



The Renaissance

Reader

Flying machine



Queen Elizabeth I

Cosimo de' Medici



Globe Theater



THIS BOOK IS THE PROPERTY OF:

STATE _____
 PROVINCE _____
 COUNTY _____
 PARISH _____
 SCHOOL DISTRICT _____
 OTHER _____

Book No. _____
 Enter information
 in spaces
 to the left as
 instructed.

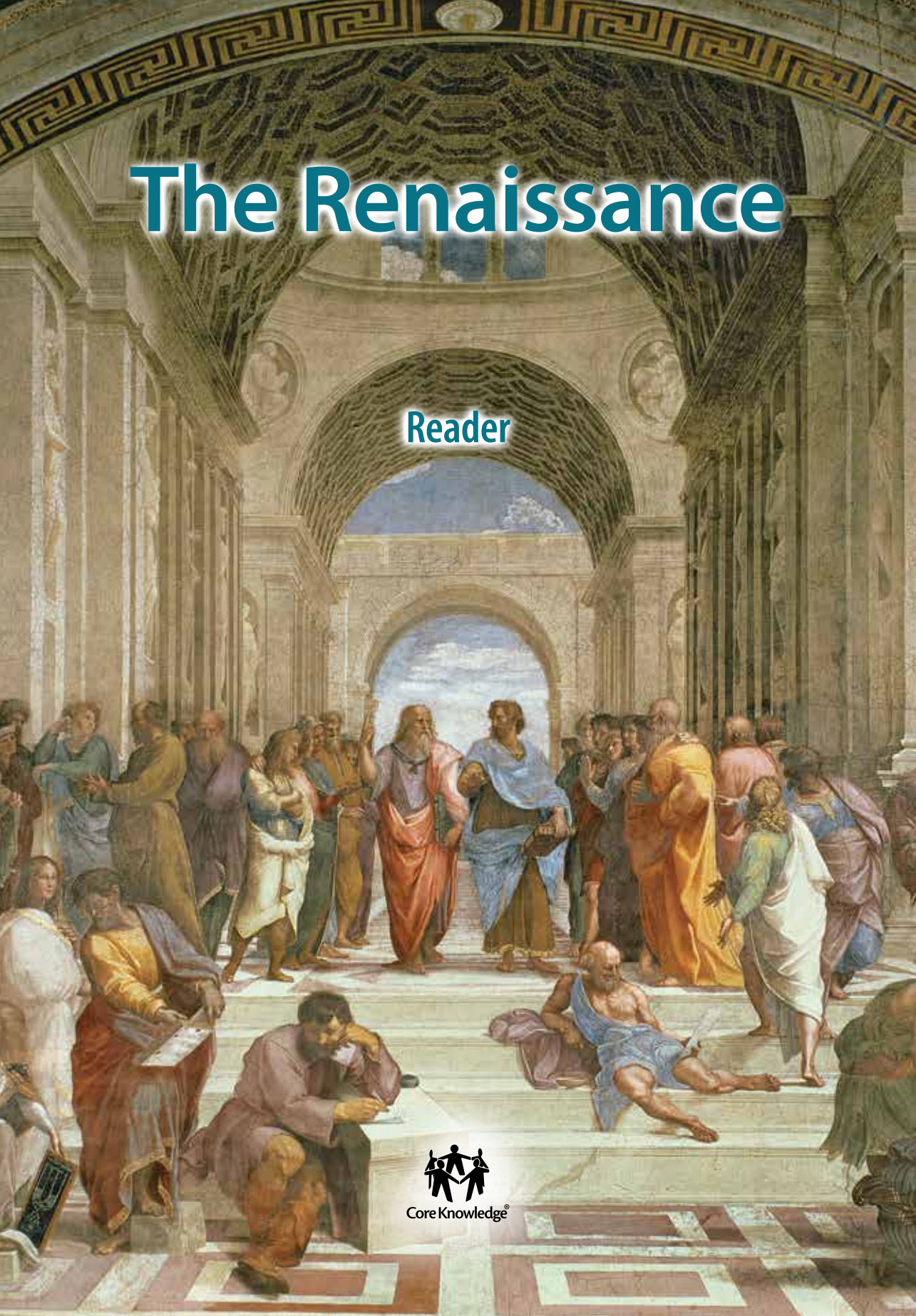
ISSUED TO	Year Used	CONDITION	
		ISSUED	RETURNED
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		
.....		

PUPILS to whom this textbook is issued must not write on any page or mark any part of it in any way, consumable textbooks excepted.

1. Teachers should see that the pupil's name is clearly written in ink in the spaces above in every book issued.
2. The following terms should be used in recording the condition of the book:
 New; Good; Fair; Poor; Bad.

The Renaissance

Reader



Core Knowledge®

Creative Commons Licensing

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.



You are free:

- to **Share**—to copy, distribute, and transmit the work
- to **Remix**—to adapt the work

Under the following conditions:

Attribution—You must attribute the work in the following manner:

This work is based on an original work of the Core Knowledge® Foundation (www.coreknowledge.org) made available through licensing under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. This does not in any way imply that the Core Knowledge Foundation endorses this work.

Noncommercial—You may not use this work for commercial purposes.

Share Alike—If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

With the understanding that:

For any reuse or distribution, you must make clear to others the license terms of this work. The best way to do this is with a link to this web page:

<https://creativecommons.org/licenses/by-nc-sa/4.0/>

Copyright © 2016 Core Knowledge Foundation
www.coreknowledge.org

All Rights Reserved.

Core Knowledge®, Core Knowledge Curriculum Series™, Core Knowledge History and Geography™ and CKHG™ are trademarks of the Core Knowledge Foundation.

Trademarks and trade names are shown in this book strictly for illustrative and educational purposes and are the property of their respective owners. References herein should not be regarded as affecting the validity of said trademarks and trade names.

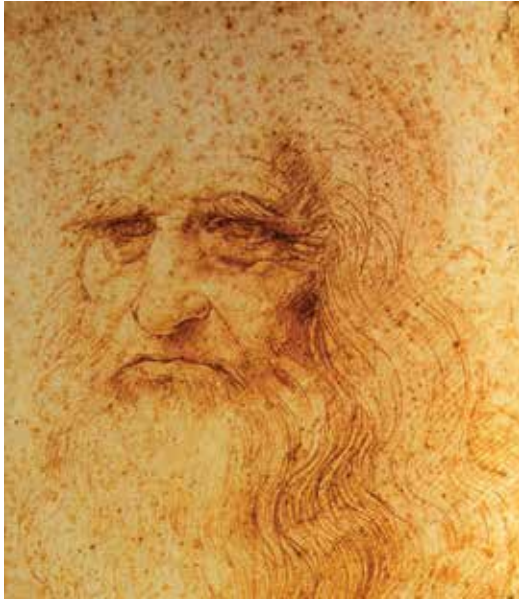
ISBN: 978-1-68380-072-9

The Renaissance

Table of Contents

Chapter 1	A New Dawn	2
Chapter 2	From Artisan to Artist	14
Chapter 3	The Cradle of the Renaissance	22
Chapter 4	Rome and the Renaissance Popes	32
Chapter 5	Venice: Jewel of the Adriatic	40
Chapter 6	Leonardo da Vinci	50
Chapter 7	Michelangelo	58
Chapter 8	Two “How-to” Men	68
Chapter 9	The Renaissance in Northern Europe	76
Glossary	88





The Renaissance Reader

Core Knowledge Sequence History and Geography 5

Chapter 1

A New Dawn

An Uncomfortable Visit In 1508, Desiderius Erasmus (/des*uh*dair*ee*us/ih*raz*mus/), the greatest European **scholar** of his age, journeyed from Holland to Venice, Italy. There, he stayed in the home of a leading printer, Aldus Manutius (/awl*dus/muh*noo*shee*us/).

The Big Question

What factors helped bring about the age known as the Renaissance?

Erasmus found his lodging most uncomfortable. The printer's house was drafty in winter and full of fleas and bed bugs in summer. As many as thirty scholars stayed in the printer's home at any one time. Manutius had little money to spend to make his guests comfortable. He provided the cook with moldy flour and served up meals of thin soup, hard cheese, and tough beef.

Why would Erasmus and other scholars travel long distances to endure uncomfortable conditions? These scholars all shared a desire to learn more about the civilizations of ancient Greece and Rome. They were fascinated with works of **classical literature**, including the philosophy of Plato (/plae*toe/), the poems of

Vocabulary

scholar, n. a person who specializes in a specific academic subject; an expert

"classical literature," (phrase), the works of ancient Greek and Roman writers



Erasmus saw that the rediscovery of ancient Greek and Roman written works opened up whole new worlds of thought.

Virgil, and the **orations** of Cicero (/sihs*uh*roe/). Throughout Italy, people were rediscovering and studying these works.

At the printer's dinner table, the scholars talked about Plato and Cicero, and exchanged ideas about ancient civilizations. They described their projects and dreams, and commented on one another's work. What's more, they did all of these things in the language of the ancient Greeks! Scholars who spoke any other language were fined.

The scholars were unhappy with the world in which they had grown up. They believed that they had been born in a less-cultured age in which people had forgotten about the great writers of Greece and Rome. These scholars rejected what they saw as the cold and lifeless teaching found in European universities of the day. They grumbled that the last several centuries had been remarkable mainly for their famines, plagues, warfare, ignorance, and superstition. Unfairly, some of them even labeled the previous one thousand years the "Dark Ages."

However, the dissatisfaction with the past made these men quite excited about what was happening in their own world. In Italy, people were rediscovering the wisdom of the ancient Greeks and Romans. Scholars, known as **humanists**, had been rummaging around in monasteries and cathedral libraries, digging up ancient Greek and Roman writings that had long

Vocabulary

oration, n. a public speech

humanist, n. a person who studies or teaches the humanities, that is, literature, history, poetry, and the art of speaking

been forgotten. Their name comes from the subjects we call the humanities, including history, languages, and literature.

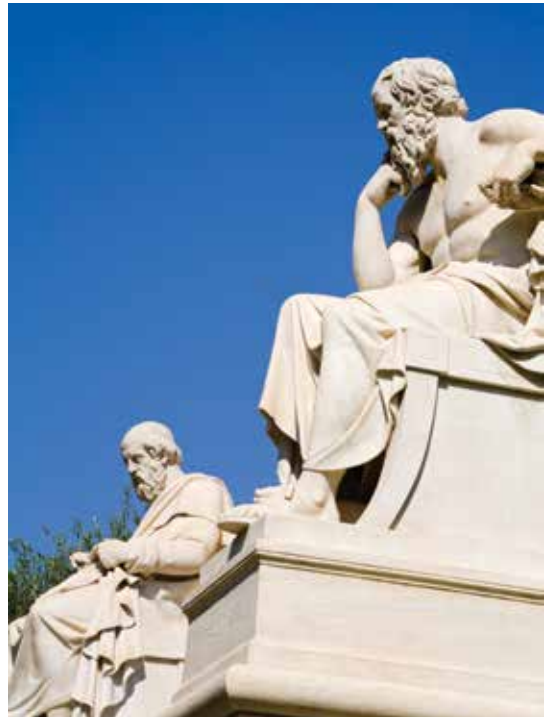
These newly rediscovered **manuscripts** covered many topics. Some discussed philosophy or history. Others talked about literature, grammar, or **rhetoric**. Still others had to do with art and architecture. The humanists studied these manuscripts with loving care. They compared and corrected them, translated and explained them. At first, they painstakingly made copies of manuscripts by hand. After printing was invented, they gave precious manuscripts to a printer, like Erasmus's host, to publish.

For many humanists, there was a clear purpose behind the study of ancient manuscripts. By studying the beautiful writings of the ancient Greeks and ancient Romans, humanists hoped to become great writers, too. Great writers, poets, and speakers can shape the world in which they live. The humanists hoped to have influence over the views of the day.

Vocabulary

manuscript, n. a book or document written by hand

rhetoric, n. the skill of using words effectively in speaking or writing



These statues depict two of the great thinkers of ancient Greece: Plato and Socrates.

When Erasmus thought about the humanist movement, he thought he was taking part in the dawning of a brighter day. The other scholars around the dinner table were equally excited. They believed that they were participating in a rediscovery of the ancient civilizations of Greece and Rome, a rebirth of culture, literature, and the arts.

What All the Excitement Was About

What Erasmus and his fellow scholars were so excited about was the energetic period of change that we now call the Renaissance. This name comes from a French word that means rebirth. When we speak of the Renaissance, we refer to a period in history when a rediscovery of classical learning led to great achievements. These achievements affected not only literature, but also philosophy, education, architecture, sculpture, and painting.

The Renaissance began in Italy in the mid-1300s. For the next two centuries, the center of creative and scholarly activity moved from one major Italian city-state to another. Florence, Rome, and Valencia all played major roles in this movement. Later, in the 1500s and 1600s, the spirit of the Renaissance spread to other places in Europe, including Germany, France, Spain, and England.

