

# 12

## European Society in the Age of the Renaissance

### 1350–1550

While the Hundred Years' War gripped northern Europe, a new culture emerged in southern Europe. The fourteenth century witnessed remarkable changes in Italian intellectual, artistic, and cultural life. Artists and writers thought that they were living in a new golden age, but not until the sixteenth century was this change given the label we use today — the *Renaissance*, derived from the French word for “rebirth.” That word was first used by art historian Giorgio Vasari (1511–1574) to describe the art of “rare men of genius” such as his contemporary Michelangelo. Through their works, Vasari judged, the glory of the classical past had been reborn after centuries of darkness. Over time, the word's meaning was broadened to include many aspects of life during that period. The new attitude had a slow diffusion out of Italy, so that the Renaissance “happened” at different times in different parts of Europe. The Renaissance was a movement, not a time period.

Later scholars increasingly saw the cultural and political changes of the Renaissance, along with the religious changes of the Reformation (see Chapter 13) and the European voyages of exploration (see Chapter 14), as ushering in the “modern” world. Some historians view the Renaissance as a bridge between the medieval and modern eras because it corresponded chronologically with the late medieval period and because there were many continuities with that period along with the changes that suggested aspects of the modern world. Others have questioned whether the word *Renaissance* should be used at all to describe an era in which many social groups saw decline rather than advance. The debates remind us that these labels — medieval, Renaissance, modern — are intellectual constructs devised after the fact, and all contain value judgments. ■



**Life in the Renaissance.** In this detail from a fresco, Italian painter Lorenzo Lotto captures the mixing of social groups in a Renaissance Italian city. Wealthy merchants, soldiers, and boys intermingle, while at the right women sell vegetables and bread, a common sight at any city marketplace. (Scala/Art Resource, NY)

## CHAPTER PREVIEW



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## Wealth and Power in Renaissance Italy

How did politics and economics shape the Renaissance?

The magnificent art and new ways of thinking in the **Renaissance** rested on economic and political developments in the city-states of northern Italy. Economic

**Renaissance** A French word meaning “rebirth,” used to describe the rebirth of the culture of classical antiquity in Italy during the fourteenth to sixteenth centuries.

**patronage** Financial support of writers and artists by cities, groups, and individuals, often to produce specific works or works in specific styles.

growth laid the material basis for the Italian Renaissance, and ambitious merchants gained political power to match their economic power. They then used their money and power to buy luxuries and hire talent in a system of **patronage**, through which cities, groups, and individuals commissioned writers and artists to produce specific works. Political leaders in Italian cities admired the traditions and power of ancient Rome, and this esteem

shaped their commissions. Thus economics, politics, and culture were interconnected.

### Trade and Prosperity

Northern Italian cities led the way in the great commercial revival of the eleventh century (see Chapter 10). By the middle of the twelfth century Venice, supported by a huge merchant marine, had grown enormously rich through overseas trade, as had Genoa and Milan, which had their own sizable fleets. These cities made important strides in shipbuilding that allowed their ships to sail all year long at accelerated speeds and carrying ever more merchandise.

Another commercial leader, and the city where the Renaissance began, was Florence, situated on fertile soil along the Arno River. Its favorable location on the main road northward from Rome made Florence a commercial hub, and the city grew wealthy buying and selling all types of goods throughout Europe and the Medi-

**communes** Sworn associations of free men in Italian cities led by merchant guilds that sought political and economic independence from local nobles.

**popolo** Disenfranchised common people in Italian cities who resented their exclusion from power.

terranean—grain, cloth, wool, weapons, armor, spices, glass, and wine.

Florentine merchants also loaned and invested money, and they acquired control of papal banking toward the end of the thirteenth century. Florentine mercantile families began to dominate European banking on both sides of the Alps, setting up

offices in major European and North African cities. The profits from loans, investments, and money exchanges that poured back to Florence were pumped into urban industries such as clothmaking, and by the early fourteenth century the city had about eighty thousand people, about twice the population of London at that time. Profits contributed to the city’s economic vitality and allowed banking families to control the city’s politics and culture.

By the first quarter of the fourteenth century, the economic foundations of Florence were so strong that even severe crises could not destroy the city. In 1344 King Edward III of England repudiated his huge debts to Florentine bankers, forcing some of them into bankruptcy. Soon after, Florence suffered frightfully from the Black Death, losing at least half its population, and serious labor unrest shook the political establishment (see Chapter 11). Nevertheless, the basic Florentine economic structure remained stable, and the city grew again. In the fifteenth century the Florentine merchant and historian Benedetto Dei (DAY-ee) boasted proudly of his city in a letter to an acquaintance from Venice:

Our beautiful Florence contains within the city in this present year two hundred seventy shops belonging to the wool merchants’ guild . . . eighty-three rich and splendid warehouses of the silk merchants’ guild. . . . The number of banks amounts to thirty-three; the shops of the cabinet-makers, whose business is carving and inlaid work, to eighty-four . . . there are forty-four goldsmiths’ and jewellers’ shops.<sup>1</sup>

In Florence and other thriving Italian cities, wealth allowed many people greater material pleasures, a more comfortable life, and leisure time to appreciate and patronize the arts. Merchants and bankers commissioned public and private buildings from architects, and hired sculptors and painters to decorate their homes and churches. The rich, social-climbing residents of Venice, Florence, Genoa, and Rome came to see life more as an opportunity to be enjoyed than as a painful pilgrimage to the City of God.

### Communes and Republics of Northern Italy

The northern Italian cities were **communes**, sworn associations of free men who, like other town residents, began in the twelfth century to seek political and economic independence from local nobles. The merchant guilds that formed the communes built and maintained the city walls and regulated trade, collected taxes, and kept civil order within them. The local nobles frequently moved into the cities, marrying the daughters of rich commercial families and

# Chronology

starting their own businesses, often with money they had gained through the dowries provided by their wives. This merger of the northern Italian nobility and the commercial elite created a powerful oligarchy, a small group that ruled the city and surrounding countryside. Yet because of rivalries among competing powerful families within this oligarchy, Italian communes were often politically unstable.

Unrest from below exacerbated the instability. Merchant elites made citizenship in the communes dependent on a property qualification, years of residence within the city, and social connections. Only a tiny percentage of the male population possessed these qualifications and thus could hold political office. The common people, called the **popolo**, were disenfranchised and heavily taxed, and they bitterly resented their exclusion from power. Throughout most of the thirteenth century, in city after city, the popolo used armed force to take over the city governments. At times republican government—in which political power theoretically resides in the people and is exercised by their chosen representatives—was established in numerous Italian cities, including Bologna, Siena, Parma, Florence, Genoa, and other cities. These victories of the popolo proved temporary, however, because they could not establish civil

ca. 1350	Petrarch develops ideas of humanism
1434–1737	Medici family in power in Florence
1440s	Invention of movable metal type
1447–1535	Sforza family in power in Milan
1455–1471	Wars of the Roses in England
1469	Marriage of Isabella of Castile and Ferdinand of Aragon
1477	Louis XI conquers Burgundy
1478	Establishment of the Inquisition in Spain
1492	Spain conquers Granada, ending reconquista; practicing Jews expelled from Spain
1494	Invasion of Italy by Charles VIII of France
1508–1512	Michelangelo paints ceiling of Sistine Chapel
1513	Machiavelli writes <i>The Prince</i>
1563	Establishment of first formal academy for artistic training in Florence



## A Florentine Bank Scene

Originally a “bank” was just a counter; money changers who sat behind the counter became “bankers,” exchanging different currencies and holding deposits for merchants and business people. In this scene from fifteenth-century Florence, the bank is covered with an imported Ottoman geometric rug, one of many imported luxury items handled by Florentine merchants. Most cities issued their own coins, but the gold coins of Florence, known as florins (above), were accepted throughout Europe as a standard currency. (bank scene: Prato, San Francesco/Scala/Art Resource, NY; coins: Scala/Art Resource, NY)

order within their cities. Merchant oligarchies reasserted their power and sometimes brought in powerful military leaders to establish order. These military leaders, called *condottieri* (kahn-duh-TYER-ee; singular *condottiero*), had their own mercenary armies, and in many cities they took over political power once they had supplanted the existing government.

Many cities in Italy became **signori** (seen-YOHR-ee), in which one man—whether *condottiero*, merchant, or noble—ruled and handed down the right to rule to his son. Some *signori* (the word is plural in Italian and is used for both persons and forms of government) kept the institutions of communal government in place, but these had no actual power. As a practical matter, there wasn't much difference between

**signori** Government by one-man rule in Italian cities such as Milan; also refers to these rulers.

**courts** Magnificent households and palaces where *signori* and other rulers lived, conducted business, and supported the arts.

oligarchic regimes and *signori*. Oligarchies maintained a façade of republican government, but the judicial, executive, and legislative functions of government were restricted to a small class of wealthy merchants.

In the fifteenth and sixteenth centuries the *signori* in many cities and the most powerful merchant oligarchs in others transformed their households into **courts**. Courtly culture

afforded *signori* and oligarchs the opportunity to display and assert their wealth and power. They built magnificent palaces in the centers of cities and required all political business to be done there. Ceremonies connected with family births, baptisms, marriages, and funerals offered occasions for magnificent pageantry and elaborate ritual. Cities welcomed rulers who were visiting with magnificent entrance parades that often included fireworks, colorful banners, mock naval battles, decorated wagons filled with people in costume, and temporary triumphal arches modeled on those of ancient Rome. Rulers of nation-states later copied and adapted all these aspects of Italian courts.

## City-States and the Balance of Power

Renaissance Italians had a passionate attachment to their individual city-states: political loyalty and feeling centered on the city. This intensity of local feeling perpetuated the dozens of small states and hindered the development of one unified state.

In the fifteenth century five powers dominated the Italian peninsula: Venice, Milan, Florence, the Papal States, and the kingdom of Naples (Map 12.1). The major Italian powers controlled the smaller city-states, such as Siena, Mantua, Ferrara, and Modena, and competed furiously among themselves for territory. While the states of northern Europe were moving toward

centralization and consolidation, the world of Italian politics resembled a jungle where the powerful dominated the weak. Venice, with its enormous trade empire, ranked as an international power. Though Venice was a republic in name, an oligarchy of merchant-aristocrats actually ran the city. Milan was also called a republic, but the *condottieri*-turned-*signori* of the Sforza (SFORT-sah) family ruled harshly and dominated Milan and several smaller cities in the north from 1447 to 1535. Likewise, in Florence the form of government was republican, with authority vested in several councils of state, but the city was effectively ruled by the great Medici (MEH-duh-chee) banking family for three centuries, beginning in 1434. Though not public officials, Cosimo, his son Piero, and his grandson Lorenzo ruled from behind the scenes from 1434 to 1492. The Medici were then in and out of power for several decades, and in 1569 Florence became no longer a republic, but the hereditary Grand Duchy of Tuscany, with the Medici as the Grand Dukes until 1737. The Medici family produced three popes, and most other Renaissance popes were also members of powerful Italian families, selected for their political skills, not their piety. Along with the Italians was one Spaniard, Pope Alexander VI (pontificate 1492–1503), who was the most ruthless; aided militarily and politically by his illegitimate son Cesare Borgia, he reasserted papal authority in the papal lands. South of the Papal States, the kingdom of Naples was under the control of the king of Aragon.

In one significant respect, however, the Italian city-states anticipated future relations among competing European states after 1500. Whenever one Italian state appeared to gain a predominant position within the peninsula, other states combined against it to establish a balance of power. In the formation of these alliances, Renaissance Italians invented the machinery of modern diplomacy: permanent embassies with resident ambassadors in capitals where political relations and commercial ties needed continual monitoring. The resident ambassador was one of the great political achievements of the Italian Renaissance.

At the end of the fifteenth century Venice, Florence, Milan, and the papacy possessed great wealth and represented high cultural achievement. Wealthy and divided, however, they were also an inviting target for invasion. When Florence and Naples entered into an agreement to acquire Milanese territories, Milan called on France for support, and the French king Charles VIII (r. 1483–1498) invaded Italy in 1494.

Prior to this invasion, the Dominican friar Girolamo Savonarola (1452–1498) had preached in Florence a number of fiery sermons attended by large crowds predicting that God would punish Italy for its moral vice and corrupt leadership. Florentines interpreted the French invasion as the fulfillment of this prophecy



**Map 12.1 The Italian City-States, ca. 1494** In the fifteenth century the Italian city-states represented great wealth and cultural sophistication, though the many political divisions throughout the peninsula invited foreign intervention.

and expelled the Medici dynasty. Savonarola became the political and religious leader of a new Florentine republic and promised Florentines even greater glory in the future if they would reform their ways. (See “Primary Source 12.1: A Sermon of Savonarola,” page 362.) He reorganized the government; convinced it to pass laws against same-sex relations, adultery, and drunkenness; and organized groups of young men to patrol the streets looking for immoral dress and behavior. He held religious processions and what became known as “bonfires of the vanities,” huge fires on the main square of Florence in which fancy clothing, cosmetics, pagan books, musical instruments, paintings, and poetry that celebrated human beauty were gathered together and burned.

