

# *The Renaissance*

Humanism, Individualism,  
Secularism &  
Skepticism

NAME: \_\_\_\_\_

Ms. McCollum, 2018, Room 316

## *The Renaissance and Black Death*

Terms/People/Places to know\*

<b>Machiavelli</b>	<b>Galileo</b>	Sistine Chapel
<b>Humanism</b>	Perspective	<b>School of Athens</b>
Leonardo Da Vinci	<b>Michelangelo</b>	<b>Florence</b>
<b>Secularism</b>	Patron	<b>Medici Family</b>
Fresco	Vernacular	Cosimo de Medic
Massaccio	Raphael	The Last Supper
Albrecht Durer	Portrait	Mona Lisa
<b>Skepticism</b>	<b>Individualism</b>	<b>Birth of Venus</b>
Proportion	Emotion in art	Lighting
Background	Angles	<b>Johann Gutenberg</b>

\*Terms in bold are ones that you should really know and understand

### **Focus Questions:**

1. How does the Black Plague and the Renaissance undermine feudalism?
2. How does the Renaissance depart from the traditions set by the Middle Ages?
3. What are the advancements in Renaissance art? How do these advancements represent HISS?
4. How might the Renaissance impact the desire to explore?
5. How and why are the dominant ideologies of the Middle Ages compare and/or contrast with Renaissance ideals?
6. How do events that led to the decline of feudalism also lead to the Renaissance?
7. Be able to connect the terms above in meaningful ways.



**Lesson 5*****Student Handout 5.1*****Europe Recovers****Graphic Organizer 1:**

The pace of change in Europe accelerated greatly from 1300 to 1500. Some of the events and facts associated with this acceleration are listed in Student Handout 5.2. Consider these facts and events carefully and then fill in the center of the graphic organizer with your ideas about how life in Europe might have changed as a result.

**Graphic Organizer 2:**

As you know, feudalism was the political system that organized life during most of the Middle Ages. The facts and events described in Student Handout 5.3 resulted in important changes to this system which altered the way of life for many people. Read carefully and think about the facts and events listed. Fill in the center of the graphic organizer with your ideas about the possible results of these new changes in political systems and ways of life.

**Graphic Organizer 3:**

The facts and events described in Student Handout 5.4 motivated Europeans to begin trying to do some new things that were never considered by Europeans of the Middle Ages. Read carefully and think about the facts and events listed. Fill in the center of the graphic organizer with your ideas about what these circumstances might have motivated Europeans to do.

**Putting it all together:**

Look carefully at the three completed graphic organizers. Use them to answer these questions:

What events or facts do two or more of the three graphic organizers have in common?  
Summarize these commonalities below:

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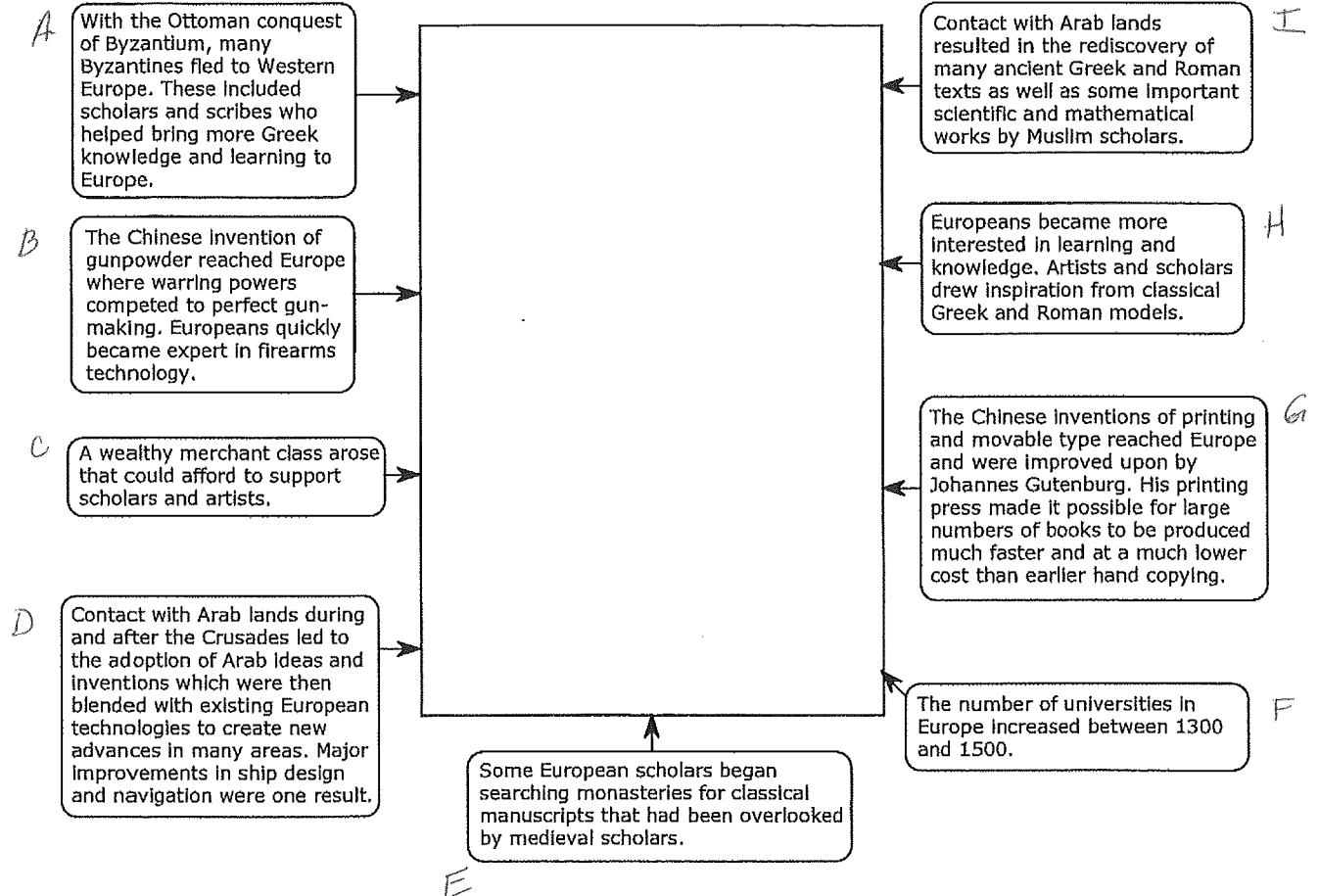
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## Lesson 5