Although the Renaissance began with the rediscovery of old manuscripts, it didn't end there. The humanists studied works of ancient art, architecture, and literature. These studies led to increased interest in all these fields. Soon, people were examining ancient Greek and Roman statues and marveling at their beauty.

Renaissance sculptors tried to capture the same qualities in their own creations. As the years went by, more and more of them modeled their works on ancient Greek and Roman examples instead of on the more recent work of medieval artists. Architects studied ancient buildings and used them as models for new structures. Renaissance poets tried to write poems as skillfully as the ancient poets had. Painters sought out new subjects to paint, inspired by people and ideas of the ancient world. All these artists were using old art to create new art.



This sculpture is based on a Greek statue of Atlas, who bore the world on his shoulders.

Important Renaissance Figures

Over time, the Renaissance spread across Europe. In the early 1600s, the greatest writer of the English Renaissance, William Shakespeare, looked to the ancient world for inspiration for some of his plays. He wrote about Julius Caesar and Antony and Cleopatra.

Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Julius Caesar, Act 2, Scene 2

Shakespeare and Erasmus are just two of many Renaissance figures who are still widely admired today. Others include the Italian artists Raphael (/rah*fah*el/), Leonardo da Vinci (/duh*vihn*chee/), and Michelangelo (/mie*kul*an*juh*loe/); the Italian political writer Machiavelli (/mahk*e*uh*vel*ee/); and the great Spanish novelist Cervantes (/sur*van*teez/). Indeed, perhaps no age in history has produced more celebrated artists and thinkers than the Renaissance. In this unit you will learn about the greatest of these figures. But before we turn to individuals, let's look at some reasons the Renaissance began where it did.

Italy the Innovator

As you read the opening paragraphs of this chapter, you may have wondered why the Renaissance began in Italy and not in a place such as England or Germany. Scholars have argued about that question for years and have suggested some reasons Italy led the way.

For one thing, Italy had been the center of the ancient Roman Empire. The ruins of that great empire surrounded the people of Italy: crumbling walls and toppled columns, arenas and temples overrun with weeds, once-splendid roads long ago fallen into disrepair. These reminders ensured that ancient Rome was never entirely forgotten.

Commerce also helped pave the way for the Italian Renaissance. Italy is a boot-shaped peninsula, jutting into the Mediterranean Sea. Trading ships sailed back and forth

Vocabulary

commerce, n. the buying and selling of goods and services



You can see how the ruins of the Forum, a public meeting place in ancient Rome, influenced late Renaissance buildings such as the church in the background in this photograph.

across the Mediterranean. They traveled from Western Europe to the Middle East and from northern Africa to southern Europe. With its central location, Italy was in a good position to profit from this trade.

During the Renaissance there was no central government in Italy. Instead, the peninsula was divided into more than 250 city-states. A city-state was like a small country. At its heart was a city that was the center of government and business. It also included the countryside with its farms and villages. Most of the city-states were tiny, but some, for example, Florence, Venice, Milan, and Genoa were larger. Many were located on the sea, or on rivers near the sea. They used their advantageous locations to gain wealth by trading with other lands. Competition among the city-states led to further improvements as each city-state worked hard to attract the best traders.

As trade grew, a new merchant class sprang up in prosperous city-states. Many merchants grew wealthy. Some of them used their wealth to support humanistic scholarship and the arts. In addition to these wealthy merchants, many nobles and church leaders acted as supporters of the arts. Without them, there probably would not have been a Renaissance.

Members of the new merchant class were eager to give their male children an education that would prepare them for success in business and in running their city-states. Merchants wanted their sons to know how to keep good business records. They also wanted them to know

Vocabulary

diplomacy, n. the tactful management of relationships between two or more parties or countries

the law and to be skilled at negotiation and **diplomacy** so that they could deal effectively with trading partners. Because these young men would be traveling, they needed to learn history and geography. These merchants also wanted their sons to learn about religion and good morals. Some merchants even wanted their sons to learn ancient Greek and Latin so that they could read the best ancient books. These ambitions led to higher educational standards. Often, merchants hired humanists to teach their children, and this helped spread a love of the humanities throughout the city-states. In contrast, in northern Europe, education was generally in the hands of the Church.

Increasingly, Italians came into contact with people from distant lands and of differing faiths. Diversity also increased at home. While most Renaissance Italians were Christians, many city-states

also included Jewish families. Business trips often sent Italian merchants to regions of northern Europe. Trade also brought them into contact with Muslims from the east and the south. Contact with Muslims was especially rewarding because, during the Middle Ages, Islamic scholars had preserved many ancient Greek manuscripts.

In addition to preserving valuable ancient manuscripts, Islamic scholars wrote new works on medicine, astronomy, philosophy, and mathematics. Their works became widely used in European universities and contributed greatly to the expansion of knowledge.

There is another way in which Islam contributed to the Renaissance. In the 1300s and 1400s, Ottoman Turks completed their takeover of the Byzantine Empire. Some Byzantine scholars fled to Italy. They brought with them valuable Greek manuscripts. They also brought a thorough knowledge of the ancient Greek language in which the texts were written, and they brought their own new ideas.

An Important Invention

Once the Renaissance began, it was greatly advanced by an important German invention: the printing press. Around the year 1450, Johannes Gutenberg (/yoe*hahn*es/goot*en*burg) developed a new way of printing books and papers. Gutenberg **devised** a system of

Vocabulary

devise, v. to come up with an idea, plan, or invention

movable letter stamps. These stamps could be quickly arranged to form words and sentences. They were then inked and pressed onto paper. Before this invention, writings had to be copied by hand. This was a slow and expensive process. Humanists had been willing to copy manuscripts because they were so excited about their discoveries. But even the most energetic scholar could make only a handful of copies of any given manuscript. Gutenberg's invention made it possible to make many copies of books, newspapers, and pamphlets quickly and at low cost. The knowledge that the humanists had gathered could be easily spread and shared.

Use of movable type and the printing press spread quickly in Italy. By 1500, Italy boasted more printing presses than any other



During the Renaissance, knowledge spread because of print shops such as this one, which could produce many volumes in a short time.

country in Europe. Printers such as Aldus Manutius, whom Erasmus visited, helped spread the important texts of ancient Greece and Rome far and wide.

Many factors helped bring about the Italian Renaissance. Among them were the ruins of ancient Rome and the inspiration they provided. The prosperity of city-states and the rise of merchants and other wealthy people also contributed. Increased interest in education and greater understanding of foreign cultures also played a part in the Italian Renaissance. Other factors include the presence of Byzantine scholars with Greek manuscripts and the printing press. This is only a short list of the many causes that helped shape a very important time in history.



Chapter 2

From Artisan to Artist

The Artist Elevated When we visit an art museum, we are not surprised that an artist has put his or her name on the canvas or chiseled it into the stone. Nor are we surprised that a museum might advertise an exhibit of work from a particular artist.

The Big Question

What were some of the changes that occurred during the Renaissance for artists and the work they produced?

We do not find it unusual that the architect's name is cut into the cornerstone of a building. When we hear a piece of music, we usually also expect to learn who composed it.

But it was not always this way. Before the Renaissance, painters did not generally sign their works. Architects did not typically carve their names on the buildings they built. Musicians were rarely given credit for music they composed.

In the medieval period, artists did not have the status that they enjoy today. They were thought of artisans or craftspeople. The way people saw it, painters and sculptors worked with their hands, just like a shoemaker, baker, or bricklayer. They often worked for low wages



As with many works of medieval art, the name of the person who created this religious painting is unknown.

just as other craftspeople did.

A medieval artist created precisely the work his employer paid him to produce. He didn't even think of signing it.

The relatively low status of sculptors and painters was reflected by the guilds, or trade associations, to which they belonged. In Florence for example, sculptors were members of the Guild of Masons. That's because, like **masons**, sculptors

worked with stone. Painters got many of their paints and supplies from **apothecaries** (/uh*path*uh*ker*eez/). So, in Florence, they were members of the Guild of Doctors and Apothecaries.



Medieval artists were like printers; they were paid to do a job.

A Change of Status

During the Renaissance, the status of artists changed dramatically. The humanists discovered that the ancient Greeks and Romans had respect for artists and architects. When beautiful Greek and Roman statues were put on display, people of the Renaissance began to see why.

Vocabulary

mason, n. a person who builds or works with brick or stone

apothecary, n. a person who prepares and sells medicines

People began to realize that if artists could create such beautiful objects, they must have a rare skill.

The humanists also unearthed manuscripts that described forgotten artistic techniques. They imitated ancient works and then created impressive works of their own. Renaissance artists mastered new techniques and principles to give **form** and structure to their work.

Gradually, a change took place. Painters and sculptors began to think of themselves as artists rather than artisans. They were creators rather than craftspeople. They began taking credit for their creations by signing them. The best artists also began to charge handsome fees, particularly in the late 1400s and early 1500s. A few great

artists even felt free to change or ignore the directions of the people who hired them to create their works. This was a sign of the rising confidence and status of the artists.

Some painters and sculptors even began inserting likenesses of themselves in their works. Lorenzo Ghiberti (/loh*ren*tsoe/ ghee*ber*tee/) was a successful bronze sculptor in Florence in the first half of the 1400s. He included a self-portrait in one of the magnificent doors he created for the **baptistry** of the cathedral in Florence. Sandro Botticelli (/san*dro/baht*uh*chel*ee), a fifteenth-century painter from Florence, placed his own likeness in one of his paintings of the *Adoration of the Magi*.

Vocabulary

form, n. the shape of something

baptistry, n. a part of a church used for carrying out the purifying ritual of baptism



Botticelli's *Adoration of the Magi* shows wise men visiting the baby Jesus (center), but it also includes a self-portrait of the artist (lower right).

In the painting Botticelli stands to one side, looking straight out at the viewer.

Artists were not alone in exhibiting themselves through artwork. Much more frequently, important people **commissioned** portraits and sculptures of themselves. Leading families hired artists to create family portraits. They did this to promote their families and highlight their importance.

Vocabulary

commission, v.
to formally ask for the creation of something, as in a building or a painting

Portrait Painting

Artists placed increasing emphasis on **realism** in art during this time. Medieval painters had paid little attention to realistic detail. Figures in their pictures were recognizable as human beings, but they generally didn't look like anyone in particular. Now Renaissance artists began to strive for more realism. They wanted to capture the exact appearance of a person in a particular situation. They wanted their figures to have facial expressions that revealed true emotions.

Vocabulary

realism, n. the quality of being realistic, or true to life

The Natural World

Renaissance painters also began to pay more attention to the natural world. Most medieval art was made for churches and other religious settings. Painters liked to fill the spaces around the figures in a painting with gold leaf. This was to show their love and respect for the figures and stories in these paintings. They wanted just enough detail so that anyone who saw the work of art would know easily what it was about. During the Renaissance, people began wanting paintings that looked lively and more like the world around them. They also wanted works that showed off the skill of the artist.

The architect Brunelleschi (/broo*nel*les*kee/) worked in Florence and Rome in the early 1400s. He, along with a fellow humanist and architect named Alberti (/al*behr*tee/), made important advances

in the creation of realistic art. They discovered a mathematical formula that, when applied to a painting or drawing, seemed to give the image depth. When an artist used this formula in his work, the end result would look more realistic. Both men were inspired by an essay on architecture written by an ancient Roman writer named Vitruvius (/vih*troo*vee*us/). Vitruvius described how buildings and other objects painted on a flat surface could appear to “advance and recede”—come forward and extend backward. This effect made a painting look more realistic and **three-dimensional**. Though inspired by the ancients, Brunelleschi and Alberti invented the technique of **perspective**.

Vocabulary

three-dimensional, adj. describing an object that has depth as well as width and height, especially a painting that appears not to be flat

perspective, n. a technique used to make something that is flat appear to have depth, in addition to height and width

Brunelleschi taught the principles of perspective, and Alberti wrote a book about their findings. In many ways this book was the first of its kind on the subject of painting. Many other Renaissance painters mastered this technique.

Renaissance painters were now able to place realistic figures in realistic backgrounds. Indeed, they began to create spaces that made viewers feel as if they could step through the painting and into the world it showed.

Brunelleschi and Alberti’s discovery of perspective was a good example of how Renaissance artists managed to go forward by looking backward in time. The two men learned what they could

from the ancient writers and in so doing were able to move forward. Their findings helped bring about a great flowering of the arts in Florence.



Raphael's painting, *School of Athens*, uses perspective to make the viewer feel as if he or she is looking down a long corridor—even though the picture itself is flat.



Chapter 3

The Cradle of the Renaissance

The City on the Arno To experience all the wonders of the Renaissance, one had only to visit the city of Florence in the 1400s. Its economy, artists, architects, writers, and philosophers all helped make Florence a model of Renaissance culture.

The Big Question

How did the success of merchants and bankers during the Renaissance benefit artists?

Florence was well-positioned to become a center of trade and commerce. Like the other important Italian cities of that age, Florence enjoyed important geographic advantages. It was founded in Roman times on flat land alongside the Arno River. To the west, the river gave it access to the sea. The city was accessible in other directions through mountain passes.