For a time Savonarola was wildly popular, but eventually people tired of his moral denunciations, and he

was excommunicated by the pope, tortured, and burned at the very spot where he had overseen the bonfires. The Medici returned as the rulers of Florence.

The French invasion inaugurated a new period in Italian and European power politics. Italy became the focus of international ambitions and the battleground of foreign armies, particularly those of the Holy Roman Empire and France in a series of conflicts called the Habsburg-Valois wars (named for the German and French dynasties). The Italian cities suffered severely from continual warfare, especially in the frightful sack of Rome in 1527 by imperial forces under the emperor Charles V. Thus the failure of the city-states to consolidate, or at least to establish a common foreign policy, led to centuries of subjection by outside invaders. Italy was not to achieve unification until 1870.

## A Sermon of Savonarola

*In the autumn of 1494 French armies under Charles VIII surrounded Florence. The Dominican friar Girolamo Savonarola met with the French king and convinced him to spare the city and keep moving his huge army southward. He preached a series of sermons that winter saying that God had chosen Florence to achieve even greater heights under his leadership than it had in the past, provided that it followed his instructions.*

“O Florence . . . I tell you, do first those two things I told you another time, that is, that everyone go to confession and be purified of sins, and let everyone attend to the common good of the city; and if you will do this, your city will be glorious because in this way she will be reformed spiritually as well as temporally, that is, with regard to her people, and from you will issue the reform of all Italy. Florence will become richer and more powerful than she has ever been, and her empire will expand into many places. But if you will not do what I tell you, God will elect those who, as I said, want to see you divided, and this will be your final destruction. If you would do what I have told you, here is the fire and here is the water: now do it! . . .

But, Florence, if you want your government to be stable and strong and to endure a long time, you must return to God and to living uprightly; otherwise, you will come to ruin. . . . *Furthermore*, it is necessary that the Magnificent Signory [the government of the city] ordain that all those things contrary to godly religion be removed from the city, and in the first place, to act and ordain that the clergy must be good, because priests have to be a mirror to the people wherein everyone beholds and learns righteous living. But let the bad priests and religious be expelled. . . . They should not puff themselves up with so much material wealth, but give it to the very poor for God's sake. . . .

It is necessary that the Signory pass laws against that accursed vice of sodomy [same-sex relations], for which you know that Florence is infamous throughout the whole of Italy; this infamy arises perhaps from your talking and chattering about it so much, so that there is not so much in deeds, perhaps, as in words. Pass a law, I say, and let it be without mercy; that is, let these people be stoned and burned. On the other hand, it is necessary that you remove from among yourselves these poems and games and taverns and the evil fashion of women's clothes, and, likewise, we must throw out everything that is noxious to the health of the soul. Let everyone live for God and not for the world. . . .

The second [resolution]: attend to the common good. O citizens, if you band together and with a good will attend to the common welfare, each shall have more temporal and spiritual goods than if he alone attended to his own particular case. Attend, I say, to the common good of the city, and if anyone would elevate himself, let him be deprived of all his goods.”

### EVALUATE THE EVIDENCE

1. What does Savonarola tell Florentines they must do, and what will be their reward if they follow his instructions?
2. Savonarola initially had many followers, including well-known writers and artists. Why might his words have found such a ready audience in Florence at that time?

Source: *Selected Writings of Girolamo Savonarola: Religion and Politics, 1490–1498*, trans. and ed. Anne Borelli and Maria Pastore Passaro (New Haven: Yale University Press, 2006), pp. 153, 157, 158. Copyright © 2006 Yale University. All rights reserved. Used by permission of Yale University Press.

## Intellectual Change

What new ideas were associated with the Renaissance?

The Renaissance was characterized by self-conscious conviction among educated Italians that they were living in a new era. Somewhat ironically, this idea rested on a deep interest in ancient Latin and Greek literature and philosophy. Through reflecting on the classics, Renaissance thinkers developed new notions of human nature, new plans for education, and new concepts of

political rule. The advent of the printing press with movable type would greatly accelerate the spread of these ideas throughout Europe.

## Humanism

Giorgio Vasari was the first to use the word *Renaissance* in print, but he was not the first to feel that something was being reborn. Two centuries earlier the Florentine poet and scholar Francesco Petrarch (1304–1374) spent long hours searching for classical Latin manuscripts in dusty monastery libraries and wandering around the many ruins of the Roman Empire remaining in Italy.

He became obsessed with the classical past and felt that the writers and artists of ancient Rome had reached a level of perfection in their work that had not since been duplicated. Writers of his own day should follow these ancient models, thought Petrarch, and ignore the thousand-year period between his own time and that of Rome, which he called the “dark ages” ushered in by the barbarian invasions. Petrarch believed that the recovery of classical texts would bring about a new golden age of intellectual achievement, an idea that many others came to share.

Petrarch clearly thought he was witnessing the dawning of a new era in which writers and artists would recapture the glory of the Roman Republic. Around 1350 he proposed a new kind of education to help them do this, in which young men would study the works of ancient Roman authors, using them as models of how to write clearly, argue effectively, and speak persuasively. The study of Latin classics became known as the *studia humanitates* (STOO-dee-uh oo-mahn-ee-TAH-tayz), usually translated as “liberal studies” or the “liberal arts.” People who advocated it were known as *humanists* and their program as **humanism**. Humanism was the main intellectual component of the Renaissance. Like all programs of study, humanism contained an implicit philosophy: that human nature and achievements, evident in the classics, were worthy of contemplation. (See “Primary Source 12.2: Cassandra Fedele on Humanist Learning,” page 364.)

The glory of Rome had been brightest, in the opinion of the humanists, in the works of the Roman author and statesman Cicero (106–43 B.C.E.). Cicero had lived during the turbulent era when Julius Caesar and other powerful generals transformed the Roman Republic into an empire (see Chapter 5). In forceful and elegantly worded speeches, letters, and treatises, Cicero supported a return to republican government. Petrarch and other humanists admired Cicero’s use of language, literary style, and political ideas. Many humanists saw Caesar’s transformation of Rome as a betrayal of the great society, marking the beginning of a long period of decay that the barbarian migrations then accelerated. In his history of Florence written in 1436, the humanist historian and Florentine city official Leonardo Bruni (1374–1444) closely linked the decline of the Latin language after the death of Cicero to the decline of the Roman Republic: “After the liberty of the Roman people had been lost through the rule of the emperors . . . the flourishing condition of studies and of letters perished, together with the welfare of the city of Rome.”<sup>2</sup> In this same book, Bruni was also very clear that by the time of his writing, the period of decay had ended and a new era had begun. He was the first to divide history into three eras—ancient, medieval, and modern—though it was another humanist historian who actually invented the term “Middle Ages.”

In the fifteenth century Florentine humanists became increasingly interested in Greek philosophy as well as Roman literature, especially in the ideas of Plato. Under the patronage of Cosimo de’ Medici (1389–1464), the scholar Marsilio Ficino (1433–1499) began to lecture to an informal group of Florence’s cultural elite; his lectures became known as the Platonic Academy, but they were not really a school. Ficino regarded Plato as a divinely inspired precursor to Christ. He translated Plato’s dialogues into Latin and wrote commentaries attempting to synthesize Christian and Platonic teachings. Plato’s emphasis on the spiritual and eternal over the material and transient fit well with Christian teachings about the immortality of the soul. The Platonic idea that the highest form of love was spiritual desire for pure, perfect beauty uncorrupted by bodily desires could easily be interpreted as Christian desire for the perfection of God.

For Ficino and his most gifted student, Giovanni Pico della Mirandola (1463–1494), both Christian and classical texts taught that the universe was a hierarchy of beings from God down through spiritual beings to material beings, with humanity, right in the middle, as the crucial link that possessed both material and spiritual natures. (See “Primary Source 12.3: Pico della Mirandola, ‘On the Dignity of Man,’” page 366.)

Man’s divinely bestowed nature meant there were no limits to what he could accomplish. Families, religious brotherhoods, neighborhoods, workers’ organizations, and other groups continued to have meaning in peoples’ lives, but Renaissance thinkers increasingly viewed these groups as springboards to far greater individual achievement. They were especially interested in individuals who had risen above their background to become brilliant, powerful, or unique. (See “Individuals in Society: Leonardo da Vinci,” page 368.) Such individuals had the admirable quality of **virtù** (vihr-TOO), which is not virtue in the sense of moral goodness, but their ability to shape the world around them according to their will. Bruni and other historians included biographies of individuals with virtù in their histories of cities and nations, describing ways in which these people had affected the course of history. Through the quality of their works and their influence on others, artists could also exhibit virtù, an idea that Vasari captures in the title of his major work, *The Lives of the Most Excellent Painters, Sculptors, and Architects*. His subjects had achieved not simply excellence but the pinnacle of excellence.

The last artist included in Vasari’s book is Vasari himself, for Renaissance thinkers did not exclude them-

**humanism** A program of study designed by Italians that emphasized the critical study of Latin and Greek literature with the goal of understanding human nature.

**virtù** The quality of being able to shape the world according to one’s own will.



## Cassandra Fedele on Humanist Learning

*Italian humanists detailed the type of education that they regarded as ideal and promoted its value to society and the individual. Several women from the bustling cities of northern Italy became excited by the new style of learning and through tutors or self-study became extremely well educated. One of these was the Venetian Cassandra Fedele (1465–1558), who became the best-known female scholar in her time, corresponding with humanist writers, church officials, university professors, nobles, and even the rulers of Europe. She gave this oration in Latin at the University of Padua in honor of her (male) cousin's graduation.*

“I shall speak very briefly on the study of the liberal arts, which for humans is useful and honorable, pleasurable and enlightening since everyone, not only philosophers but also the most ignorant man, knows and admits that it is by reason that man is separated from beasts. For what is it that so greatly helps both the learned and the ignorant? What so enlarges and enlightens men’s minds the way that an education in and knowledge of literature and the liberal arts do? . . . But erudite men who are filled with the knowledge of divine and human things turn all their thoughts and considerations toward reason as though toward a target, and free their minds from all pain, though plagued by many anxieties. These men are scarcely subjected to fortune’s innumerable arrows and they prepare themselves to live well and in happiness. They follow reason as their leader in all things; nor do they consider themselves only, but they are also accustomed to assisting others with their energy and advice in matters public and private.

And so Plato, a man almost divine, wrote that those states would be fortunate in which the men who were heads of state were philosophers or in which philosophers took on the duty of administration. . . . The study of literature refines men’s minds, forms and makes bright the power of reason, and washes away all stains from the

mind, or at any rate, greatly cleanses it. It perfects the gifts and adds much beauty and elegance to the physical and material advantages that one has received by nature. States, however, and their princes who foster and cultivate these studies become more humane, more gracious, and more noble. For this reason, these studies have won for themselves the sweet appellation, “humanities.” . . . Just as places that lie unused and uncultivated become fertile and rich in fruits and vegetables with men’s labor and hard work and are always made beautiful, so are our natures cultivated, enhanced, and enlightened by the liberal arts. . . .

But enough on the utility of literature since it produces not only an outcome that is rich, precious, and sublime, but also provides one with advantages that are extremely pleasurable, fruitful, and lasting—benefits that I myself have enjoyed. And when I meditate on the idea of marching forth in life with the lowly and execrable weapons of the little woman—the needle and the distaff [the rod onto which yarn is wound after spinning]—even if the study of literature offers women no rewards or honors, I believe women must nonetheless pursue and embrace such studies alone for the pleasure and enjoyment they contain.”

### EVALUATE THE EVIDENCE

1. What does Fedele see as the best course of study and the purposes of study?
2. Compare Fedele’s oration to Pico della Mirandola’s essay “On the Dignity of Man” (see page 366). In what ways does gender appear to shape the two authors’ ideas about humanist learning?

Source: Excerpt from Cassandra Fedele, *Letters and Orations*, pp. 159–162, ed. and trans. Diana Robin. Copyright © 2000 by The University of Chicago Press. Used with permission of the publisher.

selves when they searched for models of talent and achievement. Vasari begins his discussion of his own works modestly, saying that these might “not lay claim to excellence and perfection” when compared with those of other artists, but he then goes on for more than thirty pages, clearly feeling he has achieved some level of excellence.

Leon Battista Alberti (1404–1472) had similar views of his own achievements. He had much to be proud of:

he wrote novels, plays, legal treatises, a study of the family, and the first scientific analysis of perspective; he designed churches, palaces, and fortifications effective against cannon; he invented codes for sending messages secretly and a machine that could cipher and decipher them. In his autobiography—written late in his life, and in the third person, so that he calls himself “he” instead of “I”—Alberti described his personal qualities and accomplishments:

Assiduous in the science and skill of dealing with arms and horses and musical instruments, as well as in the pursuit of letters and the fine arts, he was devoted to the knowledge of the most strange and difficult things. . . . He played ball, hurled the javelin, ran, leaped, wrestled. . . . He learned music without teachers . . . and then turned to physics and the mathematical arts. . . . Ambition was alien to him. . . . When his favorite dog died he wrote a funeral oration for him.<sup>3</sup>

His achievements in many fields did make Alberti a “Renaissance man,” as we use the term, though it may be hard to believe his assertion that “ambition was alien to him.”