## Student Handout 5.2

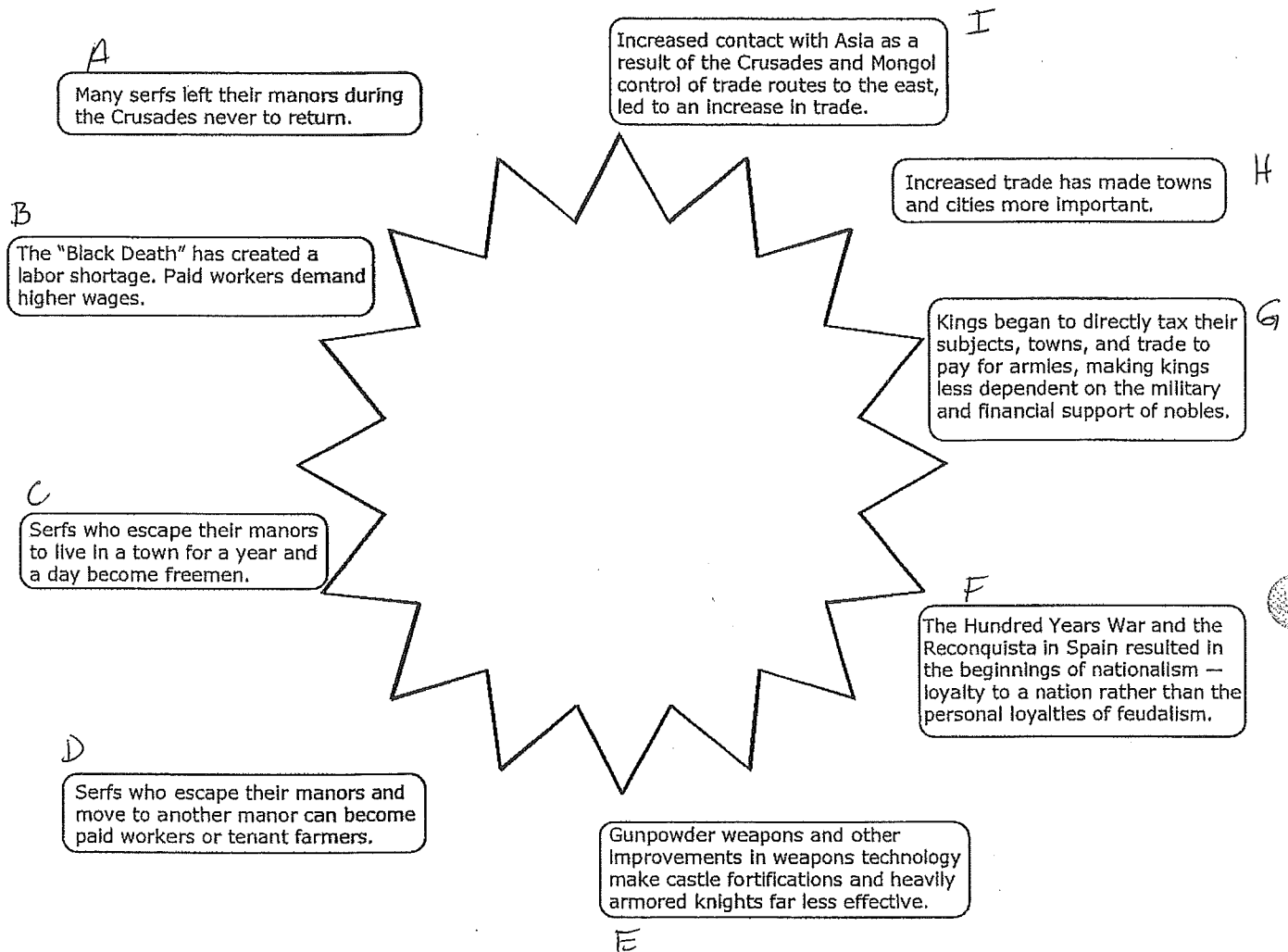
## Change in Europe 1



## Lesson 5

## Student Handout 5.3

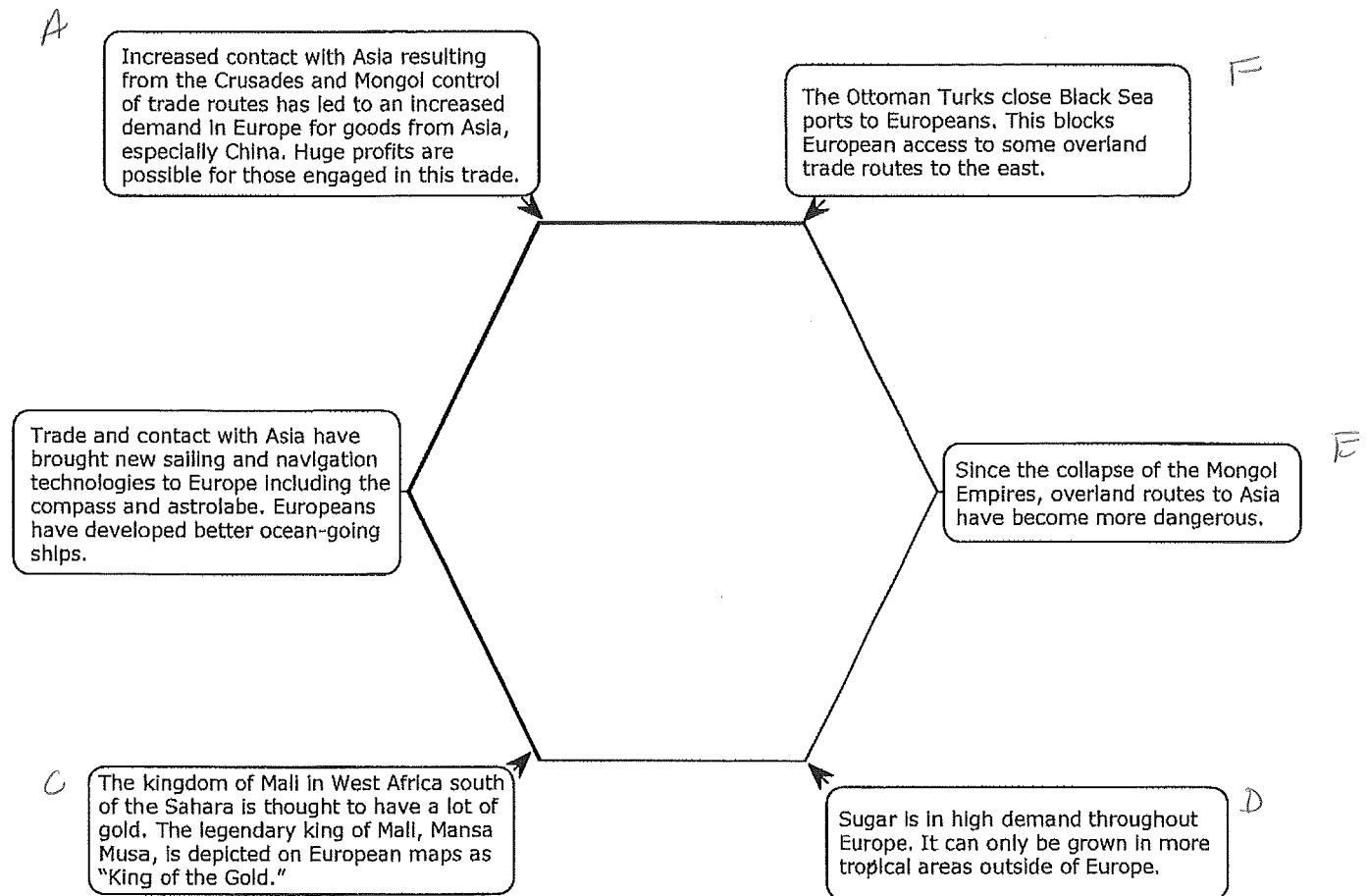
## Change in Europe 2



## Lesson 5

## Student Handout 5.4

## Change in Europe 3



1. Finish pages 4-6 in this reader.
2. Find your CREATIVE CHALLENGES handout (hot pink).
3. Choose one of the graphic organizers on pages 4-6, then choose one of the CREATIVE CHALLENGES to creatively express at least TWO of the letters in the organizer.
4. Your CREATIVE CHALLENGE must depict two of the letters AND a piece of information that you wrote in the center of the organizer.
5. For written work or drawings, use the space below.



# Humanism

Beginning in the late 1300s, a group of scholars centered in the Italian city-state of Florence began to look to the past for inspiration. These scholars were later called humanists because they stressed human innovation instead of spiritualism. The humanists studied the classics – the works of the ancient Greeks and Romans. In the works of the classics, Renaissance scholars found a way of thinking similar to their own time. They believed this outlook had not been explored since the fall of Greece and Rome.

