary Tudor: Ruled England (1553-1558) (see Reformation chapter)
3. Elizabeth I: Ruled England (1558-1603) (see Reformation chapter)
4. Catherine de Mèdicis: Ruled France as regent from 1559 to 1589 (see Reformation chapter)

IX. **Witch Hunts**

A. <u>70,000-100,000 people were killed between 1400 and 1700.</u>

B. Causes
1. Popular belief in magic
   a. "Cunning folk" had been common in European villages for centuries: played a positive role in helping villagers deal with tragedies such as plagues, famines, physical disabilities, and impotence
   b. Claims to power often by the elderly or impoverished, and especially, women
2. The Catholic Church claimed that powers came from either God or the Devil
   - Used witch hunts to gain control over village life in rural areas.
3. <u>Women were seen as "weaker vessels" and prone to temptation: constituted 80% of victims</u>
   a. Most between age 45 and 60; unmarried
   b. Misogyny (hatred of women) may have played a role as Europe was a highly patriarchal society
   c. Most midwives were women; if babies died in childbirth midwives could be blamed
4. Religious wars and divisions created a panic environment; the scapegoating of "witches" ensued.
   - Leaders tried to gain the loyalty of their people and appeared to be protecting them.

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5. With the Protestant Reformation and *sola fide* ("justification by faith alone") increasing numbers of people with means denied charity to beggars and eventually became targets of the poor who blamed their misfortunes on those who had denied them help.

C. End of witch hunts
   1. The Scientific Revolution of the 16th and 17th centuries increasingly discredited superstition.
   2. Advances in medicine and the advent of insurance companies enabled people to better take care of themselves when calamities struck.
   3. Witch trials had become chaotic; accusers could become the accused (thus, using witch trials for political gain could be very risky).
   4. The Protestant Reformation emphasized God as the only spiritual force in the universe.
      - Yet, witch trials did occur in great numbers in Protestant countries as well.

E. Some literature of the 16th & 17th century implied that people had a large degree of control over their own lives and did not need to rely on superstition.

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Contrasting the Later Middle Ages and Renaissance

Later Middle Ages-1	**Renaissance -1**
Religion dominates Medieval thought. **Scholasticism:** Thomas Aquinas – reconciles Christianity with Aristotelian science.	**Philosophy: Humanism –** Emphasis on secular concerns due to rediscovery and study of ancient Greco-Roman culture.
Ideal: • Man is well-versed in one subject and it is how to get to heaven	**Ideal:** • *Virtù* – Renaissance Man should be well-rounded (Castiglione)
Literature: • Based almost solely on religion • Written in Latin • Church was greatest patron of arts and literature. • Little political criticism. • Hand-written	**Literature:** • Humanism; secularism • Northern Renaissance focuses also on writings of early church fathers • Vernacular (e.g. Petrarch, Boccacio) • Covered a wider variety of subjects (politics, art, short stories) • Focused on the individual • Increased use of printing press; propaganda
Religion: • Dominated politics; sought a unified Christian Europe • Church is supreme to the state • Inquisition started in 1223; dissenters dealt with harshly	**Religion:** • The state is supreme to the church • "New Monarchs" assert power over national churches • Rise of skepticism • Renaissance popes worldly and corrupt
Sculpture: • More gothic; extremely detailed. • Relief	**Sculpture:** • Greek and Roman classical influences. • Free-standing (e.g. Michelangelo's *David*) • Use of bronze (e.g. Donatello's *David*)