Biographies and autobiographies presented individuals that humanist authors thought were worthy models, but sometimes people needed more direct instruction. The ancient Greek philosopher Plato, whom humanists greatly admired, taught that the best way to learn something was to think about its perfect, ideal form. If you wanted to learn about justice, for example, you should imagine what ideal justice would be, rather than look at actual examples of justice in the world around you, for these would never be perfect. Following Plato’s ideas, Renaissance authors speculated about perfect examples of many things. Alberti wrote about the ideal country house, which was to be useful, convenient, and elegant. The English humanist Thomas More described a perfect society, which he called Utopia (see page 370).

## Education

Humanists thought that their recommended course of study in the classics would provide essential skills for future politicians, diplomats, lawyers, military leaders, and businessmen, as well as writers and artists. It would provide a much broader and more practical type of training than that offered at universities, which at the time focused on theology and philosophy or on theoretical training for lawyers and physicians. Humanists poured out treatises, often in the form of letters, on the structure and goals of education and the training of rulers and leaders. They taught that a life active in the world should be the aim of all educated individuals and that education was not simply for private or religious purposes but also for the public good.

Humanists put their ideas into practice. Beginning in the early fifteenth century, they opened schools and academies in Italian cities and courts in which pupils began with Latin grammar and rhetoric, went on to study Roman history and political philosophy, and then learned Greek in order to study Greek literature and

philosophy. Gradually, humanist education became the basis for intermediate and advanced education for well-to-do urban boys and men. Humanist schools were established in Florence, Venice, and other Italian cities, and by the early sixteenth century across the Alps in Germany, France, and England.

Humanists disagreed about education for women. Many saw the value of exposing women to classical models of moral behavior and reasoning, but they also wondered whether a program of study that emphasized eloquence and action was proper for women, whose sphere was generally understood to be private and domestic. In his book on the family, Alberti stressed that a wife’s role should be restricted to the orderliness of the household, food preparation and the serving of meals, the education of children, and the supervision of servants. (Alberti never married, so he never put his ideas into practice in his own household.) Women themselves were bolder in their claims about the value

**Portrait of Baldassare Castiglione** In this portrait by Raphael, the most sought-after portrait painter of the Renaissance, Castiglione is shown dressed exactly as he advised courtiers to dress, in elegant but subdued clothing that would enhance the splendor of the court, but never outshine the ruler. (akg-images/André Held)



## Pico della Mirandola, “On the Dignity of Man”

*Giovanni Pico della Mirandola, the son of an Italian count, was a brilliant student who studied Hebrew and Arabic along with the standard Latin and Greek. Based on his reading, Pico developed 900 theses, or points of argumentation, regarding philosophical, religious, magical, and other subjects, and he offered to defend them against anyone who wanted to come to Rome to debate him. The pope declared some of the theses heretical, blocked the debate, and had Pico arrested. Through the influence of Lorenzo de' Medici, his friend and patron, Pico was freed, and he settled near Florence. At the death of Lorenzo in 1492, Pico came under the influence of Savonarola (see page 360), gave away all his money, and renounced his former ideas and writings. He died unexpectedly shortly afterward. Forensic tests on his remains done in 2008 indicate he died of arsenic poisoning, and the suspicion is that the Medici family, which had just been ousted from Florence through the French invasion and the rise of Savonarola, had had him poisoned. Pico's life and death were full of drama, and so is his writing. As an introduction to his 900 theses, he wrote the essay “On the Dignity of Man,” an impassioned and eloquent summary of humanist ideas about human capacities.*

“Now the Highest Father, God the Architect, according to the laws of His secret wisdom, built this house of the world, this world which we see, the most sacred temple of His divinity. He adorned the region beyond the heavens with Intelligences, He animated the celestial spheres with eternal souls, and He filled the excrementary and filthy parts of the lower world with a multitude of animals of all kinds. But when His work was finished, the Artisan longed for someone to reflect on the plan of so great a creation, to love its beauty, and to admire its magnitude. When, therefore, everything was completed as Moses and the *Timaeus* [Plato's dialogue] testify, He began at last to consider the creation of man. But among His archetypes there was none from which He could form a new off-

spring, nor in His treasure houses was there any inheritance which He might bestow upon His new son, nor in the tribunal seats of the whole world was there a place where this contemplator of the universe might sit. All was now filled out; everything had been apportioned to the highest, the middle, and the lowest orders. But it was not in keeping with the paternal power to fail, as though exhausted, in the last act of creation; it was not in keeping with His wisdom to waver in a matter of necessity through lack of a design; it was not in keeping with His beneficent love that the creature who was to praise the divine liberality with regard to others should be forced to condemn it with respect to himself. Finally the Great Artisan ordained that man, to whom He could give nothing belonging only to himself, should share in common whatever properties had been peculiar to each of the other creatures. He received man, therefore, as a creature of undetermined nature, and placing him in the middle of the universe, said this to him: “Neither an established place, nor a form belonging to you alone, nor any special function have We given to you, O Adam, and for this reason, that you may have and possess, according to your desire and judgment, whatever place, whatever form, and whatever functions you shall desire. The nature of other creatures, which has been determined, is confined within the bounds prescribed by Us. You, who are confined by no limits, shall determine for yourself your own nature, in accordance with your own free will, in whose hand I have placed you. I have set you at the centre of the world, so that from there you may more easily survey whatever is in the world. We have made you neither heavenly nor earthly, neither mortal nor immortal, so that, more freely and more honourably the moulder and maker of yourself, you may fashion yourself in whatever form you shall prefer. You shall be able to descend among the lower forms of being, which are brute beasts; you shall be able to be reborn out of the judgment of your own soul into the higher beings, which are divine.”

of the new learning. Although humanist academies were not open to women, a few women did become educated in the classics. They argued in letters and published writings that reason was not limited to men and that learning was compatible with virtue for women as well as men. (See “Primary Source 12.2: Cassandra Fedele on Humanist Learning,” page 364.)

No book on education had broader influence than Baldassare Castiglione's *The Courtier* (1528). This treatise sought to train, discipline, and fashion the young man into the courtly ideal, the gentleman. According

to Castiglione (kahs-teel-YOH-nay), himself a courtier serving several different rulers, the educated man should have a broad background in many academic subjects, and should train his spiritual and physical faculties as well as intellect. Castiglione envisioned a man who could compose a sonnet, wrestle, sing a song while accompanying himself on an instrument, ride expertly, solve difficult mathematical problems, and, above all, speak and write eloquently. Castiglione also included discussion of the perfect court lady, who, like the courtier, was to be well educated and able to play a

O sublime generosity of God the Father! O highest and most wonderful felicity of man! To him it was granted to have what he chooses, to be what he wills. At the moment when they are born, beasts bring with them from their mother's womb, as Lucilius [the classical Roman author] says, whatever they shall possess. From the beginning or soon afterwards, the highest spiritual beings have been what they are to be for all eternity. When man came into life, the Father endowed him with all kinds of seeds and the germs of every way of life. Whatever seeds each man cultivates will grow and bear fruit in him. If these seeds are vegetative, he will be like a plant; if they are sensitive, he will become like the beasts; if they are rational, he will become like a heavenly creature; if intellectual, he will be an angel and a son of God. And if, content with the lot of no created being, he withdraws into the centre of his own oneness, his spirit, made one with God in the solitary darkness of the Father, which is above all things, will surpass all things.

Who then will not wonder at this chameleon of ours, or who could wonder more greatly at anything else? ■

### EVALUATE THE EVIDENCE

1. Why, in Pico's view, does man have great dignity and capacity?
2. What does Pico see as the purpose of human life?
3. Renaissance humanism has sometimes been viewed as opposed to religion, and especially to the teachings of the Catholic Church at the time. Do Pico's words support this idea? What do you find in them that fits with Christian teachings, and what stands in opposition to Christian teachings?

Source: "On the Dignity of Man" by Giovanni Pico della Mirandola, translated by Mary M. McLaughlin, from *The Portable Renaissance Reader* by James B. Ross and Mary M. McLaughlin, editors, copyright 1953, renewed © 1981 by Viking Penguin Inc. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.

musical instrument, to paint, and to dance. Physical beauty, delicacy, affability, and modesty were also important qualities for court ladies.

In the sixteenth and seventeenth centuries *The Courtier* was translated into most European languages and widely read. It influenced the social mores and patterns of conduct of elite groups in Renaissance and early modern Europe and became a how-to manual for people seeking to improve themselves and rise in the social hierarchy as well. Echoes of its ideal for women have perhaps had an even longer life.

## Political Thought

Ideal courtiers should preferably serve an ideal ruler, and biographies written by humanists often described rulers who were just, wise, pious, dignified, learned, brave, kind, and distinguished. In return for such flattering portraits of living rulers or their ancestors, authors sometimes received positions at court, or at least substantial payments. Particularly in Italian cities, however, which often were divided by political factions, taken over by homegrown or regional despots, and attacked by foreign armies, such ideal rulers were hard to find. Humanists thus looked to the classical past for their models. Some, such as Bruni, argued that republicanism was the best form of government. Others used the model of Plato's philosopher-king in the *Republic* to argue that rule by an enlightened individual might be best. Both sides agreed that educated men should be active in the political affairs of their city, a position historians have since termed "civic humanism."

The most famous (or infamous) civic humanist, and ultimately the best-known political theorist of this era, was Niccolò Machiavelli (1469–1527). After the ouster of the Medici with the French invasion of 1494, Machiavelli was secretary to one of the governing bodies in the city of Florence; he was responsible for diplomatic missions and organizing a citizen army. Almost two decades later, power struggles in Florence between rival factions brought the Medici family back to power, and Machiavelli was arrested, tortured, and imprisoned on suspicion of plotting against them. He was released but had no government position, and he spent the rest of his life writing—political theory, poetry, prose works, plays, and a multivolume history of Florence—and making fruitless attempts to regain employment.

The first work Machiavelli finished—though not the first to be published—is his most famous: *The Prince* (1513), which uses the examples of classical and contemporary rulers to argue that the function of a ruler (or any government) is to preserve order and security. Weakness only leads to disorder, which might end in civil war or conquest by an outsider, situations clearly detrimental to any people's well-being. To preserve the state, a ruler should use whatever means he needs—brutality, lying, manipulation—but should not do anything that would make the populace turn against him; stealing or cruel actions done for a ruler's own pleasure would lead to resentment and destroy the popular support needed for a strong, stable realm. "It is much safer for the prince to be feared than loved," Machiavelli advised, "but he ought to avoid making himself hated."<sup>4</sup>

Like the good humanist he was, Machiavelli knew that effective rulers exhibited the quality of *virtù*. He presented examples from the classical past of just the type of ruler he was describing, but also wrote about

# INDIVIDUALS IN SOCIETY

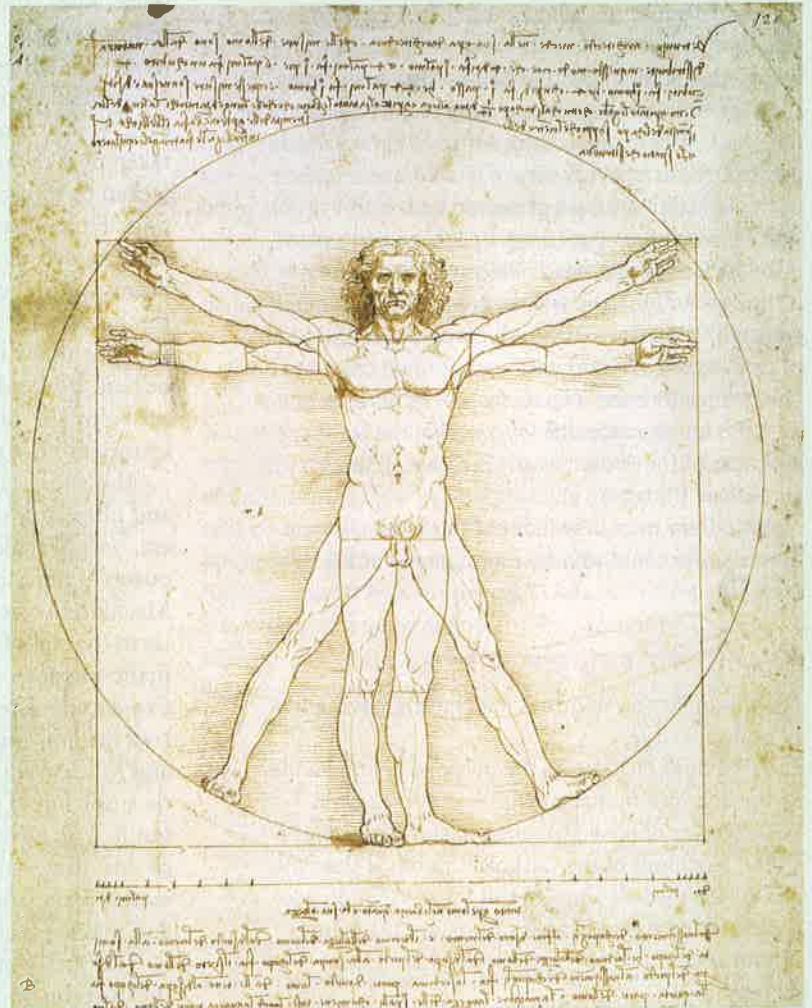
## Leonardo da Vinci

**W**hat makes a genius? A deep curiosity about an extensive variety of subjects? A divine spark that emerges in talents that far exceed the norm? Or is it just “one percent inspiration and ninety-nine percent perspiration,” as Thomas Edison said? However it is defined, Leonardo da Vinci counts as a genius. In fact, Leonardo was one of the individuals whom the Renaissance label “genius” was designed to describe: a special kind of human being with exceptional creative powers. Leonardo (who, despite the title of a popular novel and film, is always called by his first name) was born in Vinci, near Florence, the illegitimate son of Caterina, a local peasant girl, and Ser Piero da Vinci, a notary public. When Ser Piero's marriage to Donna Albrussia produced no children, he and his wife took in Leonardo, whose mother had married another man. Ser Piero secured Leonardo an apprenticeship with the painter and sculptor Andrea del Verrocchio in Florence. In 1472, when Leonardo was just twenty years old, he was already listed as a master in Florence's “Company of Artists.”