The humanists recreated classical styles in art, literature, and architecture. Humanists believed that by studying the classics, they could better understand people and the world. The humanists believed in reason. Reason is the ability to think logically. The scholars promoted the investigation of nature, sought to be clear and articulate in their speaking and writing, and promoted the responsibility every citizen has to his or her community. In 1459, Battista Guarino wrote, "To each species of creature has been allotted a peculiar and instinctive gift. To horses galloping, to birds flying, comes naturally. To man only is given the desire to learn." The Renaissance humanists valued human experience and believed in the dignity and worth of the individual.

The humanists emphasized the importance of human values instead of religious beliefs, bringing an element of skepticism to Europe which had rarely existed during the Middle Ages. Renaissance humanists were often devout Christians, but their promotion of secular, or non-religious values, often put them at odds with the church. Today we refer to the study of literature, philosophy, and art as the humanities. The civilizations of Greece and Rome ended long ago, but those civilizations continue to influence us through the humanities.

## Characteristics of the Renaissance

**Directions:** After you read the "Humanism" text, pick out the four "-isms" of the Renaissance, and define them in your own words...

**Humanism =**

I \_\_\_\_\_ =

S \_\_\_\_\_ =

S \_\_\_\_\_ =

## The Black Death...review

- How does the Black Death undermine OR reinforce feudalism?
  - Fewer serfs—can demand more rights
  - Fewer lords—protection has weakened
  - Loss of faith in the church—no one can protect people

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## 1. Italy-the birth of the Renaissance



1. City states
  - competition
2. Merchants
  - Spread ideas
3. Banks
  - The Medici family
4. Readiness
  - Feudalism undermined
5. Crossroads
  - Think geography

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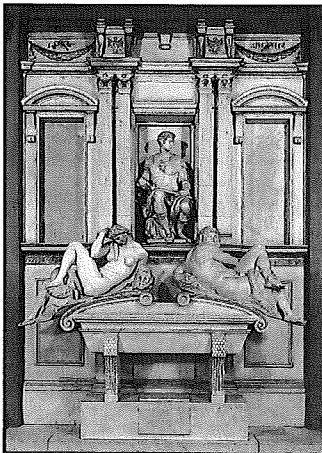
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Medici  
Tombs

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## Ideologies of Middle Ages

- What were the ideologies of people in the Middle Ages?

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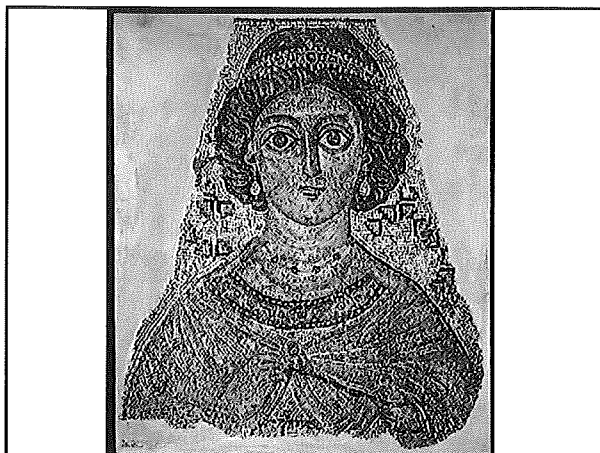
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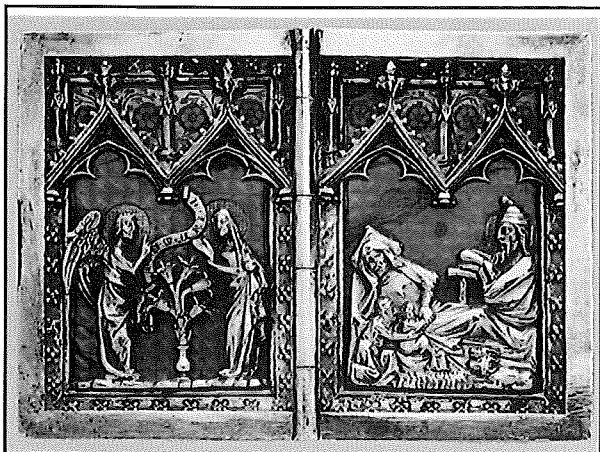
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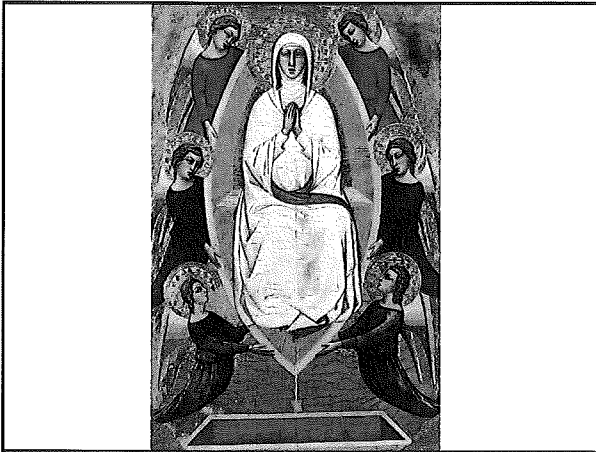
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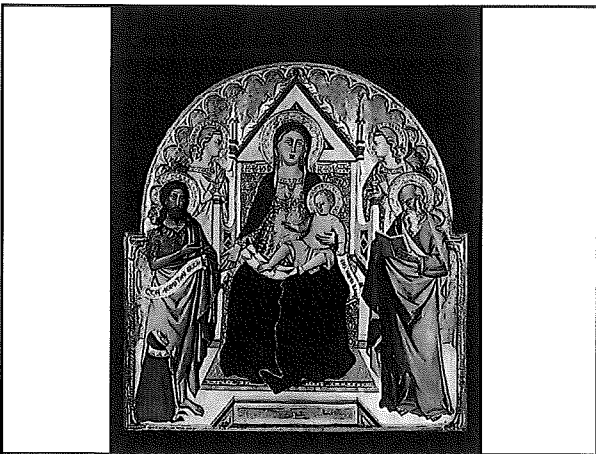
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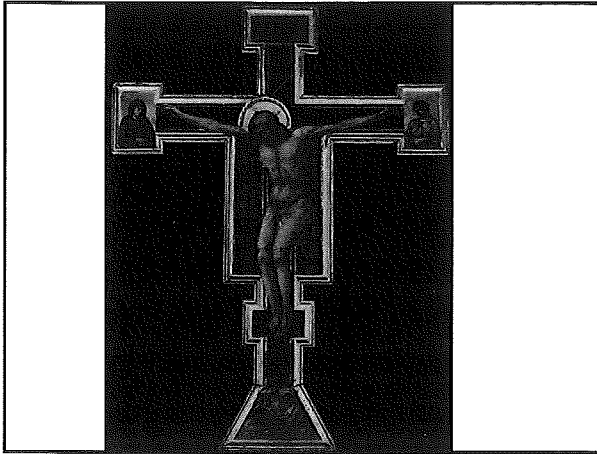
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## 2. Ideologies of the Renaissance