By the time of the Renaissance, Florence had grown large and rich. Compared to other Italian city-states, it was politically **stable**.

Vocabulary

stable, adj. unlikely to go through changes



Florence—shown here in an image from the late 1400s—was at the heart of the Renaissance.

Like other cities, Florence did suffer from problems such as violence, overcrowding, and disease. In contrast to many other cities, however, its commercial success and its form of government allowed Florence to slowly overcome these challenges. The knowledge gained in solving these problems benefited other European countries, too.

Near the height of its influence, in 1472, Florence boasted a powerful **merchant class** that was the envy of rival city-states. And although Florence is best remembered for its painters, sculptors, architects, and scholars, these artistic successes depended on the city's commercial success. After all, it was wealthy Florentine merchants who served as **patrons** and made the arts possible.

Florence became an intellectual center as well. The leading families in Florence turned to the study of ancient Roman authors. These classical writers told of the Roman **heritage** of great political, commercial, and military successes. Such stories appealed to the rising merchant class. A deep appreciation of all aspects of classical civilization developed in Florence. This helped create an atmosphere in which bold political and artistic ideas could flourish.

Vocabulary

"merchant class," (phrase), a social class made up of wealthy and powerful merchants

patron, n. a person who gives money or other support to someone, such as an artist

heritage, n. something that is inherited by one person or group from an older person or group

Wool and Banking

Florence's wealth during the Renaissance depended in large part on two industries: wool and banking. It is estimated that at the wool industry's peak, about one of three Florentines worked in the wool business. The names of the city's streets tell of wool's importance. There were, for example, the Street of Shearers, the Street of Cauldrons (giant pots in which wool was cleaned and treated), and the Road of Dyers. Each street was dedicated to a process used to turn raw wool into the cloth that Florentine merchants sold throughout the world.

The leading Florentine merchants involved in the wool business were members of the Wool Guild and the Calimala Guild. Members of the Calimala Guild controlled the importing, dyeing, and finishing of cloth. This trade association was the most important and powerful guild in Florence. Many cloth merchants were also members of the Guild of Bankers and Moneychangers. Quite often, it was these people and their influential families who ran the government of Florence.



This image shows the production of wool, which was the foundation of a thriving trade that helped make Florence a wealthy city.

The structure of the government of Florence was complex. Inspired by the examples of Greece and Rome, Florence considered itself a republic. In Florence's republic, power was in the hands of a ruling class of citizens rather than a single monarch. Incredibly, leading families in Florence chose government officials by picking names out of a bag. Of course, those eligible to have their names placed in the bag were the most influential people in Florence. Citizens were governed by a council made up of rich and educated men who represented them.

A Powerful Family

Banking made a few merchants as rich and powerful as the nobility for the first time in history. Imitating the nobility, these bankers and merchants became patrons of the arts.

No Florentine family was more rich and powerful than the Medici (/med*ee*chee/) family. The Medici were wool merchants who rose to power largely because of their banking business. By 1417, the family had bank branches in several important cities in Italy as well as in key European cities. Perhaps most important, the Medici were the moneylenders to the pope, the leader of Christians in Europe.



In the 1400s, Cosimo de' Medici was the powerful head of Florence's most powerful family.

They enjoyed a profitable relationship with the papal office responsible for collecting and spending church **revenues**.

Vocabulary

revenue, n. income

In 1429, Cosimo (/koe*see*moe/) de' Medici became leader of the Medici family after the death of his father. Like his father, Cosimo possessed a genius for banking. In time, the government of Florence came to depend on the Medici banking operation for the generous loans it made.

Cosimo de' Medici soon became the leading citizen of the republic. He rarely held government office himself, but he was able to ensure that his friends often held office. Through them, he maintained control of the government.

The education Medici received as a young man had created a deep respect for ancient Greece and Rome. From his youth, Cosimo paid agents to search for classical manuscripts abroad. He employed a staff of about forty-five men to copy for his library any manuscripts he was unable to purchase.

Later in life, Medici spent large sums on classical art and architecture. He funded many architects, sculptors, and painters, including the artist Brunelleschi. In addition to contributing to the discovery of the technique of perspective, Brunelleschi was a brilliant architect. One of his most lasting works can be seen in the Santa Maria del Fiore (/san*tuh/*mah*ree*uh/del/fyoh*ree/) cathedral in Florence, often called the Duomo (/dwoh*moh/).

Building of the cathedral began in 1294. Many great artists and sculptors worked on the building before it was completed in 1436.



You can appreciate why it took more than 100 years to build the great cathedral in Florence.

In 1415, Brunelleschi was asked to design and build the dome for the cathedral. Daringly, Brunelleschi's design included no interior supports to hold up the tons of stone and bricks from which the dome was built. Brunelleschi's brilliant planning and calculation ensured that the dome would be able to support itself.

Brunelleschi became known as the first genius of the Renaissance. His dome was considered the greatest engineering feat of the time. Once again, a new masterpiece had been inspired by the ancient world, in this instance the Pantheon in Rome.

Upon Cosimo de' Medici's death in 1464, his son Piero (/pee*ehr*oe/) assumed leadership of the famous family. Piero lived only five years more. He was succeeded by his son Lorenzo the Magnificent.

Lorenzo the Magnificent

Lorenzo (/lohr*enz*oe/) de' Medici strove to make Florence a center of festivals and pageants. He commissioned artists to create works for himself and for the public events he organized. But his greatest impact was in encouraging other leaders to hire the city's artists.

During nine years of relative peace and prosperity, Lorenzo de' Medici was able to build and use political power, as his grandfather had. In 1478 he was the victim of a plot hatched by a rival family in Florence. The plan was apparently backed by Pope Sixtus IV. Lorenzo, who some believed was becoming too powerful, survived an assassination attempt and then a war with the pope's forces. He returned to Florence in 1480. To stay safe, he surrounded himself with armed guards.

For the next twelve years, Lorenzo worked to make Florence Italy's capital of art and learning. He brought the most famous teachers of Italy to the city-state. He spent large sums on art and books.

He founded a school to train boys in art but also in the humanities. The sculptor, architect, and painter Michelangelo spent four years in Lorenzo's school. Michelangelo became a member of the Medici household and showed his patron the results of his work each day. Unfortunately, Lorenzo did not have the same interest in the Medici banking business. He also did not have the same business skills as his grandfather. As a result, the bank's fortunes declined. This led to a decline of the fortunes of Florence itself. Trade with the East decreased. The city's cloth merchants found themselves unable to compete with cloth merchants in Flanders, in present-day Belgium. Florence's role as a center of art and learning did not end, but other cities were now better able to compete with it.



Giovanni Mannozi's painting shows Lorenzo de' Medici, a great patron of art, surrounded by artists as he admires a Michelangelo sculpture.

Lorenzo died in 1492. He was succeeded by his son Piero, who was forced into **exile** by a foreign invader just two years later. The Medici family was able to regain power in Florence in 1512. But now the family's influence expanded into a different area. The head of the Medici family at this time arranged for his son Giovanni (/joe*vahn*ee/) to be named a **cardinal** in the Catholic Church. Giovanni would eventually become Pope Leo X. It would be in Rome that Leo X would continue the Medici tradition of promoting Renaissance art and learning.

Vocabulary

exile, n. the state of being made to live outside of a place as a form of punishment

cardinal, n. a high-ranking religious leader in the Catholic Church

Chapter 4

Rome and the Renaissance Popes

The Splendor of the Popes The popes who led the Roman Catholic Church occupied a unique and powerful place in Renaissance Italy—indeed, in the world. They considered themselves the successors of St. Peter, one of the twelve apostles of Jesus and the first leader of the Christian Church.

The Big Question

How did the Roman Catholic Church use the many talents of Renaissance artists?

The popes were responsible for leading and protecting Christian believers. In fact, the popes managed the largest organization in Europe: the Roman Catholic Church.

A pope's authority reached far beyond religion. In addition to leading the Church administration, he was also the ruler of central Italy, an area called the Papal States. As rulers of this territory, the popes enjoyed political independence.



St. Peter's Basilica became a symbol of the power of Rome.

The territories under **papal** control had grown over the course of many centuries.

By the time of the Renaissance, the pope ruled the largest area in Italy except for

the Kingdom of Naples. The pope governed these territories from Rome, and in the mid-1400s, the Vatican became the papal residence.

Vocabulary

papal, adj. having to do with the pope

Pope Nicholas V is usually credited with bringing the ideas of the Renaissance to Rome. Nicholas was a dedicated humanist. He welcomed teachers, historians, and thinkers to Rome. He rebuilt and repaired many of the city's buildings and bridges, and hired the greatest artists for the work. Pope Nicholas wanted the artists to use their talents to show the power and splendor of the Roman Catholic Church. In this way, he made Rome more attractive to tourists and pilgrims. He also helped make the Church and Roman merchants rich.

Many of Pope Nicholas's successors were also humanists. Pope Sixtus IV improved Rome's roads and buildings. He added more than a thousand books to the Vatican library, built the Sistine Chapel in the Vatican, and brought the best artists to Rome to add to its beauty.

Pope Julius II, like his uncle Sixtus IV, was also interested in rebuilding Rome. He was a good administrator and military leader. These skills helped him gain back authority over the Papal States, which had been weakened for a while.

Also like his uncle, Julius II expanded the Vatican library. To celebrate the Church's glory and its teachings, he invited important artists to come to Rome. The artists applied their skills to existing Church buildings.

Vocabulary

fresco, n. a type of painting made on wet plaster

They also created beautiful new ones. He hired the young painter Raphael to paint **frescoes** on the walls of the papal apartments. Julius II also hired Michelangelo, first to design his tomb and then to paint the ceiling of the Sistine Chapel.



This fresco is by the Renaissance great Raphael, one of the most celebrated painters of the era.

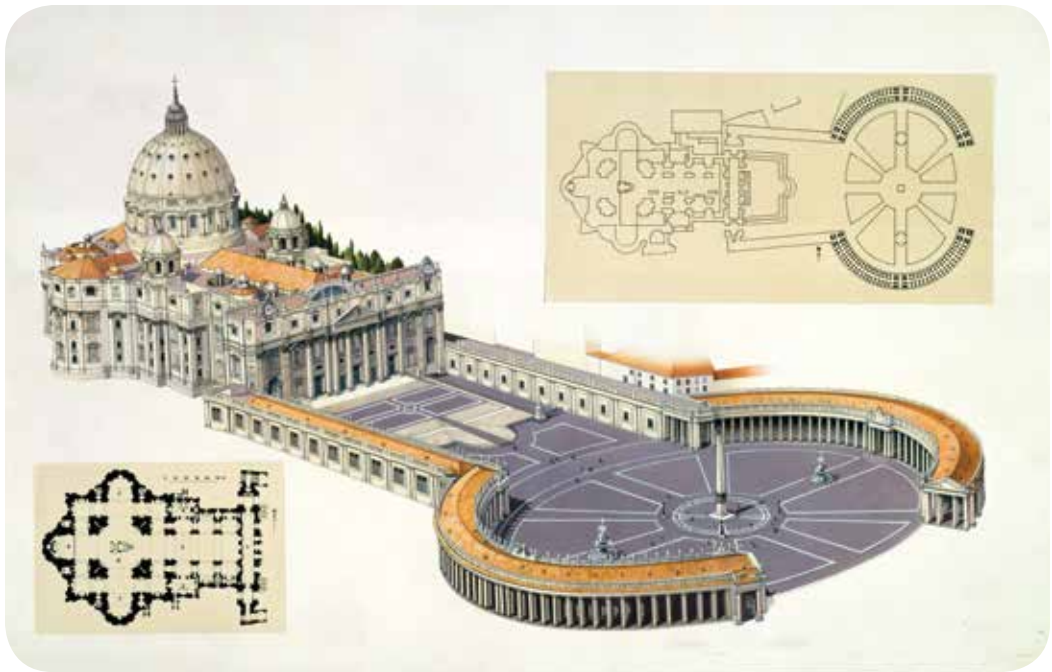
St. Peter's Basilica

In the fourth century, Emperor Constantine began building a church in Rome on the site where it was believed St. Peter had been buried. That church stood for twelve hundred years. In 1506, under Pope Julius II, work began on a larger, magnificent new **basilica** to replace the crumbling original structure. This larger new building would allow for a greater number of people, especially pilgrims.

Vocabulary

basilica, n. a type of large Christian church, often built in the shape of a cross

St. Peter's Basilica was not completed for 120 years. Great artists, such as Michelangelo and Raphael, applied their skills to this massive project. Church leaders and artists worked together to



The Square in front of St. Peter's was built to hold the huge crowds that came, and still come, for important papal ceremonies.

create one of the most remarkable and beautiful buildings in the world. This project showed the power and status of the Church.