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Later Middle Ages-2	**Renaissance-2**
Painting: • Gothic style • Byzantine style dominates; nearly totally religious • Stiff, 1-dimentional figures • Less emotion • Stylized faces (faces look generic) • Use of gold to illuminate figures • Lack of perspective • Lack of chiaroscuro • Patronized mostly by the church	**Painting:** • Increased emphasis on secular themes • Classic Greek and Roman ideals • Use of perspective • *chiaroscuro* • Increased use of oil paints • Brighter colors • More emotion • Real people and settings depicted • Patronized largely by merchant princes • Renaissance popes patronized Renaissance art
Architecture: • Gothic style • Pointed arches; barrel vaults, spires • Flying buttresses • Elaborate detail	**Architecture:** • Rounded arches, clear lines; Greco-Roman columns • Domes (e.g. *Il Duomo* by Brunelleschi) • Less detailed • Focus on balance and form
Technology: • Depended on scribes	**Technology:** • Use of the printing press • New inventions for exploration
Marriage and Family: • Divorce nonexistent • Marriages were arranged for economic reasons • Prostitution in urban areas • Ave. age for men: mid-late twenties • Avg. age for women: less than 20 years old • Church encouraged cult of paternal care. • Many couples did not observe church regulations on marriage • Manners shaped men to please women • Relative sexual equality	**Marriage and Family:** • Divorce available in certain cases • Marriages still largely based on economic considerations • More prostitution • An upper-class woman was to make herself pleasing to the man (Castiglione) • Sexual double standard • Increased infanticide

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Later Middle Ages-3	**Renaissance-3**
Status of Women: • Legal status was better than during the Renaissance	**Status of Women:** • Legal status of noble and middle-class women declined • Most common women were not affected by the Renaissance • Educated women were allowed involvement but subservient to men. • Rape was not considered serious crime
Politics: • Church tends toward supremacy over the state	**Politics:** • State tends toward supremacy over the church • "New Monarchs" assert control over national churches • Machiavelli
Few blacks lived in Europe.	African slavery was introduced
The Crusades	Exploration and expansion

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Important Terms

Italian Renaissance	"High Renaissance"
city-states	Bramante
Republic of Florence	Leonardo da Vinci, *Mona Lisa*
Medici family	Raphael, *School of Athens*
Machiavelli, *The Prince*	Michelangelo, *David;* ceiling of Sistine Chapel; dome on St. Peter's basilica, *Pieta*
Sack of Rome, 1527	Titian
humanism	Andrea Palladio
individualism	Northern Renaissance
secularism	Christian humanism
civic humanism	Erasmus, *In Praise of Folly*
Petrarch	Thomas More, *Utopia*
vernacular	Jacques Lefevre d'Etables
Leonardo Bruni	Francesco Ximenes de Cisneros
Lorenzo Valla	Juan Luis Vives
Latin Vulgate	Michel de Montaigne, skepticism, essay form
Marsilio Ficino	William Shakespeare
Pico Della Mirandola, *Oration on the Dignity of Man*	Flemish style
Baldassare Castiglione, *Book of the Courtier*	Jan van Eyck
Johann Gutenberg, printing press, moveable type	Bosch
patronage	Peter Brueghel the Elder
geometric perspective	Albrecht Dürer
chiaroscuro	Hans Holbein the Younger
sfumato	Mannerism
contrapposto	El Greco
Greek temple architecture	Fugger family
Giotto	"Long 16th-Century"
Brunelleschi, *Il Duomo*	Christine de Pisan
Lorenzo Ghiberti, "gates of paradise"	Isabella d'Este
Donatello, *David*	nuclear family
Masaccio, *Expulsion of Adam and Eve*	dowries
Sandro Botticelli, *Birth of Venus*	witch hunts

Essay Questions:

Note: This sub-unit is a medium probability area for the AP exam. In the past 10 years, at least 4 questions have come wholly or in part from the material in this chapter. Below are questions that will help you study the topics that have appeared on previous exams.

1. Compare and contrast the Renaissance with the Later Middle Ages.
2. To what extent is the Renaissance truly a departure from the past?
3. To what extent did Renaissance humanism affect the view of the individual?
4. Analyze the influence of humanism on Renaissance art. Select at least three artists and analyze at least one work for each artist.
5. Analyze the impact of patronage on Renaissance art.
6. To what extent were women impacted by the Renaissance?

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