- Humanism
- Individualism
- Secularism
- Skepticism

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### Humanism

- The study of classical culture (Greeks and Roman)
- Understanding classical texts to understand Greek values,
  - Not match classical texts with Christian values
- The study of life on earth
- Why look to the past?
- Why is it called **humanism**?
- How does each of the following images represent the shift to Humanism?

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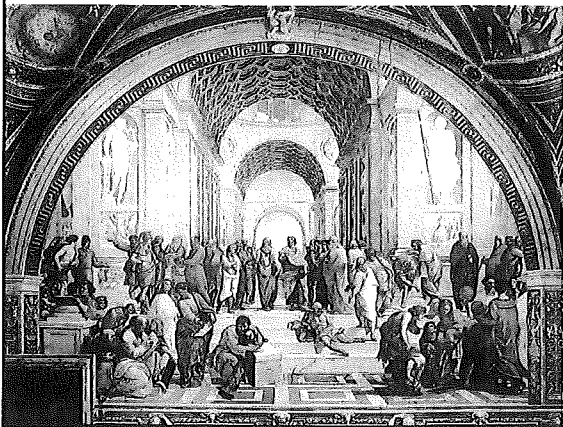
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School of Athens




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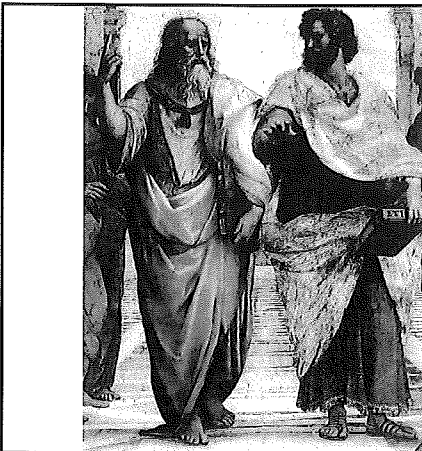
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Aristotle (left)  
Plato (right)  
Detail from  
*School of Athens*

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### Individualism

- Individualism holds that the individual is the primary unit of reality and the ultimate standard of value. This view does not deny that societies exist or that people benefit from living in them, but it sees society as a collection of individuals, not something over and above them.
- In other words...
- How can we see it?
  - Realism in art is also representative of individualism, why?

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**Old  
Woman**  
1508

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### Secularism

- Focus on life on earth
  - Not the heavens
- Look to man for answers
  - Not to the heavens
- Reading: *The Prince* by Machiavelli
  - How does this represent secularism?