Pope Julius II was succeeded by Lorenzo de' Medici's son Giovanni, who took the name Leo X. His election in 1513 came the year after the Medici family was restored to power in Florence. As pope, Leo X showed both a love of art and a love of luxury. Like his father, Leo sponsored festivals and pageants, starting with his own magnificent coronation. He hired the best artists, including both Michelangelo and Raphael, and welcomed scholars and poets to the Vatican.

Leo's efforts were expensive, especially the construction of St. Peter's Basilica. To pay the high costs, Leo X raised taxes and borrowed huge sums of money. Like popes before him, he allowed people to pay money in return for positions of authority in the Church. And, in 1514, he extended throughout much of Europe a money-raising effort that had begun in Italy: He allowed the granting of religious pardons, called **indulgences**, for money donations. The Church taught that sins, or mistakes, would prevent people from going to heaven if not forgiven by the Church. If a person committed a sin, the Church asked him or her to do something to make up for the mistake—a penance. The Church also taught that indulgences could release people from part of their penance. But—and this was important—the indulgence would not work unless the person also confessed

Vocabulary

indulgence, n.
the removal or reduction of certain punishments for sin, linked to a special act of penance

the sin to a priest, truly felt sorry, and received forgiveness. So, the indulgence removed part of the penance. But the “sinner” still had to perhaps pray, do good works, and even donate money for a specific cause. When Pope Leo X extended the practice of indulgences across Europe, he increased the Church’s ability to raise money in this way. Some people strongly objected to this practice. These objections, along with other issues, would help trigger what was later called the Protestant Reformation. This event resulted in divisions in the Christian Church.

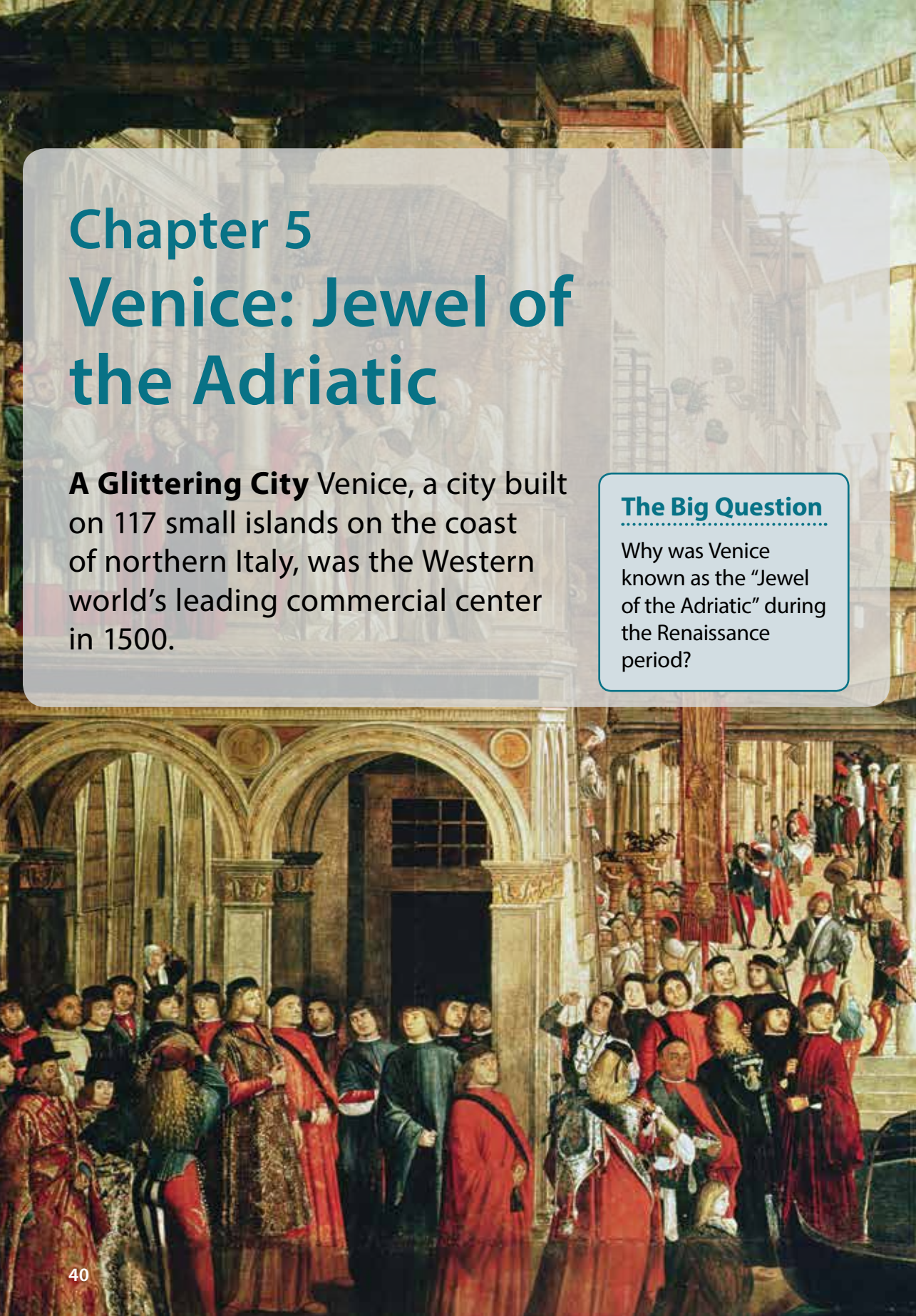
Last of the Renaissance Popes

Clement VII was the nephew of Lorenzo de’ Medici and cousin of Pope Leo X. He became pope in 1523. Clement shared his family’s love of the arts. But he made unwise alliances in his effort to protect the independence of the Papal States. His poor decisions left the Vatican vulnerable. Enemies were able to attack Rome in 1527. They looted churches and monasteries, and destroyed many manuscripts in the Vatican library. They damaged some of the artwork the popes had commissioned.

Clement made peace with his enemies and was returned to power in 1528. Rome was rebuilt and continued to be a center for art and architecture.



Leo X, a member of the Medici family, hired many Renaissance artists to capture the splendor of the Catholic Church.



Chapter 5

Venice: Jewel of the Adriatic

A Glittering City Venice, a city built on 117 small islands on the coast of northern Italy, was the Western world's leading commercial center in 1500.

The Big Question

Why was Venice known as the “Jewel of the Adriatic” during the Renaissance period?



Venice became the great trading and maritime power of the Renaissance.

Venice's islands, located in a **lagoon** connected to the Adriatic Sea, were divided by more than one hundred fifty canals. The islands were connected by more than four hundred bridges. Many of its buildings rested on pillars driven into the mud. Because of its location, Venice was safe from an attack. Enemy ships found it impossible to move in the shallow waters. Venice also had a strong navy, which was the basis of its sizable wealth.

Vocabulary

lagoon, n. a small body of water that is connected to a larger one

furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork

textile, n. cloth or fabric

The people of Venice, called Venetians (/vuh*nee*shunz/), were proud of their splendid city. Visitors marveled at the architecture. They were also amazed by the rich **furnishings** found in the homes of the wealthy people of the city.

How did Venice become so prosperous? Like Florence, Venice built its wealth mostly on trade. Over two centuries, Venetians managed an extensive trading empire. They were determined to carry on their trading activities and acquisition of wealth without interference.

Venetian merchants visited ports in Syria and Egypt and along the coast of the Black Sea. There, Venetian merchants traded for herbs, spices, and dyes from the Far East, and for cottons, silks, and silver goods from the Middle East. In exchange, Venetian merchants offered the many products of their own industries, such as glass, **textiles**, and jewelry.

Protecting this trade was vital to the Venetians. During the 1200s and 1300s, Venice established ports and island strongholds along the Adriatic Sea, leading to the Mediterranean Sea. They defended these strongholds with a formidable navy. The navy's flat-bottomed **galleys** were built in Venice. Shipbuilding employed about two thousand Venetians. It was probably the largest industry of its time.

Vocabulary

galley, n. a flat-bottomed boat with both sails and oars

Venice also wanted free access to trading partners to the north of the Alps, the mountain range that stood between their city and much of Europe. So, during the 1400s, Venice conquered



Venetian merchants meet to discuss the price of their goods.

territories to its north and west. These territories included Padua (/paj*oo*uh/) and Verona (/vuh*roe*nuh/) in present-day Italy. These conquests assured safe overland passage for Venetian merchants seeking trade in Germany and elsewhere in northern Europe.

Late in the 1400s and early in the 1500s, Venice suffered some military setbacks. First, Turkish forces seized many of Venice's eastern territories. The Turks forced Venice to pay a yearly fee for trading in Turkish ports. Then, an alliance of Italian, German, French, and Spanish forces, headed by Pope Julius I, recaptured some of the Italian territories Venice had conquered. Over time, Venice won back some of these territories, though at great financial and human cost. Its efficient navy gave it the military force needed to defend its trading empire, at least for a while longer.



This painting from the 1500s suggests the size of the Venetian naval fleet.

Republican Government

Venice, like Florence, was not a monarchy but a republic. The government was controlled by the city-state's leading families. The head of the government was called the doge (/doej/). The title comes from a Latin word meaning leader. Members of the Greater Council chose a doge to serve for life. From its members, the Greater Council also selected people to serve in other government bodies. These included a **senate** and a committee for public safety. Although the doge was Venice's **chief of state**, the power to rule in the end lay in the hands of the **council** and the other governmental bodies whose members it selected.

As in most other republics of the time, not all Venetians could participate in government. At the end of the 1200s, the Greater Council passed a new law. It said that only male descendants of men who had sat on the council before 1297 were allowed to be members. The name of everyone eligible was written down in what became known as the *Book of Gold*. Only about two hundred families were named in the book. They became **hereditary** rulers of Venice.

Vocabulary

senate, n. a group of people who make laws and help govern a place

chief of state, n. the recognized leader of a country

council, n. a group of people who meet to help enforce laws and run a government

hereditary, adj. describing something that is passed down as from a parent to a child

In the late 1400s and early 1500s, the wealth of merchant traders allowed Venice to compete with Florence and Rome for leadership of the Renaissance. Aside from its wealth, Venice benefited from the arrival of foreign scholars. In 1453, Ottoman Turks conquered Constantinople, capital of the Byzantine Empire. Many scholars living there fled and made their way into Europe. Many moved to Venice. They brought both their knowledge and precious manuscripts from ancient Greece.

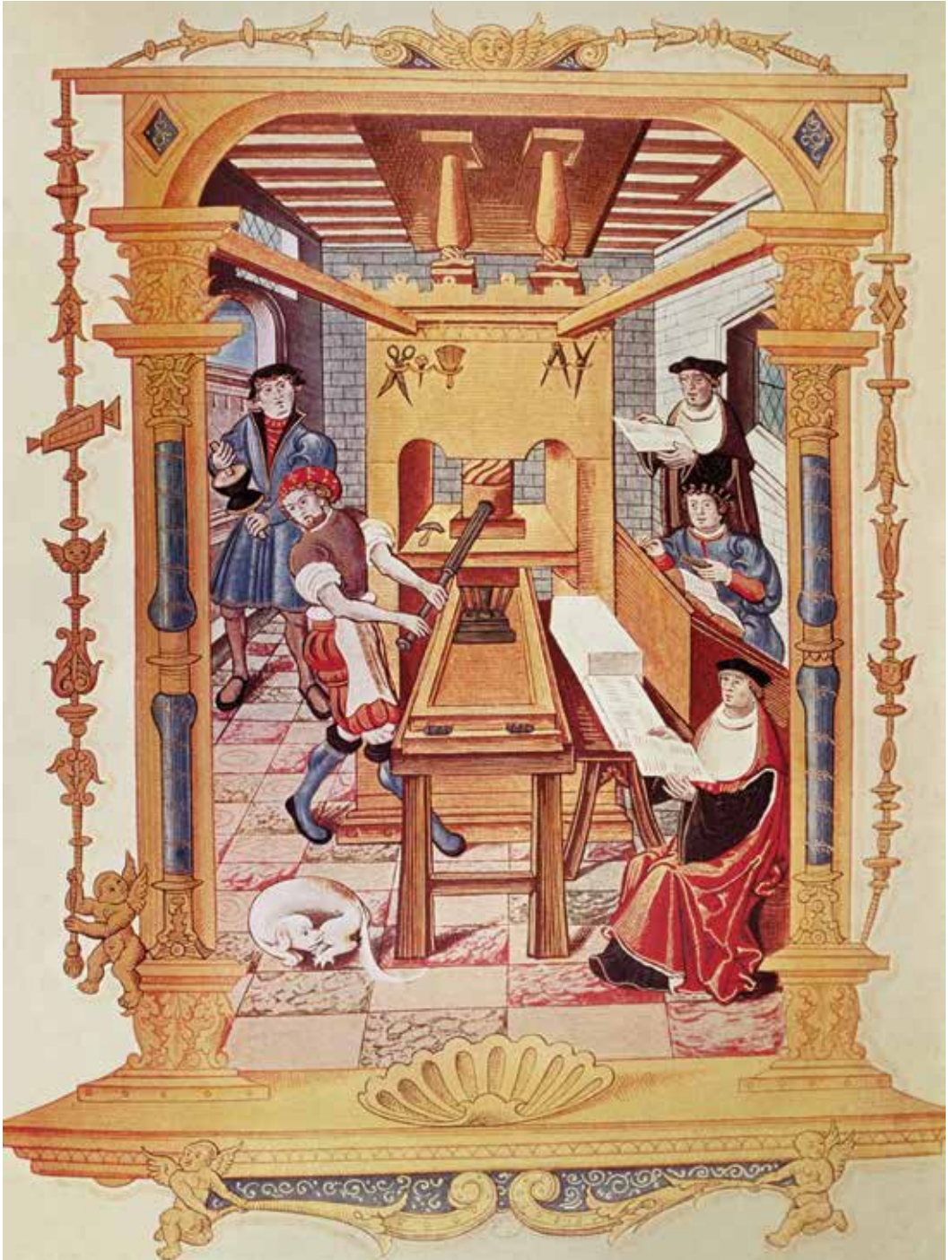
Printing Advances

One of Venice's most notable contributions to classical learning was its encouragement of the printing craft. By 1500 the city-state alone had more than two hundred printing presses. Because many printers were scholars, they devoted themselves to finding and publishing classical manuscripts, particularly those from ancient Greece.