Leonardo's most famous portrait, *Mona Lisa*, shows a woman with an enigmatic smile that Giorgio Vasari described as “so pleasing that it seemed divine rather than human.” The portrait, probably of the young wife of a rich Florentine merchant (her exact identity is hotly debated), may be the best-known painting in the history of art. One of its competitors for that designation would be another work of Leonardo, *The Last Supper*, which has been called “the most revered painting in the world.”

Leonardo's reputation as a genius does not rest on his paintings, however, which are actually few in number, but rather on the breadth of his abilities and interests. He is considered by many the first “Renaissance man,” a phrase still used for a multitasking individual. Hoping to reproduce what the eye can see, he drew everything he saw around him, including executed criminals hanging on gallows as well as the beauties of nature. Trying to understand how the human body worked, Leonardo studied live and dead bodies, doing autopsies and dissections to investigate muscles and circulation. He carefully analyzed the effects of light, and he experimented with perspective.

Leonardo used his drawings not only as the basis for his paintings but also as a tool of scientific investigation. He drew plans for hundreds of inventions, many of which would be-



**Vitruvian Man**, a drawing by Leonardo showing correlations between the ideal human proportions and the geometric shapes of the circle and square, is based on the ideas of the ancient Roman architect Vitruvius, whose works Leonardo read. (Galleria dell' Accademia, Venice, Italy/The Bridgeman Art Library)



### ONLINE DOCUMENT ASSIGNMENT

**How did the needs and desires of Leonardo's patrons influence his work?** Go to the Integrated Media and examine letters and visual evidence that shed light on the dynamic between the artist and his employers, and then complete a writing assignment based on the evidence and details from this chapter.

come reality centuries later, such as the helicopter, tank, machine gun, and parachute. He was hired by one of the powerful new rulers in Italy, Duke Ludovico Sforza of Milan, to design weapons, fortresses, and water systems, as well as to produce works of art. Leonardo left Milan when Sforza was overthrown, and spent the last years of his life painting, drawing, and designing for the pope and the French king.

Leonardo experimented with new materials for painting and sculpture, not all of which worked. The experimental method he used to paint *The Last Supper* caused the picture to deteriorate rapidly, and it began to flake off the wall as soon as it was finished. Leonardo regarded it as never quite completed, for he could not find a model for the face of Christ who would evoke the spiritual depth he felt the figure deserved. His gigantic equestrian statue in honor of Ludovico's father, Duke Francesco Sforza, was never made, and the clay model collapsed. He planned to write books on many subjects but never finished any of them, leaving only notebooks. Leonardo once said that "a painter is not admirable unless he is universal." The patrons who supported him — and he was supported very well — perhaps wished that his inspirations would have been a bit less universal in scope, or at least accompanied by more perspiration.

### QUESTIONS FOR ANALYSIS

1. In what ways do the notions of a "genius" and of a "Renaissance man" both support and contradict each other? Which better fits Leonardo?
2. Has the idea of artistic genius changed since the Renaissance? How?

Sources: Giorgio Vasari, *Lives of the Artists*, vol. 1, trans. G. Bull (London: Penguin Books, 1965); S. B. Nuland, *Leonardo da Vinci* (New York: Lipper/Wiking, 2000).

contemporary leaders. Cesare Borgia (1475?–1507), Machiavelli's primary example, was the son of Rodrigo Borgia, a Spanish nobleman who later became Pope Alexander VI. Cesare Borgia combined his father's power and his own ruthlessness to build up a state of his own in central Italy. He made good use of new military equipment and tactics, hiring Leonardo da Vinci (1452–1519) as a military engineer, and murdered his political enemies, including the second husband of his sister, Lucrezia. Despite Borgia's efforts, his state fell apart after his father's death, which Machiavelli ascribed not to weakness, but to the operations of fate (*fortuna*, for-TOO-nah, in Italian), whose power even the best-prepared and most merciless ruler could not fully escape, though he should try. Fortuna was personified and portrayed as a goddess in ancient Rome and Renaissance Italy, and Machiavelli's last words about fortune are expressed in gendered terms: "It is better to be impetuous than cautious, for fortune is a woman, and if one wishes to keep her down, it is necessary to beat her and knock her down."<sup>5</sup>

*The Prince* is often seen as the first modern guide to politics, though Machiavelli was denounced for writing it, and people later came to use the word *Machiavellian* to mean cunning and ruthless. Medieval political philosophers had debated the proper relation between church and state, but they regarded the standards by which all governments were to be judged as emanating from moral principles established by God. Machiavelli argued that governments should instead be judged by how well they provided security, order, and safety to their populace. A ruler's moral code in maintaining these was not the same as a private individual's, for a leader could — indeed, should — use any means necessary. Machiavelli put a new spin on the Renaissance search for perfection, arguing that ideals needed to be measured in the cold light of the real world. This more pragmatic view of the purposes of government, along with Machiavelli's discussion of the role of force and cruelty, was unacceptable to many.

Even today, when Machiavelli's more secular view of the purposes of government is widely shared, scholars debate whether Machiavelli actually meant what he wrote. Most regard him as realistic or even cynical, but some suggest that he was being ironic or satirical, showing princely government in the worst possible light to contrast it with republicanism. He dedicated *The Prince* to the new Medici ruler of Florence, however, so any criticism was deeply buried within what was, in that era of patronage, essentially a job application.

### Christian Humanism

In the last quarter of the fifteenth century, students from the Low Countries, France, Germany, and England flocked to Italy, absorbed the "new learning,"

## Thomas More, *Utopia*

*Published in 1516, Utopia is written as a dialogue between Thomas More and Raphael Hythloday, a character More invented who has, in More's telling, recently returned from the newly discovered land of Utopia somewhere in the New World. More and Hythloday first discuss the problems in Europe, and then Hythloday describes how these have been solved in Utopia, ending with a long discussion of the Utopians' ban on private property.*

“Well, that's the most accurate account I can give you of the Utopian Republic. To my mind, it's not only the best country in the world, but the only one that has the right to call itself a republic. Elsewhere, people are always talking about the public interest, but all they really care about is private property. In Utopia, where there's no private property, people take their duty to the public seriously. And both attitudes are perfectly reasonable. In other “republics” practically everyone knows that, if he doesn't look out for himself, he'll starve to death, however prosperous his country may be. He's therefore compelled to give his own interests priority over those of the public; that is, of other people. But in Utopia, where everything's under public ownership, no one has any fear of going short, as long as the public storehouses are full. Everyone gets a fair share, so there are never any poor men or beggars. Nobody owns anything, but everyone is rich — for what greater wealth can there be than cheerfulness, peace of mind, and freedom from anxiety? Instead of being worried about his food supply, upset by the plaintive demands of his wife, afraid of poverty for his son, and baffled by the problem of finding a dowry for his daughter, the Utopian can feel absolutely sure that he, his wife, his children, his grandchildren, his great-grandchildren, and as long a line of descendants as the proudest peer could wish to look forward to, will always have enough to eat

and enough to make them happy. There's also the further point that those who are too old to work are just as well provided for as those who are still working.

Now, will anyone venture to compare these fair arrangements in Utopia with the so-called justice of other countries? — in which I'm damned if I can see the slightest trace of justice or fairness. For what sort of justice do you call this? People like aristocrats, goldsmiths, or money-lenders, who either do no work at all, or do work that's really not essential, are rewarded for their laziness or their unnecessary activities by a splendid life of luxury. But labourers, coachmen, carpenters, and farmhands, who never stop working like cart-horses, at jobs so essential that, if they *did* stop working, they'd bring any country to a standstill within twelve months — what happens to them? They get so little to eat, and have such a wretched time, that they'd be almost better off if they *were* cart-horses. Then at least, they wouldn't work quite such long hours, their food wouldn't be very much worse, they'd enjoy it more, and they'd have no fears for the future. As it is, they're not only ground down by unrewarding toil in the present, but also worried to death by the prospect of a poverty-stricken old age.”

### EVALUATE THE EVIDENCE

1. How does the Utopians' economic system compare with that of Europe, in Hythloday's opinion?
2. Hythloday's comments about wealth have been seen by some scholars as More's criticism of his own society, and by others as proof that More wrote this as a satire, describing a place that could never be. Which view seems most persuasive to you?

Source: Thomas More, *Utopia*, trans. Paul Turner (London: Penguin Books, 1965), pp. 128–129. Reproduced by permission of Penguin Books Ltd.

and carried it back to their own countries. Northern humanists shared the ideas of Ficino and Pico about the wisdom of ancient texts, but they went beyond Italian efforts to synthesize the Christian and classical traditions to see humanist learning as a way to bring

#### Christian humanists

Northern humanists who interpreted Italian ideas about and attitudes toward classical antiquity and humanism in terms of their own religious traditions.

about reform of the church and deepen people's spiritual lives. These **Christian humanists**, as they were later called, thought that the best elements of classical and Christian cultures should be combined. For example, the classical ideals of calmness, stoical

patience, and broad-mindedness should be joined in human conduct with the Christian virtues of love, faith, and hope.

The English humanist Thomas More (1478–1535) began life as a lawyer, studied the classics, and entered government service. Despite his official duties, he had time to write, and he became most famous for his controversial dialogue *Utopia* (1516), a word More invented from the Greek words for “nowhere.” *Utopia* describes a community on an island somewhere beyond Europe where all children receive a good education, primarily in the Greco-Roman classics, and adults divide their days between manual labor or business

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pursuits and intellectual activities. The problems that plagued More's fellow citizens, such as poverty and hunger, have been solved by a beneficent government. (See "Primary Source 12.4: Thomas More, *Utopia*," at left.) There is religious toleration, and order and reason prevail. Because Utopian institutions are perfect, however, dissent and disagreement are not acceptable.

More's purposes in writing *Utopia* have been debated just as much as have Machiavelli's in penning *The Prince*. Some view it as a revolutionary critique of More's own hierarchical and violent society, some as a call for an even firmer hierarchy, and others as part of the humanist tradition of satire. It was widely read by learned Europeans in the Latin in which More wrote it, and later in vernacular translations, and its title quickly became the standard word for any imaginary society.

Better known by contemporaries than Thomas More was the Dutch humanist Desiderius Erasmus (deh-zih-DARE-ee-us ih-RAZ-muhs) (1466?–1536) of Rotterdam. His fame rested on both scholarly editions and translations and popular works. Erasmus's long list of publications includes *The Education of a Christian Prince* (1504), a book combining idealistic and practical suggestions for the formation of a ruler's character through the careful study of the Bible and classical authors; *The Praise of Folly* (1509), a witty satire poking fun at political, social, and especially religious institutions; and, most important, a new Latin translation of the New Testament alongside the first printed edition of the Greek text (1516). In the preface to the New Testament, Erasmus expressed his ideas about Bible translations: "I wish that even the weakest woman should read the Gospel—should read the epistles of Paul. And I wish these were translated into all languages, so that they might be read and understood, not only by Scots and Irishmen, but also by Turks and Saracens."<sup>6</sup>

Two fundamental themes run through all of Erasmus's work. First, education in the Bible and the classics is the means to reform, the key to moral and intellectual improvement. Erasmus called for a renaissance of the ideals of the early church to accompany the renaissance in classical education that was already going on, and criticized the church of his day for having strayed from these ideals. Second, renewal should

be based on what he termed "the philosophy of Christ," an emphasis on inner spirituality and personal morality rather than Scholastic theology or outward observances such as pilgrimages or venerating relics. His ideas, and Christian humanism in general, were important roots of the Protestant Reformation, although Erasmus himself denied this and never became a follower of Luther (see Chapter 13).

## The Printed Word

The fourteenth-century humanist Petrarch and the sixteenth-century humanist Erasmus had similar ideas on many topics, but the immediate impact of their ideas was very different because of one thing: the invention of the printing press with movable metal type. The ideas of Petrarch were spread slowly from person to person by hand copying. The ideas of Erasmus were spread quickly through print, allowing hundreds or thousands of identical copies to be made in a short time.