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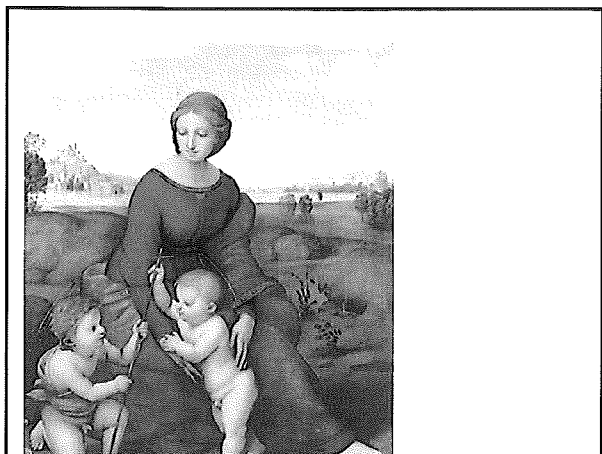
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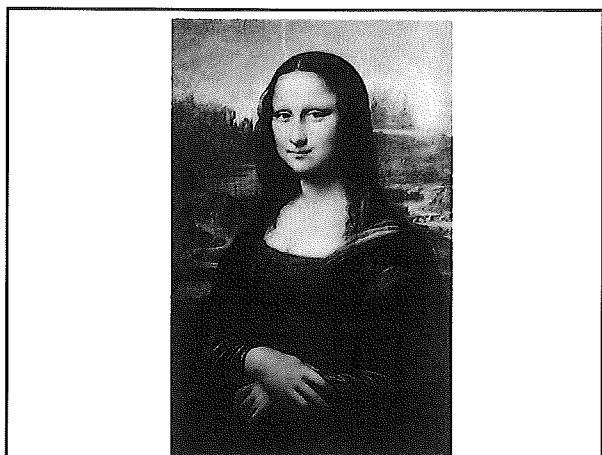
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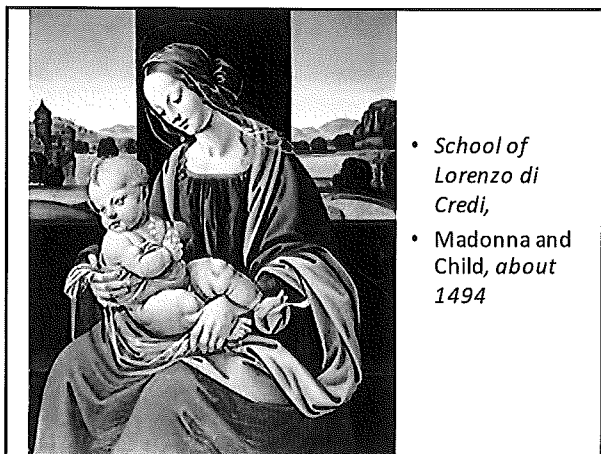
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- *School of Lorenzo di Credi,*
- *Madonna and Child, about 1494*

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## Skepticism

- Doubt emerges over what is the truth
  - What is real?
- How do we see it in art? Literature?

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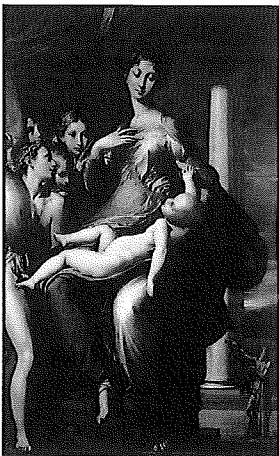
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**Madonna  
dal Collo  
Lungo  
(Madonna  
with Long  
Neck)  
1534-40**

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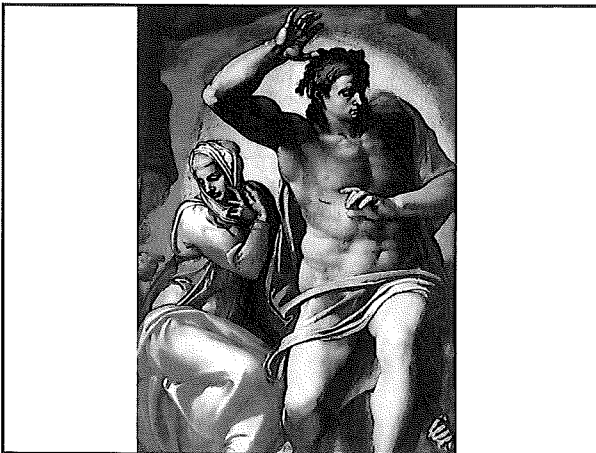
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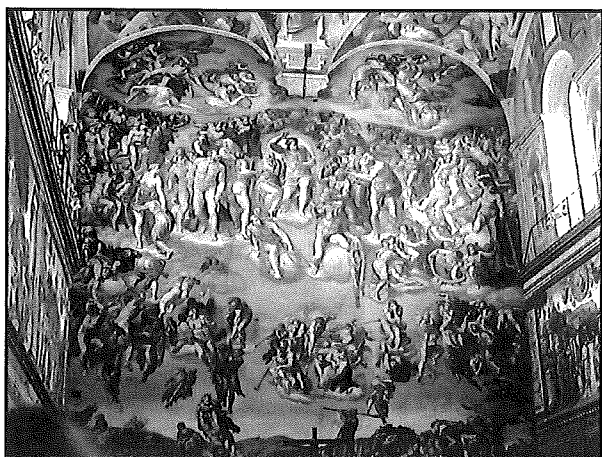
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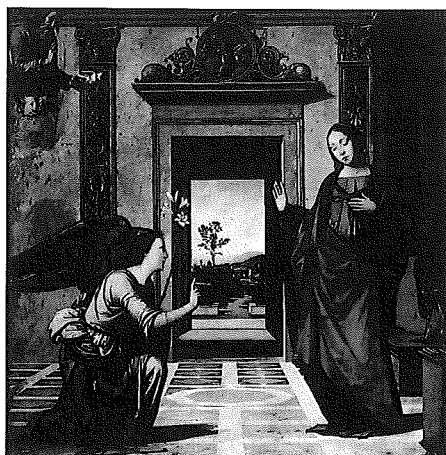
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Annunciation  
1497  
Duomo