The printer whom Erasmus visited in Venice, Aldus Manutius, was dedicated to his craft. Although he died exhausted and poor, Manutius succeeded in enriching his own age and ages to come. He did this by using the printing press as a way to preserve ancient heritage.

Venice's Greatest Artist

Venice was known for many different types of art during the Renaissance. Its greatest fame, however, was for its painting. No Venetian painter was more respected than Tiziano Vecelli (/tee*syah*noe/vay*chel*lee/), known familiarly as Titian (/tihsh*un/).



Venice boasted many printing presses, which helped spread Renaissance knowledge and learning.

Born around 1488, he was brought to Venice at age nine or ten to study with some of the city's most important painters. When his long career came to an end in 1576, he had surpassed them all.

Titian was noted for his appeal to the emotions and senses. His use of color and oil paints gave his works a rich and luxurious feel.

Also famous is Titian's series of portraits of the Holy Roman Emperor Charles V, who became his patron. Titian

also painted portraits of Francis I of France and Philip II of Spain. Emperor Charles V admired Titian so much that it is reported he once picked up the artist's paintbrush when Titian dropped it on the floor. This was something unheard of for an emperor to do for a mere commoner!

Decline of Venice

Over time, Venice lost ground as the world's leading trading power. The Turks successfully challenged Venetian dominance in the Mediterranean. Portuguese explorers found new sea routes to



Titian painted this portrait of Isabella d'Este, a prominent woman of the Renaissance.

the Far East, shifting trade away from the Mediterranean and the Middle East to the Atlantic Ocean and beyond. Venice remained an independent state until the end of the 1700s. But its position in relation to world trade and commerce would never again be as strong as it was in the glory days of the Renaissance.

Chapter 6

Leonardo da Vinci

Imagining Things That Are to Be

A young man named Leonardo da Vinci applied for a job with the ruling Duke of Milan (/mih*lan/). To convince the duke of his worth, Leonardo sent a lengthy description of the services he could offer. Today, we would call that description his **résumé** (/reh*zoo*mae/).

The Big Question

Why might Leonardo da Vinci be described as a symbol of the Renaissance?

Vocabulary

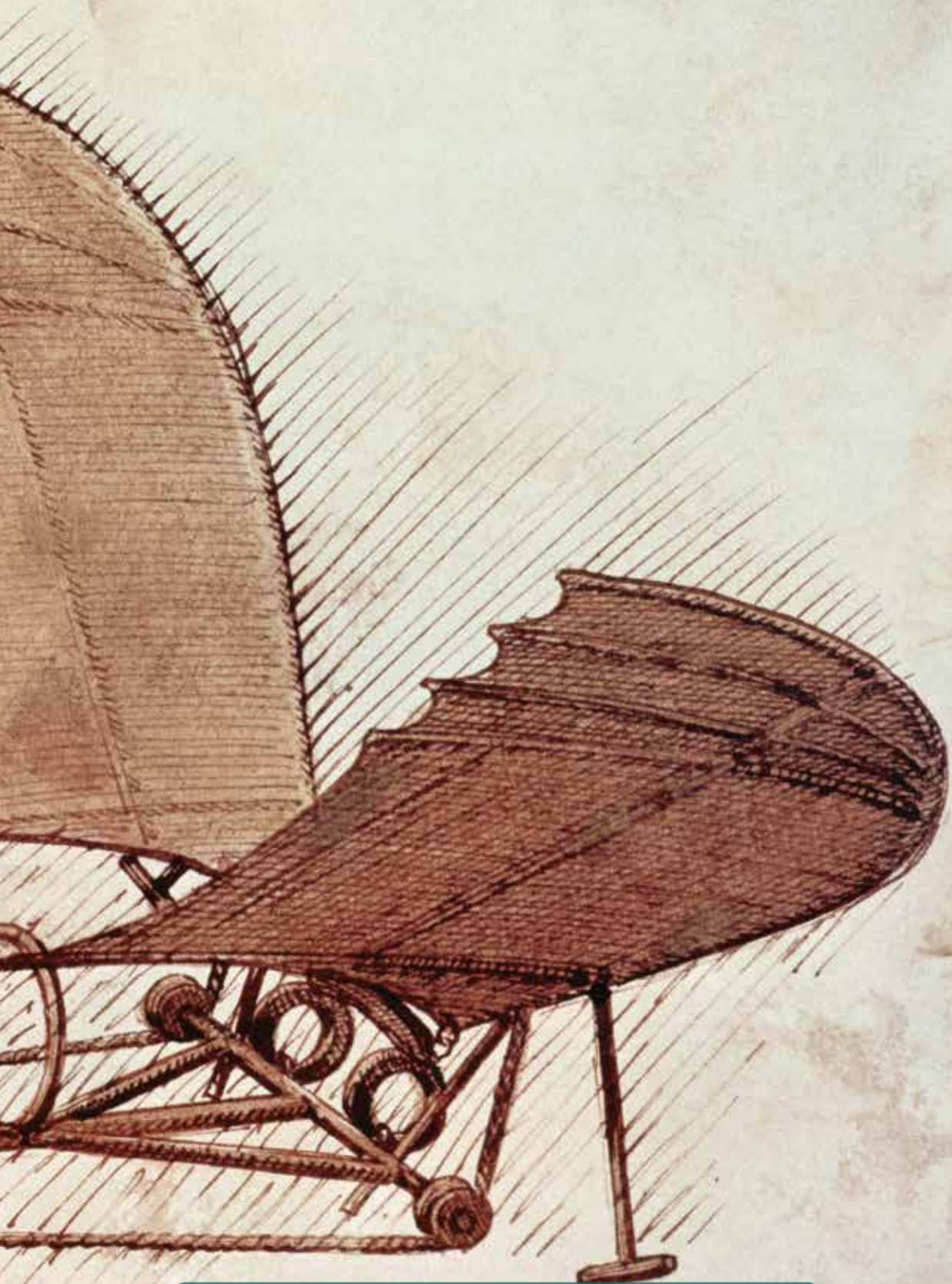
résumé, n. a listing of a person's skills, training, and achievements

"jack-of-all-trades," (idiom), a person who can do a large number of jobs or tasks

visionary, n. a person who is able to imagine and plan for the future

In the description of his skills, Leonardo explained his ideas for the creation of new bridges, weapons, and other devices. If we knew nothing else about Leonardo but his description of his skills, we might conclude he was an engineer or soldier. In fact, he was also one of the foremost artists of the age—or any age.

Like many great Renaissance artists, Leonardo was a **jack-of-all-trades**. He was a sculptor, a painter, a designer, and a scientist. Most of all, he was a **visionary**.



Throughout his life, Leonardo made sketches of machines and devices, many of which were later developed and used.

Vocabulary

apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field

Leonardo was born in 1452 near the village of Vinci, about sixty miles from Florence.

When he was about fifteen, his father took him to a famous artist in Florence. He persuaded the artist to make his son an **apprentice**.

Apprentices observed the master at work and did whatever simple tasks the master gave them. Gradually, apprentices began to learn the skills of painting, designing, and sculpting from their master.

The work of apprentices was demanding. They rarely had days off. They spent long hours copying drawings so they could become familiar with the master's style.

In fact, although a painting might bear the master's name, it was in many cases an apprentice who actually completed the work.

Leonardo spent less time as an apprentice than most boys. And, as time would reveal, he was spectacularly talented. According to one legend, Leonardo's master asked him to paint an angel in a painting for one of the master's patrons. The master found Leonardo's



Leonardo da Vinci created this self-portrait.

work so beautiful that he knew he could never equal it. He then gave up painting to concentrate on sculpture. The story may not be totally true, but its underlying message is a fact: Leonardo was an artist of rare ability.

About five years after he began his apprenticeship, Leonardo opened his own workshop in Florence. Leonardo did some remarkable work during this time. But he also began a habit of starting works that he would not complete.

The Master of All Trades

Leonardo was about thirty years old when he sent his résumé to the duke of Milan. He had heard that the duke was looking for a military engineer, a painter, an architect, and a sculptor. Leonardo offered to fill all the positions himself. The duke would not be disappointed. During his seventeen-year stay in Milan, Leonardo completed some of his greatest work.

After he arrived in Milan, the duke asked him to paint a picture of the Last Supper on the wall of a monastery dining room. This represented the final meal Jesus shared with his twelve apostles. The artist labored for three years on the project. It was said that the **prior** complained that the artist was taking too much time to complete the work.

Vocabulary

prior, n. a priest who helps lead a monastery

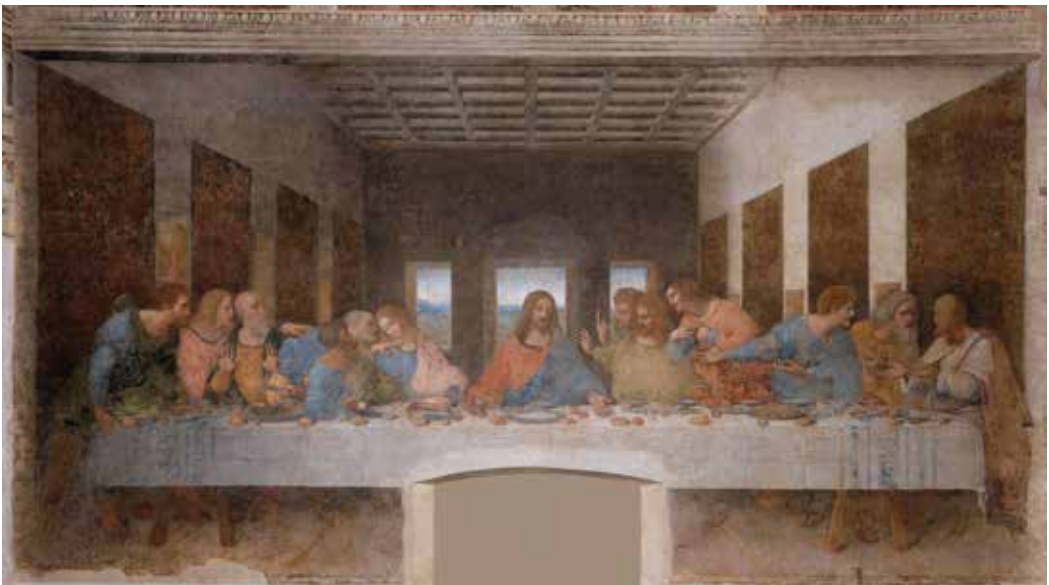
When the duke asked Leonardo why it was taking so long, the artist explained that he was having trouble painting the faces of Jesus and of the apostle Judas, who would betray Jesus. He could

not imagine how to paint a face so beautiful that it was worthy of Jesus, nor could he imagine how to paint the features of a man as horrible as Judas. The story goes that Leonardo cunningly suggested that he might use the face of the prior as a model for Judas. Word may have gotten back to the prior because, from that time on, Leonardo was able to work at his painting without any complaints from the prior.

When Leonardo completed *The Last Supper*, it was recognized as a **masterpiece**. The painting remains in its original place today. But it has suffered greatly over the years from such things as dampness, neglect, and natural deterioration. Nonetheless, many people believe it is the greatest painting that the Renaissance had produced up to that point.

Vocabulary

masterpiece, n., a work of art that demonstrates the highest degree of skill



Leonardo da Vinci's *The Last Supper* is considered one of the greatest masterpieces of the Renaissance.

As he had promised the duke, Leonardo applied himself in many fields. He designed a device that allowed people to study the total eclipse of the sun without harming their eyes. He designed the first parachute and a model city with two levels and a series of underground canals. An accomplished musician, Leonardo even invented musical instruments. For example, he designed a mechanical drum and an instrument that combined features of a keyboard and stringed instruments.