Printing with movable metal type developed in Germany in the 1440s as a combination of existing technologies. Several metal-smiths, most prominently Johann Gutenberg, recognized that the metal stamps used to mark signs on jewelry could be covered with ink and used to mark symbols onto a surface in the same way that other craftsmen were using carved wood stamps to print books. (This woodblock printing tech-



**Printing Press** In this reproduction of Gutenberg's printing press, metal type sits in a frame (left) ready to be placed in the bottom part of the press, with a leather-covered ink ball for spreading ink on the type ready nearby. Once the type was in place, paper was placed over the frame and a heavy metal plate (right) was lowered onto the paper with a firm pull of the large wooden handle, a technology adapted from winepresses. (Erich Lessing/Art Resource, NY)



Printing centers with date of establishment

- ◆ 15th century
- ▲ 16th century
- Political boundaries in 1490



## MAPPING THE PAST

### Map 12.2 The Growth of Printing in Europe, 1448–1552

The speed with which artisans spread printing technology across Europe provides strong evidence for the growing demand for reading material. Presses in the Ottoman Empire were first established by Jewish immigrants who printed works in Hebrew, Greek, and Spanish.

**ANALYZING THE MAP** What part of Europe had the greatest number of printing presses by 1550? What explains this?

**CONNECTIONS** Printing was developed in response to a market for reading materials. Use Maps 10.2 and 10.3 (pages 302 and 310) to help explain why printing spread the way it did.

nique originated in China and Korea centuries earlier.) Gutenberg and his assistants made metal stamps—later called *type*—for every letter of the alphabet and built racks that held the type in rows. This type could be rearranged for every page and so used over and over.

The printing revolution was also made possible by the ready availability of paper, which was also produced using techniques that had originated in China, though, unlike the printing press, this technology had

been brought into Europe through Muslim Spain rather than developing independently.

By the fifteenth century the increase in urban literacy, the development of primary schools, and the opening of more universities had created an expanding market for reading materials (see Chapter 11). When Gutenberg developed what he saw at first as a faster way to copy, professional copyists writing by hand and block-book makers, along with monks and nuns, were

1350-1550

already churning out reading materials on paper as fast as they could for the growing number of people who could read.

Gutenberg was not the only one to recognize the huge market for books, and his invention was quickly copied. Other craftsmen made their own type, built their own presses, and bought their own paper, setting themselves up in business (Map 12.2). Historians estimate that, within a half century of the publication of Gutenberg's Bible in 1456, somewhere between 8 million and 20 million books were printed in Europe. Whatever the actual figure, the number is far greater than the number of books produced in all of Western history up to that point.

The effects of the invention of movable-type printing were not felt overnight. Nevertheless, movable type radically transformed both the private and the public lives of Europeans by the dawn of the sixteenth century. Print shops became gathering places for people interested in new ideas. Though printers were trained through apprenticeships just like blacksmiths or butchers were, they had connections to the world of politics, art, and scholarship that other craftsmen did not.

Printing gave hundreds or even thousands of people identical books, allowing them to more easily discuss the ideas that the books contained with one another in person or through letters. Printed materials reached an invisible public, allowing silent individuals to join causes and groups of individuals widely separated by geography to form a common identity; this new group consciousness could compete with and transcend older, localized loyalties.

Government and church leaders both used and worried about printing. They printed laws, declarations of war, battle accounts, and propaganda, and they also attempted to censor books and authors whose ideas they thought challenged their authority or were incorrect. Officials developed lists of prohibited books and authors, enforcing their prohibitions by confiscating books, arresting printers and booksellers, or destroying the presses of printers who disobeyed. None of this was very effective, and books were printed secretly, with fake title pages, authors, and places of publication, and smuggled all over Europe.

Printing also stimulated the literacy of laypeople and eventually came to have a deep effect on their private lives. Although most of the earliest books and pamphlets dealt with religious subjects, printers produced anything that would sell. They printed professional reference sets for lawyers, doctors, and students, and historical romances, biographies, and how-to manuals for the general public. They discovered that illustrations increased a book's sales, so they published books on a wide range of topics—from history to pornography—full of woodcuts and engravings. Single-page broadsides and fly sheets allowed great public events and

“wonders” such as comets and two-headed calves to be experienced vicariously by a stay-at-home readership. Since books and other printed materials were read aloud to illiterate listeners, print bridged the gap between the written and oral cultures.

## Art and the Artist

How did art reflect new Renaissance ideals?

No feature of the Renaissance evokes greater admiration than its artistic masterpieces. The 1400s (*quattrocento*) and 1500s (*cinquecento*) bore witness to dazzling creativity in painting, architecture, and sculpture. In all the arts, the city of Florence led the way. But Florence was not the only artistic center, for Rome and Venice also became important, and northern Europeans perfected their own styles.

### Patronage and Power

In early Renaissance Italy, powerful urban groups often flaunted their wealth by commissioning works of art. The Florentine cloth merchants, for example, delegated Filippo Brunelleschi (broo-nayl-LAYS-kee) to build the magnificent dome on the cathedral of Florence and selected Lorenzo Ghiberti (gee-BEHR-tee) to design the bronze doors of the adjacent Baptistery, a separate building in which baptisms were performed. These works represented the merchants' dominant influence in the community.

Increasingly in the late fifteenth century, wealthy individuals and rulers, rather than corporate groups, sponsored works of art. Patrician merchants and bankers, popes, and princes spent vast sums on the arts to glorify themselves and their families. Writing in about 1470, Florentine ruler Lorenzo de' Medici declared that his family had spent hundreds of thousands of gold florins for artistic and architectural commissions, but commented, “I think it casts a brilliant light on our estate [public reputation] and it seems to me that the monies were well spent and I am very pleased with this.”<sup>7</sup>

Patrons varied in their level of involvement as a work progressed; some simply ordered a specific subject or scene, while others oversaw the work of the artist or architect very closely, suggesting themes and styles and demanding changes while the work was in progress. For example, Pope Julius II (pontificate 1503–1513), who commissioned Michelangelo to paint the ceiling of the Vatican's Sistine Chapel in 1508, demanded that the artist work as fast as he could and frequently visited him at his work with suggestions and criticisms.



**Michelangelo's *David* (1501–1504) and the *Last Judgment* (detail, 1537–1541)**

Like all Renaissance artists, Michelangelo worked largely on commissions from patrons. Officials of the city of Florence contracted the young sculptor to produce a statue of the Old Testament hero David (left) to be displayed on the city's main square. Michelangelo portrayed David anticipating his fight against the giant Goliath, and the statue came to symbolize the republic of Florence standing up to its larger and more powerful enemies. More than thirty years later, Michelangelo was commissioned by the pope to paint a scene of the Last Judgment on the altar wall of the Sistine Chapel, where he had earlier spent four years covering the ceiling with magnificent frescoes. The massive work shows a powerful Christ standing in judgment, with souls ascending into Heaven while others are dragged by demons into Hell (above). The *David* captures ideals of human perfection and has come to be an iconic symbol of Renaissance artistic brilliance, while the dramatic and violent *Last Judgment* conveys both terror and divine power. (sculpture: Scala/Ministero per i Beni e le Attività Culturali/Art Resource, NY; painting: Alinari/The Bridgeman Art Library)

Michelangelo, a Florentine who had spent his young adulthood at the court of Lorenzo de' Medici, complained in person and by letter about the pope's meddling, but his reputation did not match the power of the pope, and he kept working until the chapel was finished in 1512.

In addition to power, art reveals changing patterns of consumption among the wealthy elite in European society. In the rural world of the Middle Ages, society had been organized for war, and men of wealth spent their money on military gear. As Italian nobles settled in towns (see Chapter 10), they adjusted to an urban culture. Rather than employing knights for warfare, cities hired mercenaries. Accordingly, expenditures

1350–1550

**Procession of the Magi** This segment of a huge fresco by Bennozzo Gozzoli covering three walls of a chapel in the Medici Palace in Florence shows members of the Medici family and other contemporary individuals in a procession accompanying the biblical three wise men (*magi* in Italian) as they brought gifts to the infant Jesus. The painting was ordered in 1459 by Cosimo and Piero de' Medici, who had just finished building the family palace in the center of the city. The artist places the elderly Cosimo and Piero at the head of the procession, accompanied by their grooms, and includes himself in the group. (Chapel of Palazzo Medici Riccardi, Florence/De Agostini Picture Library/G. Nimatallah/The Bridgeman Art Library)

on military hardware by nobles declined. For the noble recently arrived from the countryside or the rich merchant of the city, a grand urban palace represented the greatest outlay of cash. Wealthy individuals and families ordered gold dishes, embroidered tablecloths, wall tapestries, paintings on canvas (an innovation), and sculptural decorations to adorn these homes. By the late sixteenth century the Strozzi banking family of Florence spent more on household goods than they did on clothing, jewelry, or food, though these were increasingly elaborate as well.

After the palace itself, the private chapel within the palace symbolized the largest expenditure for the wealthy of the sixteenth century. Decorated with religious scenes and equipped with ecclesiastical furniture, the chapel served as the center of the household's religious life and its cult of remembrance of the dead.

## Changing Artistic Styles

The content and style of Renaissance art both often differed from those of the Middle Ages. Religious topics, such as the Annunciation of the Virgin and the Nativity, remained popular among both patrons and artists, but frequently the patron had himself and his family portrayed in the scene. As the fifteenth century advanced and humanist ideas spread more widely, classical themes and motifs, such as the lives and loves of pagan gods and goddesses, figured increasingly in painting and sculpture, with the facial features of the gods sometimes modeled on living people.

The individual portrait emerged as a distinct artistic genre in this movement. Rather than reflecting a spir-



itual ideal, as medieval painting and sculpture tended to do, Renaissance portraits showed human ideals, often portrayed in the more realistic style increasingly favored by both artists and patrons. The Florentine painter Giotto (JAH-toh) (1276–1337) led the way in the use of realism; his treatment of the human body and face replaced the formal stiffness and artificiality that had long characterized representation of the human body. Piero della Francesca (frahN-CHAY-skah) (1420–1492) and Andrea Mantegna (mahn-TEHN-yuh) (1430/31–1506) pioneered perspective, the linear representation of distance and space on a flat surface, which enhanced the realism of paintings and differentiated them from the flatter and more stylized images of medieval art. The sculptor Donatello (1386–1466) revived the classical figure, with its balance and self-awareness. In architecture, Filippo Brunelleschi (1377–1446) looked to the classical past for inspiration, designing a hospital for orphans and foundlings in which all proportions—of the windows, height, floor plan, and covered walkway with a series of rounded arches—were carefully thought out to achieve a sense of balance and harmony.

Art produced in northern Europe tended to be more religious in orientation than that produced in

Italy. Some Flemish painters, notably Rogier van der Weyden (1399/1400–1464) and Jan van Eyck (1366–1441), were considered the artistic equals of Italian painters and were much admired in Italy. Van Eyck was one of the earliest artists to use oil-based paints successfully, and his religious scenes and portraits all show great realism and remarkable attention to human personality. Albrecht Dürer (1471–1528), from the German city of Nuremberg, studied with artists in Italy, and produced woodcuts, engravings, and etchings that rendered the human form and the natural world in amazing detail. He was fascinated with the theoretical and practical problems of perspective, and designed mechanical devices that could assist artists in solving these. Late in his life he saw the first pieces of Aztec art shipped back to Europe from the New World and commented in his diary about how amazing they were.

In the early sixteenth century the center of the new art shifted from Florence to Rome, where wealthy cardinals and popes wanted visual expression of the church's and their own families' power and piety. Renaissance popes expended enormous enthusiasm and huge sums of money to beautify the city. Pope Julius II tore down the old Saint Peter's Basilica and began work on the present structure in 1506. Michelangelo went to Rome from Florence in about 1500 and began the

series of statues, paintings, and architectural projects from which he gained an international reputation: the *Pietà*, *Moses*, the redesigning of the plaza and surrounding palaces on the Capitoline Hill in central Rome, and, most famously, the dome for Saint Peter's and the ceiling and altar wall of the nearby Sistine Chapel.

Raphael Sanzio (1483–1520), another Florentine, got the commission for frescoes in the papal apartments, and in his relatively short life he painted hundreds of portraits and devotional images, becoming the most sought-after artist in Europe. Raphael also oversaw a large workshop with many collaborators and apprentices—who assisted on the less difficult sections of some paintings—and wrote treatises on his philosophy of art in which he emphasized the importance of imitating nature and developing an orderly sequence of design and proportion.