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- *School of Lorenzo di Credi,*
- *Madonna and Child, about 1494*

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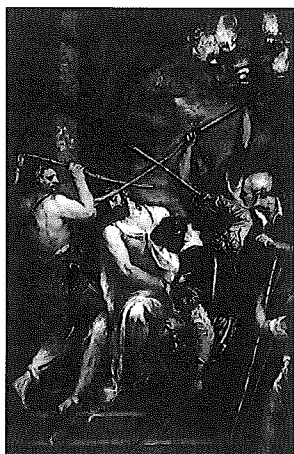
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Titian  
1570

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**Portrait  
of a Lady  
in Red**  
1532  
Frankfurt

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**Portrait  
of a  
Young  
Woman  
(Laura)**  
1506

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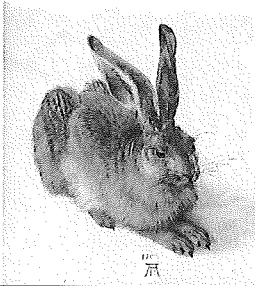
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## Durer

How does he represent  
Renaissance ideals in his  
paintings?



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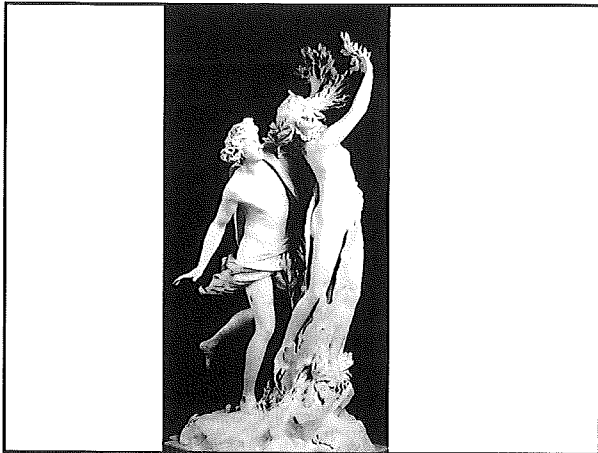
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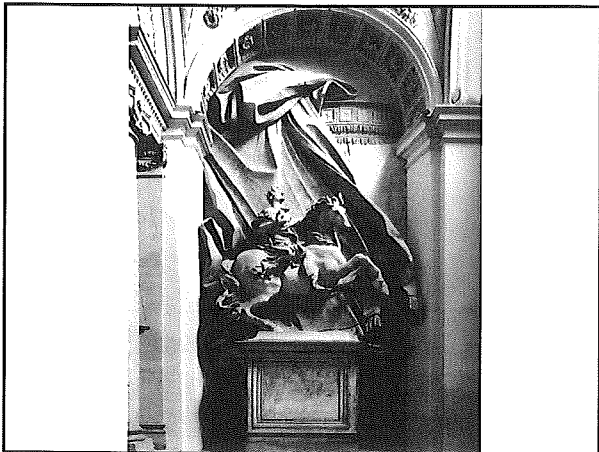
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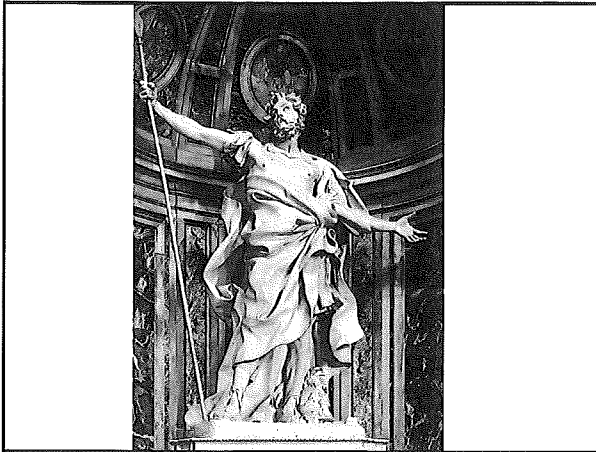
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**Tempietto-**  
San Pietro in  
Montorio,  
Rome

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## Renaissance

Questions:

1. Why does the Renaissance start in Italy?
2. How are the ideologies that are present in the Renaissance different from the Middle Ages?
3. How does the Renaissance undermine feudalism?

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### Focus Questions

- Why are major differences between ideologies between the Renaissance and the Middle Ages? (4-5 sentences)
- Thinking of the art we have just compared, write down 5 differences between the Renaissance and Middle Ages art.
- Now, write down 3 similarities you observed between these two time periods.