Leonardo spent countless hours observing nature, drawing and recording in many notebooks what he saw. He also studied mathematics because he believed it was the foundation of art. One of his famous drawings reveals the results of a formula that was first proposed by Vitruvius. The formula and therefore the drawing reveal that the span of a man's outstretched arms is equal to his height.

Beyond Milan

In 1499, war came to Milan when France captured the city. Seeking safety, Leonardo moved first to Mantua (/man*choo*wuh/) and then to Venice, where he worked as a naval engineer. In 1500 he returned to Florence. Except for a year during which he worked for a powerful military leader, he remained in Florence until 1506.

During this period, Leonardo completed his other most famous painting—and perhaps the most famous portrait in the world—the *Mona Lisa*. The painting portrays the wife of a prominent

Florentine citizen. Even today, viewers are attracted by the artist's use of light and shade, his attention to detail in the woman's clothing, and his use of an invented landscape as background. Viewers over the centuries have also been fascinated by the woman's gaze and smile. What was she thinking? People still ask that question as they file past the painting now displayed in the great Louvre (/looov/) Museum in Paris.



Some people say that the *Mona Lisa* is so lifelike that her eyes seem to follow a viewer across a room.

Eventually, Leonardo returned to Milan. He continued his artistic work there, but he also continued to pursue scientific interests. When Leo X became pope, Leonardo moved to Rome, where Leo provided him with lodgings and pay. Later, at the invitation of King Francis I, Leonardo left for France, to become the painter, engineer, and architect of the king. There he remained until his death in 1519 at the age of sixty-seven.

Leonardo left behind relatively few finished works of art: only about a dozen paintings and not one complete sculpture. He did leave many detailed and highly accurate drawings of human anatomy and of various mechanical devices. He also left more than five thousand pages from his notebooks.

Leonardo may not have been the best painter, sculptor, engineer, or thinker of his time. But no one then, and perhaps no one since, has so effectively combined the skills of each calling. No one was more able to imagine what could be. He was in many ways the **embodiment** of the Renaissance, a true **Renaissance man**, devoted to knowledge and beauty in all its forms. Like so much else, the idea of seeking excellence in many fields was borrowed from the ancient Romans. The Romans admired people with all-around ability. They would certainly have admired Leonardo da Vinci.

Vocabulary

embodiment, n.
a person who represents or provides a good example of an idea

Renaissance man, n.
a person who has wide interests, knowledge, and skills

Chapter 7

Michelangelo

Staring at the Ceiling For four years the artist labored, often under difficult conditions. Lying on his back on a platform he had built, he slowly covered the ceiling's five thousand square feet with scenes from the Bible. His patron was not pleased with the pace of his work.

The Big Question

What does the art that Michelangelo created tell us about the Roman Catholic Church at this time in history?

In fact, one day the patron angrily whacked the artist with a cane and threatened to throw him off the platform if he did not work faster.

The artist had not even wanted to accept this job. He thought of himself as a sculptor, not a painter. But the money was very good, and his patron—the pope—was not a man to be denied. So Michelangelo continued to labor on.

It took him four years to complete his work. But when he had finished, the demanding patron, Pope Julius II, was thrilled. The artist, Michelangelo Buonarroti (/bwoh*nahr*roe*tee/), had created a work



This picture shows just a small portion of Michelangelo's painting on the ceiling of the Sistine Chapel.

of magnificence. It was clear that the ceiling of the Sistine (/sis*teen/) Chapel in Rome stood as one of the finest masterpieces of the Renaissance.

Michelangelo was a master of many artistic abilities. He often protested that he was a sculptor, as if he could not be expected to succeed in any other artistic field. In fact, he was a marvelous painter, as you have read. He was also an architect who changed the face of Rome.

Like Leonardo da Vinci, Michelangelo was born near Florence, twenty-three years after Leonardo entered the world. And like Leonardo, he also apprenticed for an artist when he was a boy. In 1488, at the age of thirteen, Michelangelo entered the workshop of a well-known Florentine painter. For one year he learned how to mix paints, prepare backgrounds for paintings, create frescoes, and draw with **precision**. The next year, he accepted an invitation from Lorenzo de' Medici to join a special academy. There he studied the Medici's rich collection of Greek and Roman statues and learned sculpture techniques. He worked and studied with all the artists and humanist thinkers that Medici had gathered around him.

Vocabulary

precision, n. the use of great care and skill

To Rome

Four years after Lorenzo de' Medici's death, Michelangelo moved to Rome. Like so many artists before him, he was fascinated by the ancient city's sculpture, architecture, and painting. He created



Many people consider this statue of the *Pietà* as Michelangelo's greatest sculpture. Every year millions of visitors to St. Peter's in Rome admire this work.

his first major work in Rome. This established his reputation as a master sculptor. He was then commissioned to create a large marble statue of Mary, the mother of Jesus, holding her dead son.

Michelangelo's extraordinarily lifelike sculpture, called the *Pieta* (/pee*ay*tah/), was said to be the most beautiful work of marble in all of Rome. It remains in that city today. Each year, millions of visitors to St. Peter's Basilica marvel at this magnificent sculpture.

The now-famous sculptor returned to Florence in 1501. There, Michelangelo created a second masterpiece from an enormous block of marble. The block had been left unused for years. Other sculptors worried that the marble had flaws that made it fragile. Michelangelo, however, accepted the challenge. Working for more than two years, he created an awe-inspiring statue of the young biblical hero David, who killed the giant Goliath. The statue seems as if it could be alive. This work confirmed Michelangelo's place as the greatest sculptor of his age.

Four years later, Michelangelo was called back to Rome by Pope Julius II. Julius II wanted the artist to design and build a three-story tomb for the pope's burial. Thus began a strange love-hate relationship between the master artist and the demanding pope. In fact, Michelangelo never completed the tomb as planned. Time and again, Julius interrupted the artist with other jobs.

The Sistine Chapel

One of these interruptions was the assignment to paint the ceiling of the Sistine Chapel, of which you read earlier. Many papal ceremonies were held in this chapel. It was a large project. The artist



The Sistine Chapel is a huge space that took nearly four years to paint.

designed the platform, prepared the ceiling to be plastered—his work was to be a fresco—and hired assistants. In time, he dismissed the assistants because he was dissatisfied with their work.

Michelangelo worked under harsh conditions. When he climbed down from the platform at the end of a day's work, his back and neck ached. His eyes were so used to focusing on a ceiling several feet away that he could not read a letter unless he held it at the same distance.

Michelangelo's finished work was, as you have read, a masterpiece. The frescoes included more than three hundred figures from the Old Testament, some of them 18 feet high. The work covered an area 118 feet long and 46 feet wide. In fact, the Sistine Chapel ceiling would become Michelangelo's most famous work.

After Pope Julius died, Michelangelo stayed on in Rome under the new pope, Leo X. He had known Leo X as the son of Lorenzo de' Medici in Florence. The artist continued work on the statues planned for Pope Julius's tomb. They included a statue of Moses holding the tablets of the law known as the Ten Commandments. The statue is found today in Rome's Church of St. Peter in Chains.



Michelangelo's fresco on the ceiling of the Sistine Chapel shows the biblical story of the creation of Adam.



The statue of Moses holding the Ten Commandments was commissioned as a part of Pope Julius's tomb.

Return to Florence

In 1517, Michelangelo returned once again to Florence. The pope had asked him to design the front of the Medici family church there. There were many problems with this project. Michelangelo not only had to train new workers to **quarry** the marble, but he also had to have a road built through the mountains to transport it. In time, the pope withdrew the commission. The artist had wasted three years of work and was furious.

Vocabulary

quarry, v. to take stone from the earth

Nevertheless, when a new pope, Clement VII, was elected, Michelangelo agreed to stay in Florence and design the tombs of both Lorenzo de' Medici and his brother Giuliano (/joo*lyah*noe/).



Michelangelo's painting, *The Last Judgment*, graces the wall behind the altar at the Sistine Chapel.

He also agreed to design a library to be attached to the Medici church. His work was interrupted in 1527 when the troops of the Holy Roman Emperor invaded Italy and sacked Rome. With Florence also in danger of attack, Michelangelo fled to Venice.

Eventually, the crisis passed, and Michelangelo returned to Florence. He again took up his work on the library and tomb. In time, a new pope, Paul III, named Michelangelo the chief painter, sculptor, and architect of the Vatican. He also asked the artist to paint a wall behind the altar of the Sistine Chapel. As the theme for this painting, the pope chose the Last Judgment.

Last Judgment and Last Project

Michelangelo began the work, but it took him five years to complete it. He was sixty-six when he finished. The strain of the work affected his health. Once, he fell off a platform, seriously injuring his leg. In spite of these troubles, Michelangelo's genius shines through. *The Last Judgment* is a work of great power.

In 1546, Pope Paul III appointed Michelangelo, then seventy-one years old, chief architect for St. Peter's Basilica. His responsibilities included work on the exterior of the building as well as its dome, which became a model for domes throughout the Western world.

The artist continued working almost until the day he died in 1564.

Michelangelo was buried in Florence as he had wished.

Michelangelo, who never married, left no children. He is said to have stated that his wife was his art, and his children were the works he left behind.



Chapter 8

Two “How-to” Men

Instructors in Manners In the Renaissance, as today, people had access to a lot of advice about how to live and act. Today, many articles in print and online claim to teach readers how to succeed in life. Such information was also available during the Renaissance.

The Big Question

Why might people have been shocked by Machiavelli's book *The Prince*?



The author of the *Book of Manners* advised people not to gobble their food.

For example, a book titled *Book of Manners* was published in 1558. This title offered readers lots of advice about what kind of behavior was acceptable and unacceptable.

In the *Book of Manners*, the author advises:

- Refrain as far as possible from making noises that grate upon the ear, such as grinding or sucking your teeth.
- It is not polite to scratch yourself when you are seated at the table.
- We should ... be careful not to gobble our food so greedily as to cause ourselves to get hiccups or commit some other unpleasantness.
- You should neither comb your hair nor wash your hands in the presence of others—except for washing the hands before going in to a meal—such things are done in the bathroom and not in public.

The purpose of this and other books was to instruct the newly rich about behavior that would help them enter a higher social class. But there was another type of book that had a broader purpose. These books were meant to shape attitudes and to encourage a variety of achievements and to define the role of a gentleman.

Vocabulary

courtier, n. a person who serves as a friend or adviser to a ruler in his or her court

The most famous and influential of these books was *The Courtier*, written by Baldassare Castiglione (/bahl*dahs*sah*ray/kahs*tee*lyoe*nah/). A **courtier** (/kor*chyur/) was an attendant in the court of a ruler.

That is exactly what Castiglione was. He served as a soldier and **diplomat** in the court of the duke of Urbino (/ur*bee*noe/).

By the time Castiglione joined the court at Urbino early in the 1500s, the hill town in central Italy had become known as a center of culture. The duke's court boasted one of the finest libraries of the time. A number of important artists, including the great painter Raphael, worked there. In fact, Raphael painted a wonderful portrait of Castiglione, which now hangs in the Louvre Museum in Paris.



Raphael's portrait gives the impression that Castiglione would be an ideal courtier.

Vocabulary

diplomat, n. a person who represents a government in its relationships with other governments

How to Please Others

Castiglione's book was written as a series of conversations that supposedly took place at the court of Urbino. The conversations focused on how men and women could be proper gentlemen and ladies.

The perfect courtier, according to the discussion, should be of noble birth. He should also be handsome, graceful, strong, and courageous. He should be skilled in war and in sports. Whatever he did, he should do it in such a way that it appeared to be without effort.

The courtier, Castiglione and his friends decided, should have a high opinion of his own worth. He should not be afraid to advertise this view to others. But he should not appear to be boastful. So, for example, a courtier should ride near the front in a crowd of people to make sure he would be seen. He should try to accomplish his most daring feats when the ruler he served would notice him.

The ideal courtier, according to Castiglione, should also be accomplished in learning. He should love painting, sculpture, music, and architecture, and be able to sing and dance gracefully.

Castiglione published his book in 1528. In a short time, it was translated into French and English. For many years, it greatly influenced standards of behavior and education in Italy and also in France and England.

Today, it might seem as if the ideal courtier of Renaissance Italy was all style and no substance. But Castiglione argued that by developing the qualities he described, the ideal courtier would encourage his princely ruler to turn to him for advice. By giving good advice, the courtier could exercise great influence in matters of government.

How to Rule

Another important Renaissance writer took a very different view.

His name was Niccolo Machiavelli (/nee*koe*loe/mahk*e*uh*vel*ee/).

He lived at the same time that Castiglione served in the court at Urbino. Like Castiglione, Machiavelli served as a diplomat. From 1498 until 1512, Machiavelli held a number of positions

in the Florentine government. Each allowed him to observe how government worked or did not work. He was interested in how rulers gained and kept power.