Venice became another artistic center in the sixteenth century. Titian (TIH-shuhn) (1490–1576) produced portraits, religious subjects, and mythological scenes, developing techniques of painting in oil without doing elaborate drawings first, which speeded up the process and pleased patrons eager to display their acquisitions. Titian and other sixteenth-century painters developed an artistic style known in English as "mannerism" (from *maniera* or "style" in



**Descent from the Cross, ca. 1435** Taking as his subject the suffering and death of Jesus, a popular theme of Netherlandish piety, Rogier van der Weyden shows Christ's descent from the cross, surrounded by nine sorrowing figures. An appreciation of human anatomy, the rich fabrics of the clothes, and the pierced and bloody hands of Jesus were all intended to touch the viewers' emotions. (Prado, Madrid, Spain/The Bridgeman Art Library)



**Villa Capra** Architecture as well as literature and art aimed to re-create classical styles. The Venetian architect Andrea Palladio modeled this country villa, constructed for a papal official in 1566, on the Pantheon of ancient Rome (see Chapter 6). Surrounded by statues of classical deities, it is completely symmetrical, capturing humanist ideals of perfection and balance. This villa and other buildings that Palladio designed influenced later buildings all over the world, including the U.S. Capitol in Washington, D.C., and countless state capitol buildings. (age fotostock/Superstock)

Italian) in which artists sometimes distorted figures, exaggerated musculature, and heightened color to express emotion and drama more intently. (A painting by Titian can be found on pages 380 and 382; this is also the style in which Michelangelo painted the *Last Judgment* in the Sistine Chapel, shown on page 374.)

## The Renaissance Artist

Some patrons rewarded certain artists very well, and some artists gained great public acclaim as, in Vasari's words, "rare men of genius." This adulation of the artist has led many historians to view the Renaissance as the beginning of the concept of the artist as having a special talent. In the Middle Ages people believed that only God created, albeit through individuals; the medieval conception recognized no particular value in artistic originality. Renaissance artists and humanists came to think that a work of art was the deliberate creation of a unique personality who transcended traditions, rules, and theories. A genius had a peculiar gift, which ordinary laws should not inhibit. Michelangelo and Leonardo da Vinci perhaps best embody the new concept of the Renaissance artist as genius. (See "Individuals in Society: Leonardo da Vinci," page 368.)

It is important not to overemphasize the Renaissance notion of genius. As certain artists became popular and well known, they could assert their own artistic

styles and pay less attention to the wishes of patrons, but even major artists like Raphael generally worked according to the patron's specific guidelines. Whether in Italy or northern Europe, most Renaissance artists trained in the workshops of older artists; Botticelli, Raphael, Titian, and at times even Michelangelo were known for their large, well-run, and prolific workshops. Though they might be men of genius, artists were still expected to be well trained in proper artistic techniques and stylistic conventions; the notion that artistic genius could show up in the work of an untrained artist did not emerge until the twentieth century. Beginning artists spent years mastering their craft by copying drawings and paintings; learning how to prepare paint and other artistic materials; and, by the sixteenth century, reading books about design and composition. Younger artists gathered together in the evenings for further drawing practice; by the later sixteenth century some of these informal groups had turned into more formal artistic "academies," the first of which was begun in 1563 in Florence by Vasari under the patronage of the Medici.

As Vasari's phrase indicates, the notion of artistic genius that developed in the Renaissance was gendered. All the most famous and most prolific Renaissance artists were male. The types of art in which more women were active, such as textiles, needlework, and painting on porcelain, were not regarded as "major



**Botticelli, *Primavera (Spring)*, ca. 1482** Framed by a grove of orange trees, Venus, goddess of love, is flanked on the right by Flora, goddess of flowers and fertility, and on the left by the Three Graces, goddesses of banquets, dance, and social occasions. Above, Venus's son Cupid, the god of love, shoots darts of desire, while at the far right the wind-god Zephyrus chases the nymph Chloris. The entire scene rests on classical mythology, though some art historians claim that Venus is an allegory for the Virgin Mary. Botticelli captured the ideal for female beauty in the Renaissance: slender, with pale skin, a high forehead, red-blond hair, and sloping shoulders. (Galleria degli Uffizi, Florence, Italy/The Bridgeman Art Library)

arts,” but only as “minor” or “decorative” arts. (The division between “major” and “minor” arts begun in the Renaissance continues to influence the way museums and collections are organized today.) Like painting, embroidery changed in the Renaissance to become more naturalistic, more visually complex, and more classical in its subject matter. Embroiderers were not trained to view their work as products of individual genius, however, so they rarely included their names on the works, and there is no way to discover their identities.

There are no female architects whose names are known and only one female sculptor, though several women did become well known as painters in their day. Stylistically, their works are different from one another, but their careers show many similarities. The majority of female painters were the daughters of painters or of minor noblemen with ties to artistic circles. Many were eldest daughters or came from families in which there were no sons, so their fathers took unusual interest in their careers. Many women painters began their careers before they were twenty and either produced far fewer paintings after they married or stopped

painting entirely. Women were not allowed to study the male nude, a study that was viewed as essential if one wanted to paint large history or biblical paintings with many figures. Women also could not learn the technique of fresco, in which colors are applied directly to wet plaster walls, because such work had to be done in public, which was judged inappropriate for women. Joining a group of male artists for informal practice was also seen as improper, so women had no access to the newly established artistic academies. Like universities, humanist academies, and most craft guild shops, artistic workshops were male-only settings in which men of different ages came together for training and created bonds of friendship, influence, patronage, and sometimes intimacy.

Women were not alone in being excluded from the institutions of Renaissance culture. Though a few rare men of genius such as Leonardo and Michelangelo emerged from artisanal backgrounds, most scholars and artists came from families with at least some money. The ideas of the highly educated humanists did not influence the lives of most people in cities and did not affect life in the villages at all. For rural people and for

1350–1550

**The Chess Game, 1555** In this oil painting, the Italian artist Sofonisba Anguissola (1532–1625) shows her three younger sisters playing chess, a game that was growing in popularity in the sixteenth century. Each sister looks at the one immediately older than herself, with the girl on the left looking out at her sister, the artist. Anguissola's father, a minor nobleman, recognized his daughter's talent and arranged for her to study with several painters. She became a court painter at the Spanish royal court, where she painted many portraits. Returning to Italy, she continued to be active, painting her last portrait when she was over eighty. (Museum Narodowe, Poznan, Poland/The Bridgeman Art Library)



less well-off town residents, work and play continued much as they had in the High Middle Ages: religious festivals and family celebrations provided people's main amusements, and learning came from one's parents, not through formal schooling (see Chapter 10).

## Social Hierarchies

What were the key social hierarchies in Renaissance Europe?

The division between educated and uneducated people was only one of many social hierarchies evident in the Renaissance. Every society has social hierarchies; in ancient Rome, for example, there were patricians and plebeians (see Chapter 5). Such hierarchies are to some degree descriptions of social reality, but they are also idealizations—that is, they describe how people imagined their society to be, without all the messy reality of social-climbing plebeians or groups that did not fit the standard categories. Social hierarchies in the Renaissance were built on those of the Middle Ages that divided nobles from commoners, but they also developed new concepts that contributed to modern social hierarchies, such as those of race, class, and gender.

### Race and Slavery

Renaissance people did not use the word *race* the way we do, but often used *race*, *people*, and *nation* interchangeably for ethnic, national, religious, or other

groups—the French race, the Jewish nation, the Irish people, “the race of learned gentlemen,” and so on. They did make distinctions based on skin color that provide some of the background for later conceptualizations of race, but these distinctions were interwoven with other characteristics when people thought about human differences.

Ever since the time of the Roman Republic, a small number of black Africans had lived in western Europe. They had come, along with white slaves, as the spoils of war. Even after the collapse of the Roman Empire, Muslim and Christian merchants continued to import them. Unstable political conditions in many parts of Africa enabled enterprising merchants to seize people and sell them into slavery. Local authorities afforded these Africans no protection. Long tradition, moreover, sanctioned the practice of slavery. The evidence of medieval art attests to the continued presence of Africans in Europe throughout the Middle Ages and to Europeans' awareness of them.

Beginning in the fifteenth century sizable numbers of black slaves entered Europe. Portuguese sailors brought perhaps a thousand Africans a year to the markets of Seville, Barcelona, Marseilles, and Genoa. In the late fifteenth century this flow increased, with thousands of people taken from the west coast of Africa. By 1530 between four thousand and five thousand were sold to the Portuguese each year. By the mid-sixteenth century blacks, both slave and free, constituted about 10 percent of the population of the Portuguese cities of Lisbon and Évora and roughly 3 percent of the Portuguese population overall. Cities such as Lisbon also had significant numbers of people of mixed African and European descent, as African slaves intermingled





**Laura de Dianti, 1523** The Venetian artist Titian portrays a young Italian woman with a gorgeous blue dress and an elaborate pearl and feather headdress, accompanied by a young black page with a gold earring. Both the African page and the headdress connect the portrait's subject with the exotic, though slaves from Africa and the Ottoman Empire were actually common in wealthy Venetian households. (Courtesy, Friedrich Kisters, Heinz Kisters Collection)

with the people they lived among and sometimes intermarried.

Although blacks were concentrated in the Iberian Peninsula, some Africans must have lived in northern Europe as well. In the 1580s, for example, Queen Elizabeth I of England complained that there were too many “blackamoors” competing with needy English people for places as domestic servants. Black servants were much sought after; the medieval interest in curiosities, the exotic, and the marvelous continued in the Renaissance. Italian aristocrats had their portraits painted with their black page boys to indicate their wealth (as in the painting above). Blacks were so greatly in demand at the Renaissance courts of northern Italy, in fact, that the Venetians defied papal threats of excommunication to secure them. In 1491 Isabella d’Este, the duchess of Mantua and a major patron of the arts, instructed her agent to secure a black girl between four and eight years old, “shapely and as black as possible.” She hoped the girl would become “the best buffoon in

the world,” noting that “we shall make her very happy and shall have great fun with her.”<sup>8</sup> The girl would join musicians, acrobats, and dancers at Isabella’s court as a source of entertainment, her status similar to that of the dwarves who could be found at many Renaissance courts.

Africans were not simply amusements at court. In Portugal, Spain, and Italy slaves supplemented the labor force in virtually all occupations—as servants, agricultural laborers, craftsmen, and seamen on ships going to Lisbon and Africa. Agriculture in Europe did not involve large plantations, so large-scale agricultural slavery did not develop there as it would in the late fifteenth century in the New World.

Until the voyages down the African coast in the late fifteenth century, Europeans had little concrete knowledge of Africans and their cultures. They perceived Africa as a remote place, the home of strange people isolated by heresy and Islam from superior European civilization. Africans’ contact, even as slaves, with Christian Europeans could only “improve” the blacks, they thought. The expanding slave trade reinforced negative preconceptions about the inferiority of black Africans.

## Wealth and the Nobility

The word *class*—as in working class, middle class, and upper class—was not used in the Renaissance to describe social divisions, but by the thirteenth century, and even more so by the fifteenth, the idea of a hierarchy based on wealth was emerging. This was particularly true in cities, where wealthy merchants who oversaw vast trading empires lived in splendor that rivaled the richest nobles. As we saw earlier, in many cities these merchants had gained political power to match their economic might, becoming merchant oligarchs who ruled through city councils. This hierarchy of wealth was more fluid than the older divisions into noble and commoner, allowing individuals and families to rise—and fall—within one generation.

The development of a hierarchy of wealth did not mean an end to the prominence of nobles, however, and even poorer nobility still had higher status than wealthy commoners. Thus wealthy Italian merchants enthusiastically bought noble titles and country villas in the fifteenth century, and wealthy English or Spanish merchants eagerly married their daughters and sons into often-impoorished noble families. The nobility maintained its status in most parts of Europe not by maintaining rigid boundaries, but by taking in and integrating the new social elite of wealth.

Along with being tied to hierarchies of wealth and family standing, social status was linked to considerations of honor. Among the nobility, for example, certain weapons and battle tactics were favored because

they were viewed as more honorable. Among urban dwellers, certain occupations, such as city executioner or manager of the municipal brothel, might be well paid but were understood to be dishonorable and so of low status. In cities, sumptuary laws reflected both wealth and honor (see Chapter 10); merchants were specifically allowed fur and jewels, while prostitutes were ordered to wear yellow bands that would remind potential customers of the flames of Hell.

## Gender Roles

Renaissance people would not have understood the word *gender* to refer to categories of people, but they would have easily grasped the concept. Toward the end of the fourteenth century, learned men (and a few women) began what was termed the **debate about women** (*querelle des femmes*), a debate about women's character and nature that would last for centuries. Misogynist (muh-SAH-juh-nihst) critiques of women from both clerical and secular authors denounced females as devious, domineering, and demanding. In answer, several authors compiled long lists of famous and praiseworthy women exemplary for their loyalty, bravery, and morality. Christine de Pizan was among the writers who were interested not only in defending women, but also in exploring the reasons behind women's secondary status—that is, why the great philosophers, statesmen, and poets had generally been men. In this they were anticipating discussions about the “social construction of gender” by six hundred years. (See “Primary Source 11.5: Christine de Pizan, Advice to the Wives of Artisans,” page 347, and “Primary Source 12.2: Cassandra Fedele on Humanist Learning,” page 364.)

With the development of the printing press, popular interest in the debate about women grew, and works were translated, reprinted, and shared around Europe. Prints that juxtaposed female virtues and vices were also very popular, with the virtuous women depicted as those of the classical or biblical past and the vice-ridden dressed in contemporary clothes. The favorite metaphor for the virtuous wife was either the snail or the tortoise, both animals that never leave their “houses” and are totally silent, although such images were never as widespread as those depicting wives beating their husbands or hiding their lovers from them.

Beginning in the sixteenth century, the debate about women also became a debate about female rulers, sparked primarily by dynastic accidents in many countries, including Spain, England, Scotland, and France, which led to women ruling in their own right or serving as advisers to child kings. The questions were vigorously and at times viciously argued. They directly concerned the social construction of gender: could a woman's being born into a royal family and educated

to rule allow her to overcome the limitations of her sex? Should it? Or stated another way: which was (or should be) the stronger determinant of character and social role, gender or rank? Despite a prevailing sentiment that women were not as fit to rule as men, there were no successful rebellions against female rulers simply because they were women, but in part this was because female rulers, especially Queen Elizabeth I of England, emphasized qualities regarded as masculine—physical bravery, stamina, wisdom, duty—whenever they appeared in public.

Ideas about women's and men's proper roles determined the actions of ordinary men and women even more forcefully. The dominant notion of the “true” man was that of the married head of household, so men whose social status and age would have normally conferred political power but who remained unmarried did not participate in politics to the same

### debate about women

Debate among writers and thinkers in the Renaissance about women's qualities and proper role in society.

**Phyllis Riding Aristotle** Among the many scenes that expressed the debate about women visually were woodcuts, engravings, paintings, and even cups and plates that showed the classical philosopher Aristotle as an old man being ridden by the young, beautiful Phyllis (shown here in a German woodcut). The origins of the story are uncertain, but in the Renaissance everyone knew the tale of how Aristotle's infatuation with Phyllis led to his ridicule. Male moralists used it as a warning about the power of women's sexual allure, though women may have interpreted it differently. (Réunion des Musées Nationaux/Art Resource, NY)



# LIVING IN THE PAST

## Male Clothing and Masculinity

In the Renaissance wealthy people displayed their power and prosperity on their bodies as well as in their houses and household furnishings. Expanded trade brought in silks, pearls, gemstones, feathers, dyes, and furs, which tailors, goldsmiths, seamstresses, furriers, and hatmakers turned into magnificent clothing and jewelry. Nowhere was fashion more evident than on the men in Renaissance cities and courts. Young men favored multicolored garments that fit tightly, often topping the ensemble with a matching hat on carefully combed long hair. The close-cut garments emphasized the male form, which was further accentuated by tight hose stylishly split to reveal a brightly colored cod-piece. Older men favored more subdued colors but with multiple padded shirts, vests, and coats that emphasized real or simulated upper-body strength and that allowed the display of many layers of expensive fabrics. Golden rings, earrings, pins, and necklaces provided additional glamour.



**Padded leather jerkin embroidered with silk and metal thread** from the late sixteenth century. There are eyelets for tying up hose inside. (Museo Stibbert, Florence)



**The Venetian painter Titian's portrait of Emperor Charles V with one of his hunting dogs.** (Prado, Madrid, Spain/Giraudon/The Bridgeman Art Library)

level as their married brothers. Unmarried men in Venice, for example, could not be part of the ruling council. (See “Living in the Past: Male Clothing and Masculinity,” above.)

Women were also understood as either “married or to be married,” even if the actual marriage patterns in Europe left many women (and men) unmarried until quite late in life (see Chapter 11). This meant that women’s work was not viewed as financially supporting a family—even if it did—and was valued less than men’s. If they worked for wages, and many women did, women

earned about half to two-thirds of what men did, even for the same work. Regulations for vineyard workers in the early sixteenth century, for example, specified:

Men who work in the vineyards, doing work that is skilled, are to be paid 16 pence per day; in addition, they are to receive soup and wine in the morning, at midday beer, vegetables and meat, and in the evening soup, vegetables and wine. Young boys are to be paid 10 pence per day. Women who work as hay-makers are to be given 6 pence a day. If the



Two young men, who are side figures in *The Adoration of the Magi*, by Luca Signorelli (1445–1523). (Scala/Art Resource, NY)

### QUESTIONS FOR ANALYSIS

1. Male clothing in any era communicates social values and ideas about masculinity. What does Renaissance fashion suggest about notions of manhood in this era?
2. In *The Prince*, Machiavelli used the word *effeminate* to describe the worst kind of ruler, though the word carried different connotations than it does today. Strong heterosexual passion was not a sign of manliness but could make one “effeminate”—that is, dominated by women as well as similar to them. Look at the portrait of Charles V here and at the other portraits in this chapter. How did male rulers visually symbolize their masculinity?

employer wants to have them doing other work, he may make an agreement with them to pay them 7 or 8 pence. He may also give them soup and vegetables to eat in the morning—but no wine—milk and bread at midday, but nothing in the evening.<sup>9</sup>

The maintenance of appropriate power relationships between men and women, with men dominant and women subordinate, served as a symbol of the proper functioning of society as a whole. Disorder in the

proper gender hierarchy was linked with social upheaval and was viewed as threatening. Of all the ways in which Renaissance society was hierarchically arranged—social rank, age, level of education, race, occupation—gender was regarded as the most “natural” and therefore the most important to defend.

## Politics and the State in Western Europe

How did nation-states develop in this period?

The High Middle Ages had witnessed the origins of many of the basic institutions of the modern state. Sheriffs, inquests, juries, circuit judges, professional bureaucracies, and representative assemblies all trace their origins to the twelfth and thirteenth centuries. The linchpin for the development of states, however, was strong monarchy, and during the period of the Hundred Years’ War, no ruler in western Europe was able to provide effective leadership. The resurgent power of feudal nobilities weakened the centralizing work begun earlier.

Beginning in the fifteenth century, however, rulers utilized aggressive methods to rebuild their governments. First in the regional states of Italy, then in the expanding monarchies of France, England, and Spain, rulers began the work of reducing violence, curbing unruly nobles, and establishing domestic order. They attempted to secure their borders and enhanced methods of raising revenue. The monarchs of western Europe emphasized royal majesty and royal sovereignty and insisted on the respect and loyalty of all subjects, including the nobility. In central Europe the Holy Roman emperors attempted to do the same, but they were not able to overcome the power of local interests to create a unified state (see Chapter 13).

### France

The Black Death and the Hundred Years’ War left France drastically depopulated, commercially ruined, and agriculturally weak. Nonetheless, the ruler whom Joan of Arc had seen crowned at Reims, Charles VII (r. 1422–1461), revived the monarchy and France. He seemed an unlikely person to do so. Frail, indecisive, and burdened with questions about his paternity (his father had been deranged; his mother, notoriously promiscuous), Charles VII nevertheless began France’s long recovery.

Charles reconciled the Burgundians and Armagnacs (ahr-muhn-YAKZ), who had been waging civil war

for thirty years. By 1453 French armies had expelled the English from French soil except in Calais. Charles reorganized the royal council, giving increased influence to lawyers and bankers, and strengthened royal finances through taxes on certain products and on land, which remained the Crown's chief sources of income until the Revolution of 1789.

By establishing regular companies of cavalry and archers—recruited, paid, and inspected by the state—Charles created the first permanent royal army anywhere in Europe. His son Louis XI (r. 1461–1483), called the “Spider King” because of his treacherous



### The Expansion of France, 1475–1500

character, improved upon Charles's army and used it to control the nobles' separate militias and to curb urban independence. The army was also employed in 1477 when Louis conquered Burgundy upon the death of its ruler Charles the Bold. Three years later, the extinction of the house of Anjou with the death of its last legitimate male heir brought Louis the counties of Anjou, Bar, Maine, and Provence.

Two further developments strengthened the French monarchy. The marriage of Louis XII (r. 1498–1515) and Anne of Brittany added the large western duchy of Brittany to the state. Then King

Francis I and Pope Leo X reached a mutually satisfactory agreement about church and state powers in 1516. The new treaty, the Concordat of Bologna, approved the pope's right to receive the first year's income of newly named bishops and abbots in France. In return, Leo X recognized the French ruler's right to select French bishops and abbots. French kings thereafter effectively controlled the appointment and thus the policies of church officials in the kingdom.

### England

English society also suffered severely from the disorders of the fifteenth century. The aristocracy dominated the government of Henry IV (r. 1399–1413) and indulged in disruptive violence at the local level, fighting each other, seizing wealthy travelers for ransom, and plundering merchant caravans (see Chapter 11). Population continued to decline. Between 1455 and 1471 adherents of the ducal houses of York and Lancaster contended for control of the Crown in a civil war, com-

monly called the Wars of the Roses because the symbol of the Yorkists was a white rose and that of the Lancastrians a red one. The chronic disorder hurt trade, agriculture, and domestic industry. Under the pious but mentally disturbed Henry VI (r. 1422–1461), the authority of the monarchy sank lower than it had been in centuries.

The Yorkist Edward IV (r. 1461–1483) began establishing domestic tranquillity. He succeeded in defeating the Lancastrian forces and after 1471 began to reconstruct the monarchy. Edward, his brother Richard III (r. 1483–1485), and Henry VII (r. 1485–1509) of the Welsh house of Tudor worked to restore royal prestige, to crush the power of the nobility, and to establish order and law at the local level. All three rulers used methods that Machiavelli himself would have praised—ruthlessness, efficiency, and secrecy.

Edward IV and subsequently the Tudors, except Henry VIII, conducted foreign policy on the basis of diplomacy, avoiding expensive wars. Thus the English monarchy did not have to depend on Parliament for money, and the Crown undercut that source of aristocratic influence.

Henry VII did summon several meetings of Parliament in the early years of his reign, primarily to confirm laws, but the center of royal authority was the royal council, which governed at the national level. There Henry VII revealed his distrust of the nobility: though not completely excluded, very few great lords were among the king's closest advisers. Instead he chose men from among the smaller landowners and urban residents trained in law. The council conducted negotiations with foreign governments and secured international recognition of the Tudor dynasty through the marriage in 1501 of Henry VII's eldest son, Arthur, to Catherine of Aragon, the daughter of Ferdinand and Isabella of Spain. The council dealt with real or potential aristocratic threats through a judicial offshoot, the Court of Star Chamber, so called because of the stars painted on the ceiling of the room. The court applied methods that were sometimes terrifying: accused persons were not entitled to see evidence against them; sessions were secret; juries were not called; and torture could be applied to extract confessions. These procedures ran directly counter to English common-law precedents, but they effectively reduced aristocratic troublemaking.

When Henry VII died in 1509, he left a country at peace both domestically and internationally, a substantially augmented treasury, an expanding wool trade, and a crown with its dignity and role much enhanced. He was greatly missed after he died “by all his subjects,” wrote the historian Polydore Vergil, “who had been able to conduct their lives peaceably, far removed from the assaults and evildoings of scoundrels.”<sup>10</sup>

1350–1550



**Map 12.3 The Unification of Spain and the Expulsion of the Jews, Fifteenth Century** The marriage of Ferdinand of Aragon and Isabella of Castile in 1469 brought most of the Iberian Peninsula under one monarchy, although different parts of Spain retained distinct cultures, languages, and legal systems. In 1492 Ferdinand and Isabella conquered Granada, where most people were Muslim, and expelled the Jews from all of Spain. Spanish Jews resettled in cities of Europe and the Mediterranean that allowed them in, including Muslim states such as the Ottoman Empire. Muslims were also expelled from Spain over the course of the sixteenth and early seventeenth centuries.

## Spain

While England and France laid the foundations of unified nation-states during the Middle Ages, Spain remained a conglomerate of independent kingdoms. By the middle of the fifteenth century, the kingdoms of Castile and Aragon dominated the weaker Navarre, Portugal, and Granada; and the Iberian Peninsula, with the exception of Granada, had been won for Christianity (Map 12.3). But even the wedding in 1469 of the dynamic and aggressive Isabella of Castile and the crafty and persistent Ferdinand of Aragon did not bring about administrative unity. Rather, their marriage constituted a dynastic union of two royal houses, not the political union of two peoples. Although Ferdinand

and Isabella (r. 1474–1516) pursued a common foreign policy, until about 1700 Spain existed as a loose confederation of separate kingdoms, each maintaining its own cortes (parliament), laws, courts, and systems of coinage and taxation.

Ferdinand and Isabella were able to exert their authority in ways similar to the rulers of France and England, however. They curbed aristocratic power by excluding high nobles from the royal council, which had full executive, judicial, and legislative powers under the monarchy, instead appointing lesser landowners. The council and various government boards recruited men trained in Roman law, which exalted the power of the Crown. They also secured from the Spanish

## Tax Collectors

*New types of taxes and more effective methods of tax collection were essential to the growth of Renaissance states, but both were often highly unpopular. In this painting from about 1540, the Dutch artist Marinus van Reymer-swaele depicts two tax collectors as they count their take and record it in a ledger. Tax collectors were of middling status, but the men shown here wear clothing more appropriate for nobles.*

### EVALUATE THE EVIDENCE

1. What elements of the men's clothing suggest wealth? How would you describe the expressions on their faces? What does the painting suggest about the artist's opinion of tax collectors?
2. In Spain, converso tax collectors were widely resented. What were some of the reasons behind this resentment? How did this hatred shape political developments in Spain?