Machiavelli was put in charge of the forces that were to defend Florence against armies headed by Pope Julius II. The pope was angry that Florence had refused to help him expel French troops from Italy. He wanted to put an end to the Florentine republic and restore the Medici family's rule.

Machiavelli's troops could not defend their city. The pope's forces took Florence, and the Medici family was returned to power. Machiavelli lost his government position. He was exiled to a small farm outside Florence.



Machiavelli wrote a guide for rulers who wanted to create a lasting government.

Advice for the Prince

During his exile he wrote a small book about how rulers ruled. If artists of the Renaissance drew their inspiration from the natural world, Machiavelli drew his from politics.

He looked at what happened in the actual world of power and government. He did not write about the ideal behavior of a leader but about the actual behavior of

present and past leaders. He called this book *The Prince*. Many think of it as the first book of modern **political science**.

Vocabulary

political science, n.
the study of how governments work

The Medici family was suspicious of Machiavelli. They knew that he really wanted to see Florence ruled by a republican government. Nevertheless, they did employ him again. Soon after, however, the family lost control of Florence, and Machiavelli was once again unemployed. Then he became sick and died, but *The Prince* had caused a stir and had wide influence.

The Prince was not Machiavelli's only work. He also wrote a history of Florence and other political texts. *The Prince*, however, represented, to some extent, new thinking. Because Machiavelli made no attempt to describe politics in terms of religion, he shocked many. But he also described the workings of government very clearly. Rulers took notice.

Machiavelli agreed that, in general, it was praiseworthy for a prince to be faithful and honest. But he stated that a ruler's behavior might need to change in times of trouble or danger. There might be times when a prince would need to act boldly.

And for the safety and well-being of a city or nation, a prince might also need to break a promise, or go back on his word. So for this reason Machiavelli advised princes who wished to gain and maintain power “to learn how *not* to be good.”

Like Castiglione, Machiavelli believed that appearances were important. A prince, he wrote, should be seen as merciful and sincere. Machiavelli also wrote that rulers sometimes had to use **cunning**, trickery, even cruelty to achieve a goal, which usually meant staying in power. Over the years many people have strongly disagreed with Machiavelli’s advice. In fact, the term *Machiavellian* is still used to describe a person who is crafty and less than honest.

Vocabulary
.....
cunning, n. the use of deception or shrewdness in dealing with others

On the other hand, many scholars believe Machiavelli was being realistic. They instead suggest that instead of writing a description of how an ideal ruler should behave, Machiavelli simply offered an honest description of how efficient rulers did behave.

Chapter 9

The Renaissance in Northern Europe

Spread of Spirit and Ideas Both *The Courtier* and *The Prince*, we have seen, had influence well beyond Italy. Both books were translated into other languages. Both found readers in countries throughout Europe.

The Big Question

How did the ideas of the Renaissance spread to other parts of Europe?

Translation of the printed word was just one of many ways in which the ideas and values of the Renaissance spread from Italy to the rest of Europe.

Italian artists also carried the spirit and ideas of the Renaissance to other countries. Leonardo, for example, spent his final years in France as a painter, engineer, and architect to King Francis I. Other Italian artists of the Renaissance also worked outside Italy, sharing their skills and ideals.

Visitors to Renaissance Italy often carried home the ideas and attitudes that were common there. Some visitors, such as Erasmus, came for learning. They found inspiration in Italy and gladly shared it with citizens of their home countries. Others, such as the invading



King Francis I of France helped bring Renaissance ideas out of Italy and into the rest of Europe.

German and French armies, came to conquer and steal. In many cases they were influenced by the cultural riches they found. They too carried their discoveries back home, along with their loot.

Several factors made Italy the center of the Renaissance in the 1300s and 1400s: the closeness of Roman ruins, the geography and growing wealth of the independent city-states, the rise of

Europe in the Time of the Renaissance



The influence of Renaissance Italy spread to the nation states of northern and western Europe in the 1500s.

merchants and patrons, and the reform of education. Several factors came together elsewhere in the 1500s to open other countries to new learning and new ideas.

Northern and Western Europe

In the 1500s some countries to the north and west of Italy developed well-organized central governments. The center of trade shifted from the Mediterranean to the Atlantic, bringing some of these countries new wealth. Royal courts in France, England, and Germany supported young artists. New wealth also supported a thriving merchant class. The merchant class became patrons of the arts and learning.

The German-speaking countries of the Holy Roman Empire to the north of Italy were among the first to welcome Renaissance ideals. Men like Erasmus helped spread humanism in those countries. However, the German-speaking regions were soon caught up in religious disputes between Catholics and Protestants. These disputes were part of a movement called the Reformation. Nevertheless, the spread of the Renaissance to the north produced a number of important scholars and artists.

Perhaps the greatest German painter of this period was Albrecht Dürer (/ahl*brekt/du*rur/), born in 1471. His **goldsmith** father took him to his workshop to teach him the trade. But Dürer's father soon discovered that his son had a remarkable talent for drawing. He sent Albrecht to a local artist to work as an apprentice. There young Dürer quickly

Vocabulary

goldsmith, n. a craftsperson who makes items out of gold

mastered the technique of **engraving**.

Engravings were images carved onto wood or metal plates with a sharp tool. The plates were then inked for printing.

After he finished his apprenticeship, Dürer traveled to France. There he improved the engraving skills he had learned. Dürer was to do some of his finest work as an engraver. He also produced beautiful **woodcuts**. These are prints made by cutting images into a flat block of wood. This flat surface is then covered with ink and pressed onto paper or some other material, leaving an image behind.

Dürer eventually traveled to Italy. He visited Venice, where he discovered new artistic styles. These new forms of expression were different from anything he had known in his native country. While in Venice, he copied the paintings of well-known artists to improve his technique. He also studied

Vocabulary

engraving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface



Dürer's engraving, *Melancholia*, was created in 1514.

mathematics, read poetry, and carefully observed the landscapes and life that surrounded him.

After Dürer returned to Germany, he established his own workshop. He soon became popular as a painter and engraver. Two of his most remarkable works were self-portraits.

Dürer created many other portraits, including one of Erasmus. But he was

especially interested in engravings and woodcuts. Among his best works of this type is a series of engravings based on the Christian New Testament.



Dürer's self-portrait shows a young man who is sure of his ability as an artist.

The Renaissance in France

The Renaissance flourished in France in the middle of the 1500s. French invasions of Italy introduced French leaders to Renaissance culture. What they saw amazed them. Earlier you read about how King Francis I hired Leonardo da Vinci to come to Paris. Francis and the kings who followed him purchased many Italian Renaissance paintings and sculptures. They also brought Italian Renaissance artists to France.



The Chateau Chenonceau (/shen*on*soe/) is located in France on the Cher River.

French monarchs also built lavish **chateaux** (/sha*toez/), designed by Italian architects. These rich homes were decorated in the Renaissance style.

The influence of the Italian Renaissance did not stop there. Life in the chateau was modeled on life in Italian courts, as described by Castiglione in *The Courier*.

Vocabulary

chateau, n. a French castle, or large country house; chateaux is the plural form

The Renaissance in England

In England the Renaissance reached its height in the late 1500s and early 1600s. In many European countries it was the sculptors,

painters, and architects who made the greatest contributions to the Renaissance. In England it was the writers.

During this period a number of notable poets and playwrights wrote works that are still read, performed, and loved today. Among them was William Shakespeare, often called the greatest playwright of all time. Shakespeare was born in Stratford-upon-Avon in 1564. As a young man, he moved to London. There he established himself as both a playwright and a poet.

There is no record that Shakespeare ever visited Italy. But the influence of Italy and the Italian Renaissance is seen in a great many of his plays. *The Merchant of Venice* is set in the Italian city-state. *Othello* is a tragedy about a Venetian general. *Romeo and Juliet* takes place in Verona. Many of Shakespeare's plots were taken from famous Italian stories.

As you have read, Shakespeare also shared the Renaissance interest in classical Greece and Rome. He wrote several plays about ancient Greece and four tragedies about ancient Rome, including *Julius Caesar* and *Antony and Cleopatra*.

Even when he was not writing about Renaissance



Many of Shakespeare's works were first performed at the Globe Theater.

Italy or the classical world, Shakespeare thought and wrote like a man of the Renaissance. While the Renaissance painters used paint and canvas or plaster to capture ideas and personality, Shakespeare's tools were pen and paper.

The Renaissance in Spain

Compared to other parts of Europe, the Renaissance came to Spain late. Spain's greatest Renaissance painter was actually a Greek, born on the isle of Crete and trained in Venice. His name was Domenikos Theotokopoulos (/doe*men*ih*koes/tha*oe*toe*koe*poo*loes/). After he moved to Spain in about 1577, he became known simply as El Greco—Spanish for “the Greek.”

Before moving to Spain, El Greco spent about twelve years in Venice. There, he learned to paint in the Italian Renaissance manner. He was clearly influenced by the paintings of Titian, as shown by the rich colors of his own paintings.

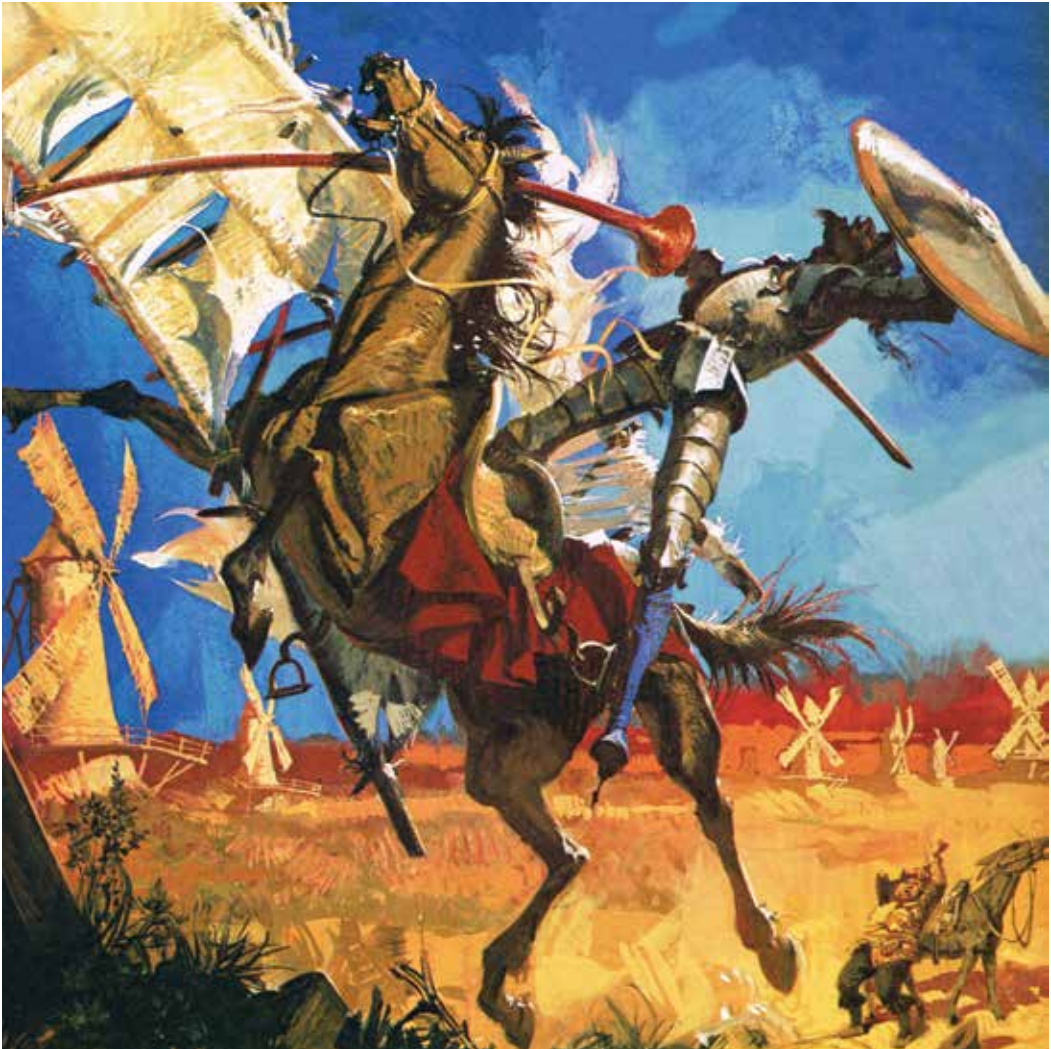
From Venice, El Greco traveled to Rome, where his outspokenness did not win him many friends. El Greco learned a lot from artists in Rome, including Michelangelo. But he offended people by criticizing Michelangelo's paintings. When El Greco saw that he was no longer welcome in Rome, he moved on to the Spanish city of Toledo (/tuh*laid*oe/). El Greco spent the rest of his life in Spain. He was hired to make many paintings, including for churches and chapels. Among his most famous works is a painting known as *The Burial of the Count of Orgaz*. The painting displays the long, slender figures that came to distinguish El Greco's work.