(Erich Lessing/Art Resource, NY)

Borgia pope Alexander VI—Cesare Borgia's father—the right to appoint bishops in Spain and in the Hispanic territories in America, enabling them to establish the equivalent of a national church. With the revenues from ecclesiastical estates, they were able to expand their territories to include the remaining land held by Arabs in southern Spain. The victorious entry of Ferdinand and Isabella into Granada on January 6, 1492, signaled the conclusion of the reconquista (see Map 9.3, page 260). Granada was incorporated into the Spanish kingdom, and in 1512 Ferdinand conquered Navarre in the north.

**New Christians** A term for Jews and Muslims in the Iberian Peninsula who accepted Christianity; in many cases they included Christians whose families had converted centuries earlier.

There still remained a sizable and, in the view of the majority of the Spanish people, potentially dangerous minority, the Jews. When the kings of France and England had expelled the Jews from their kingdoms (see Chapter 9), many had sought refuge in Spain. During the long centuries of the reconquista, Christian kings had recognized Jewish rights and privileges; in fact, Jewish industry, intelli-

gence, and money had supported royal power. While Christians borrowed from Jewish moneylenders and while all who could afford them sought Jewish physicians, a strong undercurrent of resentment of Jewish influence and wealth festered.

In the fourteenth century anti-Semitism in Spain was aggravated by fiery anti-Jewish preaching, by economic dislocation, and by the search for a scapegoat during the Black Death. Anti-Semitic pogroms swept the towns of Spain, and perhaps 40 percent of the Jewish population was killed or forced to convert. Those converted were called *conversos* or **New Christians**. Conversos were often well educated and held prominent positions in government, the church, medicine, law, and business. Numbering perhaps two hundred thousand in a total Spanish population of about 7.5 million, New Christians and Jews in fifteenth-century Spain exercised influence disproportionate to their numbers.

Such successes bred resentment. Aristocratic grandees resented the conversos' financial dependence; the poor hated the converso tax collectors; and churchmen doubted the sincerity of their conversions. (See "Pri-

mary Source 12.5: Tax Collectors,” at left.) Queen Isabella shared these suspicions, and she and Ferdinand had received permission from Pope Sixtus IV in 1478 to establish their own Inquisition to “search out and punish converts from Judaism who had transgressed against Christianity by secretly adhering to Jewish beliefs and performing rites of the Jews.”<sup>11</sup> Investigations and trials began immediately, as officials of the Inquisition looked for conversos who showed any sign of incomplete conversion, such as not eating pork.

Recent scholarship has carefully analyzed documents of the Inquisition. Most conversos identified themselves as sincere Christians; many came from families that had received baptism generations before. In response to conversos’ statements, officials of the Inquisition developed a new type of anti-Semitism. A person’s status as a Jew, they argued, could not be changed by religious conversion, but was in the person’s blood and was heritable, so Jews could never be true Christians. In what were known as “purity of blood” laws, having pure Christian blood became a requirement for noble status. Ideas about Jews developed in Spain were important components in European concepts of race, and discussions of “Jewish blood” later expanded into notions of the “Jewish race.”

In 1492, shortly after the conquest of Granada, Isabella and Ferdinand issued an edict expelling all practicing Jews from Spain. Of the community of perhaps 200,000 Jews, 150,000 fled. Many Muslims in Granada were forcibly baptized and became another type of New Christian investigated by the Inquisition. Absolute religious orthodoxy and purity of blood served as the theoretical foundation of the Spanish national state.

The Spanish national state rested on marital politics as well as military victories and religious courts. In 1496 Ferdinand and Isabella married their second daughter, Joanna, heiress to Castile, to the archduke Philip, heir to the Burgundian Netherlands and the Holy Roman Empire. Philip and Joanna’s son Charles V (r. 1519–1556) thus succeeded to a vast inheritance. When Charles’s son Philip II joined Portugal to the Spanish crown in 1580, the Iberian Peninsula was at last politically united.

### Notes

1. In Gertrude R. B. Richards, *Florentine Merchants in the Age of the Medici* (Cambridge: Harvard University Press, 1932).
2. From *The Portable Renaissance Reader*, p. 27, by James B. Ross and Mary Martin McLaughlin, editors, copyright 1953, renewed © 1981 by Viking Penguin Inc. Used by permission of Viking Penguin, a division of Penguin Group (USA) Inc.
3. *Ibid.*, pp. 480–481, 482, 492.
4. Niccolò Machiavelli, *The Prince*, trans. Leo Paul S. de Alvarez (Prospect Heights, Ill.: Waveland Press, 1980), p. 101.
5. *Ibid.*, p. 149.
6. Quoted in F. Seebohm, *The Oxford Reformers* (London: J. M. Dent & Sons, 1867), p. 256.
7. Quoted in Lauro Martines, *Power and Imagination: City-States in Renaissance Italy* (New York: Vintage Books, 1980), p. 253.
8. Quoted in J. Devisse and M. Mollat, *The Image of the Black in Western Art*, vol. 2, trans. W. G. Ryan (New York: William Morrow, 1979), pt. 2, pp. 187–188.
9. Stuttgart, Württembergische Hauptstaatsarchiv, Generalreskripta, A38, Bü. 2, 1550; trans. Merry Wiesner-Hanks.
10. Denys Hay, ed. and trans., *The Anglia Historia of Polydore Vergil, AD 1485–1537*, book 74 (London: Camden Society, 1950), p. 147.
11. Quoted in Benzion Netanyahu, *The Origins of the Inquisition in Fifteenth Century Spain* (New York: Random House, 1995), p. 921.



## LOOKING BACK LOOKING AHEAD

The art historian Giorgio Vasari, who first called this era the Renaissance, thought that his contemporaries had both revived the classical past and gone beyond it. Vasari’s judgment was echoed for centuries as historians sharply contrasted the art, architecture, educational ideas, social structures, and attitude toward life of the Renaissance with those of the Middle Ages: in this view, whereas the Middle Ages were corporate and religious, the Renaissance was individualistic and secular. More recently, historians and other scholars have stressed continuity as well as change. Families, kin networks, guilds, and other corporate groups remained important in the Renaissance, and religious belief remained firm. This re-evaluation changes our view of the relationship between the Middle Ages and the Renaissance. It may also change our view of the relationship between the Renaissance and the dramatic changes in religion that occurred in Europe in the sixteenth century. Those religious changes, the Reformation, used to be viewed as a rejection of the values of the Renaissance and a return to the intense concern with religion of the Middle Ages. This idea of the Reformation as a sort of counter-Renaissance may be true to some degree, but there are powerful continuities as well. Both movements looked back to a time people regarded as purer and better than their own, and both offered opportunities for strong individuals to shape their world in unexpected ways.



# REVIEW and EXPLORE

## MAKE IT STICK



### LearningCurve

After reading the chapter, go online and use LearningCurve to retain what you've read.

## Identify Key Terms

Identify and explain the significance of each item below.

Renaissance (p. 358)

patronage (p. 358)

communes (p. 358)

popolo (p. 359)

signori (p. 360)

courts (p. 360)

humanism (p. 363)

virtù (p. 363)

Christian humanists (p. 370)

debate about women (p. 381)

New Christians (p. 386)

## Review the Main Ideas

Answer the focus questions from each section of the chapter.

- ◆ How did politics and economics shape the Renaissance? (p. 358)
- ◆ What new ideas were associated with the Renaissance? (p. 362)
- ◆ How did art reflect new Renaissance ideals? (p. 373)
- ◆ What were the key social hierarchies in Renaissance Europe? (p. 379)
- ◆ How did nation-states develop in this period? (p. 383)

## Make Connections

Think about the larger developments and continuities within and across chapters.

1. The word *Renaissance*, invented to describe the cultural flowering in Italy that began in the fifteenth century, has often been used for other periods of advances in learning and the arts, such as the “Carolingian Renaissance” that you read about in Chapter 8. Can you think of other, more recent “Renaissances”? How else is the word used today?
2. Many artists in the Renaissance consciously modeled their works on those of ancient Greece (Chapters 3 and 4) and Rome (Chapters 5 and 6). Comparing the art and architecture shown in those chapters with those in this chapter, what similarities do you see? Are there aspects of classical art and architecture that were *not* emulated in the Renaissance? Why do you think this might be?
3. The Renaissance was clearly a period of cultural change for educated men. Given what you have read about women's lives and ideas about women in this and earlier chapters, did women have a Renaissance? (This question was posed first by the historian Joan Kelly in 1977 and remains a topic of great debate.) Why or why not?

## ONLINE DOCUMENT ASSIGNMENT

### Leonardo da Vinci

How did the needs and desires of Leonardo's patrons influence his work?

You encountered Leonardo da Vinci's story on page 368. Keeping the question above in mind, go to the Integrated Media and examine written and visual evidence that shed light on the dynamic between the artist and his employers. Then complete a writing assignment based on the evidence and details from this chapter.

## Suggested Reading and Media Resources

### BOOKS

- ♦ Earle, T. F., and K. J. P. Lowe, eds. *Black Africans in Renaissance Europe*. 2005. Includes essays discussing many aspects of ideas about race and the experience of Africans in Europe.
- ♦ Eisenstein, Elizabeth. *The Printing Press as an Agent of Change: Communications and Cultural Transformations in Early Modern Europe*. 1979. The definitive study of the impact of printing.
- ♦ Ertman, Thomas. *The Birth of Leviathan: Building States and Regimes in Medieval and Early Modern Europe*. 1997. A good introduction to the creation of nation-states.
- ♦ Hartt, Frederick, and David Wilkins. *History of Italian Renaissance Art*, 7th ed. 2010. A comprehensive survey of painting, sculpture, and architecture in Italy.
- ♦ Jardine, Lisa. *Worldly Goods: A New History of the Renaissance*. 1998. Discusses changing notions of social status, artistic patronage, and consumer goods.
- ♦ Johnson, Geraldine. *Renaissance Art: A Very Short Introduction*. 2005. An excellent brief survey that includes male and female artists, and sets the art in its cultural and historical context.
- ♦ King, Ross. *Machiavelli: Philosopher of Power*. 2006. A brief biography that explores Machiavelli's thought in its social and political context.
- ♦ Man, John. *Gutenberg Revolution: The Story of a Genius and an Invention That Changed the World*. 2002. Presents a rather idealized view of Gutenberg, but has good discussions of his milieu and excellent illustrations.
- ♦ Najemy, John M. *A History of Florence, 1200–1575*. 2008. A comprehensive survey of cultural, political, and social developments, based on the newest research.
- ♦ Nauert, Charles. *Humanism and the Culture of Renaissance Europe*, 2d ed. 2006. A thorough introduction to humanism throughout Europe.
- ♦ Rummel, Erica. *Desiderius Erasmus*. 2006. An excellent short introduction to Erasmus as a scholar and Christian thinker.
- ♦ Waley, Daniel, and Trevor Dean. *The Italian City States*, 4th ed. 2004. Analyzes the rise of independent city-states in northern Italy, including discussion of the artistic and social lives of their inhabitants.
- ♦ Wiesner-Hanks, Merry E. *Women and Gender in Early Modern Europe*, 3d ed. 2008. Discusses all aspects of women's lives and ideas about gender.

### DOCUMENTARIES

- ♦ *Leonardo da Vinci* (BBC, 2004). A three-part documentary telling the life story of Leonardo as an artist, inventor, and engineer. Features tests of his designs for the parachute, tank, diving suit, and glider, and an investigation of the *Mona Lisa*.
- ♦ *The Medici: Godfathers of the Renaissance* (PBS, 2004). A four-part documentary examining the power and patronage of the Medici family, shot on location, with extensive coverage of art and architecture.

### FEATURE FILMS AND TELEVISION

- ♦ *The Agony and the Ecstasy* (Carol Reed, 1965). A classic film highlighting the conflict between Michelangelo and Pope Julius II over the painting of the Sistine Chapel, with Charlton Heston as the artist and Rex Harrison as the pope.
- ♦ *The Borgias* (Showtime, 2011). A fictionalized docudrama of the rise of the Borgia family to power in the church and in Italy, with Jeremy Irons as Pope Alexander VI.
- ♦ *Dangerous Beauty* (Marshall Herskovitz, 1998). A biographical drama about the life of Veronica Franco, a well-educated courtesan in sixteenth-century Venice, based on the biography of Franco written by Margaret Rosenthal.

### WEB SITES

- ♦ *Medici Archive Project*. A database for researching the nearly three million letters held by the archives on the Medici Grand Dukes of Tuscany, who ruled Florence from 1537 to 1743. Includes topical "document highlights" in English and Italian, accompanied by illustrations. [www.medici.org/](http://www.medici.org/)
- ♦ *Other Women's Voices: Translations of Women's Writing Before 1700*. Created and maintained by Dorothy Disse with substantial excerpts from more than 120 authors, about half of whom come from the Renaissance era. [home.infionline.net/~ddisse/](http://home.infionline.net/~ddisse/)
- ♦ *Timeline of Art History*. A chronological, geographical, and thematic exploration of the history of art from around the world, run by the Metropolitan Museum of Art. Includes numerous special topics sections on nearly every aspect of Renaissance art, and also on book production, musical instruments, clothing, household furnishings, and political and economic developments. [www.metmuseum.org/toah/](http://www.metmuseum.org/toah/)