The Burial of the Count of Orgaz includes many characteristics that distinguish El Greco's work.

A Great Writer

Renaissance Spain also produced one of history's greatest writers: Miguel de Cervantes (/mee*gel/de/sur*van*teez/). His best-known work is the novel *The History of Don Quixote de la Mancha* (/dahn*kee*hoet*ay/de/la/mahn*chah/). The hero, Don Quixote, has a noble heart. But he does many foolish things as he tries to imitate the brave knights he has read about. Don Quixote insists that a simple peasant girl he loves is really a noble duchess. He jousts against windmills, thinking they are evil giants. Today, we use the word *quixotic* (/kwihks*aht*ihk/) to describe someone who is impractical or who is striving for an unreachable ideal.



The phrase “tilting at windmills,” describing a noble but impractical plan, comes from a scene in *Don Quixote* depicted here.

European Renaissance

As we have seen, the Renaissance began in Italy. It was in Italy that the main features of the period first developed: an enthusiasm for the classical past, an interest in accurately portraying the natural world, a fascination with human beings, and an appreciation for artists and their work.

From the Italian city-states of Florence, Venice, and Rome, the spirit of the Renaissance spread to other countries. But far from simply imitating what had been done in Italy, artists and scholars in other countries developed their own individual styles. What had been done in Italy inspired them to enrich their own local and national traditions. Western civilization benefited greatly from their work.

Glossary

A

apothecary, n. a person who prepares and sells medicines (16)

apprentice, n. a person who trains for a job or skill by working under the supervision and guidance of an expert in the field (52)

B

baptistry, n. a part of a church used for carrying out the purifying ritual of baptism (17)

basilica, n. a type of large Christian church, often built in the shape of a cross (36)

C

cardinal, n. a high-ranking religious leader in the Catholic Church (31)

chateau, n. a French castle, or large country house; chateaux is the plural form (82)

chief of state, n. the recognized leader of a country (45)

“classical literature,” (phrase), the works of ancient Greek and Roman writers (2)

commerce, n. the buying and selling of goods and services (8)

commission, v. to formally ask for the creation of something, as in a building or a painting (18)

council, n. a group of people who meet to help enforce laws and run a government (45)

courtier, n. a person who serves as a friend or adviser to a ruler in his or her court (70)

cunning, n. the use of deception or shrewdness in dealing with others (75)

D

devise, v. to come up with an idea, plan, or invention (11)

diplomacy, n. the tactful management of relationships between two or more parties or countries (10)

diplomat, n. a person who represents a government in its relationships with other governments (71)

E

embodiment, n. a person who represents or provides a good example of an idea (57)

engraving, n. an image made by carving a block of wood or metal surface, which is then covered with ink and pressed onto some other surface (80)

exile, n. the state of being made to live outside of a place as a form of punishment (31)

F

form, n. the shape of something (17)

fresco, n. a type of painting made on wet plaster (35)

furnishings, n. the things found in a room, including furniture, rugs, curtains, and artwork (42)

G

galley, n. a flat-bottomed boat with both sails and oars (43)

goldsmith, n. a craftsperson who makes items out of gold (79)

H

hereditary, adj. describing something that is passed down as from a parent to a child (45)

heritage, n. something that is inherited by one person or group from an older person or group (24)

humanist, n. a person who studies or teaches the humanities, that is, literature, history, poetry, and the art of speaking (4)

I

indulgence, n. the removal or reduction of certain punishments for sin, linked to a special act of penance (37)

J

“jack-of-all-trades,” (idiom), a person who can do a large number of jobs or tasks (50)

L

lagoon, n. a small body of water that is connected to a larger one (42)

M

manuscript, n. a book or document written by hand (5)

mason, n. a person who builds or works with brick or stone (16)

masterpiece, n. a work of art that demonstrates the highest degree of skill (54)

“merchant class,” (phrase), a social class made up of wealthy and powerful merchants (24)

O

oration, n. a public speech (4)

P

papal, adj. having to do with the pope (34)

patron, n. a person who gives money or other support to someone, such as an artist (24)

perspective, n. a technique used to make something that is flat appear to have depth, in addition to height and width (20)

political science, n. the study of how governments work (74)

precision, n. the use of great care and skill (60)

prior, n. a priest who helps lead a monastery (53)

Q

quarry, v. to take stone from the earth (66)

R

realism, n. the quality of being realistic, or true to life (19)

Renaissance man, n. a person who has wide interests, knowledge, and skills (57)

résumé, n. a listing of a person’s skills, training, and achievements (50)

revenue, n. income (27)

rhetoric, n. the skill of using words effectively in speaking or writing (5)

S

scholar, n. a person who specializes in a specific academic subject; an expert (2)

senate, n. a group of people who make laws and help govern a place (45)

stable, adj. unlikely to go through changes (22)

T

textile, n. cloth or fabric (42)

three-dimensional, adj. describing an object that has depth as well as width and height, especially a painting that appears not to be flat (20)

V

visionary, n. a person who is able to imagine and plan for the future (50)

W

woodcut, n. a print made by carving an image into a block of wood, which is then used to print the image onto some other surface (80)



Core Knowledge®

CKHG™

Core Knowledge HISTORY AND GEOGRAPHY™

Series Editor-In-Chief

E. D. Hirsch, Jr.

Subject Matter Expert

Ann E. Moyer, PhD, Department of History, University of Pennsylvania

Illustration and Photo Credits

Adoration of the Magi (tempera on panel) (for detail see 315894), Botticelli, Sandro (Alessandro di Mariano di Vanni Filipepi) (1444/5–1510) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 18

akg-images/akg-images/SuperStock: 73

Andre Lebrun/age fotostock/SuperStock: 65

Art Archive,The/SuperStock: 3

Atlas, copy of a Greek Hellenistic original (marble) (detail), Roman / Museo Archeologico Nazionale, Naples, Italy / Bridgeman Images: 7

Barnes Foundation/SuperStock: 15

Cosimo de' Medici (Il Vecchio) (1389–1463) 1518 (oil on panel), Pontorno, Jacopo (1494–1557) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: Cover D, 26

Don Quixote, English School, (20th century) / Private Collection / © Look and Learn / Bridgeman Images: 86

Exterior view of S. Maria del Fiore, 1294–1436 (photo) / Duomo, Florence, Italy / Bridgeman Images: 28

Fine Art Images/Fine Art Images/SuperStock: 54, 85

Iberfoto/Iberfoto/SuperStock: Cover C, 77

imageBROKER/imageBROKER/SuperStock: 66

Interior of a 16th century printing works, copy of a miniature from 'Chants royaux sur la Conception couronnee du Puy de Rouen' (colour litho), French School, (16th century) (after) / Bibliotheque Nationale, Paris, France / Bridgeman Images: 47

Lorenzo de' Medici (1449–92) surrounded by artists, admiring Michelangelo's 'Faun' (fresco), Mannozi, Giovanni (da San Giovanni) (1592–1636) / Museo degli Argenti, Palazzo Pitti, Florence, Italy / Bridgeman Images: 30

Martin Hargreaves: 12–13, 16

Melancholia, 1514 (engraving), Dürer or Duerer, Albrecht (1471–1528) / Private Collection / Bridgeman Images: 80

Merchants meeting to establish fish prices in Venice towards end of century, miniature from Venetian manuscript / De Agostini Picture Library / A. Dagli Orti / Bridgeman Images: 43

Peter Willi/Peter Willi/SuperStock: 71

Pieta by Michelangelo (1475–1564), St Peter's Basilica in Vatican City / De Agostini Picture Library / M. Carrieri / Bridgeman Images: 61

Pope Leo I (c.390–461) Repulsing Attila (c.406–453) 1511–14 (fresco), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Vatican Museums and Galleries, Vatican City / Alinari / Bridgeman Images: 35

Portrait of Isabella d'Este (1474–1539), Titian (Tiziano Vecellio) (c.1488–1576) / Kunsthistorisches Museum, Vienna, Austria / Ali

Meyer / Bridgeman Images: 48

Portraits of Leo X (1475–1521) Cardinal Luigi de' Rossi and Giulio de Medici (1478–1534) 1518 (oil on panel), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Galleria degli Uffizi, Florence, Italy / Bridgeman Images: 39

Reconstruction of St. Peter's Basilica and the Piazza from the Plans by Donato Bramante (1444–1514) (w/c on paper), French School, (20th century) / Archives Larousse, Paris, France / Bridgeman Images: 36

Recruitment of Venetian troops on the Molo, c.1562, Angelo del Moro, Gian Battista (1514–75) / Palazzo Ducale, Venice, Italy / Bridgeman Images: 44

Richard Cummins/SuperStock: 5

School of Athens, from the Stanza della Segnatura, 1510–11 (fresco), Raphael (Raffaello Sanzio of Urbino) (1483–1520) / Vatican Museums and Galleries, Vatican City / Bridgeman Images: i, iii, 21

Self Portrait at the Age of Twenty-Eight, 1500 (oil on panel), Dürer or Duerer, Albrecht (1471–1528) / Alte Pinakothek, Munich, Germany / Bridgeman Images: 81

Sistine Chapel Ceiling, 1508–12 (fresco) (post restoration), Buonarroti, Michelangelo (1475–1564) / Vatican Museums and Galleries, Vatican City / Bridgeman Images: 63

Sistine Chapel Ceiling: Libyan Sibyl, c.1508–10 (fresco), Buonarroti, Michelangelo (1475–1564) / Vatican Museums and Galleries, Vatican City / Alinari / Bridgeman Images: 59

Steve Vidler/SuperStock: 9

SuperStock/SuperStock: Cover B, 50–51, 56, 64

The Banquet of the Monarchs, c.1579 (oil on canvas), Sanchez Coello, Alonso (c.1531–88) / Muzeum Narodowe, Poznan, Poland / Bridgeman Images: 68–69

The 'Carta della Catena' showing a panorama of Florence, 1490 (detail of 161573), Italian School, (15th century) / Museo de Firenze Com'era, Florence, Italy / Bridgeman Images: 22–23

The Globe Theatre, English School, (20th century) / Private Collection / © Look and Learn / Bridgeman Images: Cover E, 83

The Miracle of the Relic of the True Cross on the Rialto Bridge, 1494 (oil on canvas) (see also 119437), Carpaccio, Vittore (c.1460/5–1523/6) / Galleria dell' Accademia, Venice, Italy / Bridgeman Images: 40–41

The Wool Factory, 1572 (slate), Cavalori, Mirabello (1510/20–72) / Palazzo Vecchio (Palazzo della Signoria) Florence, Italy / Bridgeman Images: 25

Travel Pictures Ltd/Travel Pictures Ltd/Superstock: 82

View of St. Peter's, Rome, 1665 (oil on canvas), Italian School, (17th century) / Galleria Sabauda, Turin, Italy / Bridgeman Images: 32–33

Westend61/Westend61/Superstock: Cover A, 1, 52

Core Knowledge Curriculum Series™

Series Editor-in-Chief

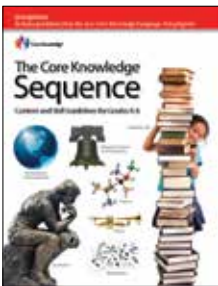
E. D. Hirsch, Jr.

CKHG™

Core Knowledge **HISTORY AND GEOGRAPHY**

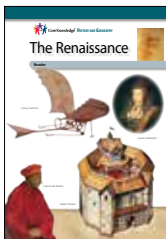
The Renaissance

Core Knowledge Sequence History and Geography 5



What is the *Core Knowledge Sequence*?

The *Core Knowledge Sequence* is a detailed guide to specific content and skills to be taught in grades K–8 in language arts, history, geography, mathematics, science, and the fine arts. In the domains of world and American history and geography, the *Core Knowledge Sequence* outlines topics that build chronologically or thematically grade by grade.



For which grade levels is this book intended?

In general, the content and presentation are appropriate for readers from the upper elementary grades through middle school. For teachers and schools following the *Core Knowledge Sequence*, this book is intended for Grade 5 and is part of a series of **Core Knowledge HISTORY AND GEOGRAPHY** units of study.

For a complete listing of resources in the **Core Knowledge HISTORY AND GEOGRAPHY** series, visit www.coreknowledge.org.



Core Knowledge **HISTORY AND GEOGRAPHY**

A comprehensive program in world and American history and geography, integrating topics in civics and the arts, exploring civilizations, cultures, and concepts specified in the *Core Knowledge Sequence* (content and skill guidelines for grades K–8).

Core Knowledge **HISTORY AND GEOGRAPHY**

units at this level include:

World Lakes

Maya, Aztec, and Inca Civilizations

The Age of Exploration

The Renaissance

The Reformation

England in the Golden Age

Early Russia

Feudal Japan

The Geography of the United States

Westward Expansion Before the Civil War

The Civil War

Westward Expansion After the Civil War

Native Americans: Cultures and Conflicts

www.coreknowledge.org

Core Knowledge Curriculum Series™

Series Editor-in-Chief

E. D. Hirsch, Jr.