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### RESEARCH

- 1. Choose a piece of Renaissance art from this presentation.
- 2. Use at least ONE ABC-Clio source and
- 3. At least ONE credible ONLINE source to learn more about the painting and artist.
- 4. Submit a two paragraph summary in your own words via Google doc. CITE YOUR TWO SOURCES.

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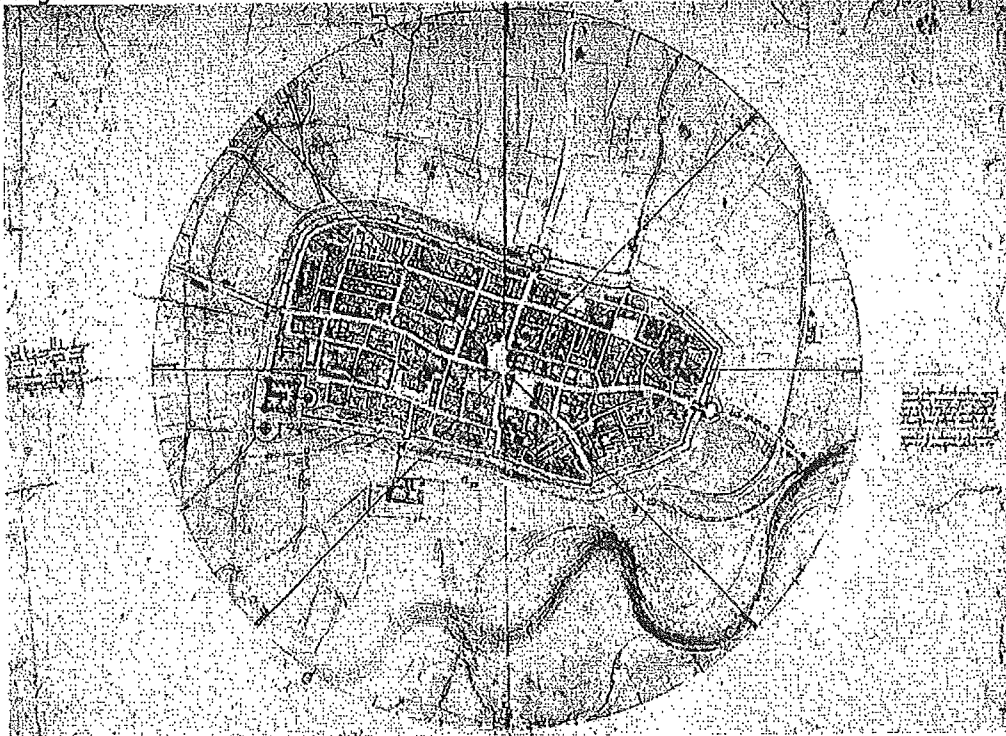
## Historical Investigation — The Original Renaissance Man

**Directions:** In order to answer the focus question, you must first consider the historical document (the evidence). Examine all the documents and then answer the questions that follow. As you examine the documents keep in mind the 4 ideologies of the Renaissance.

**Focus Question:** How is Leonardo da Vinci considered a "Renaissance Man?"

### Document 1: Map of Imola, Italy (c. 1502)

Da Vinci was first hired to create maps of a town in Florence, Italy, in order to better defend it from invading armies. The map here of Imola, a town in central Italy, was made for Cesare Borgia and includes incredible detail considering the lack of overhead views.

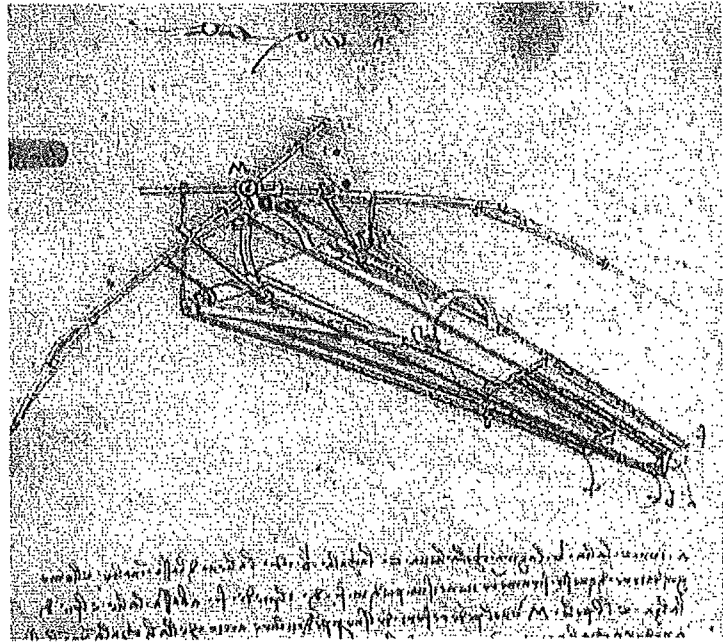


Caption: Map of Imola, Italy (c. 1502)

### Document 2: Design For a Flying Machine (c. 1488)

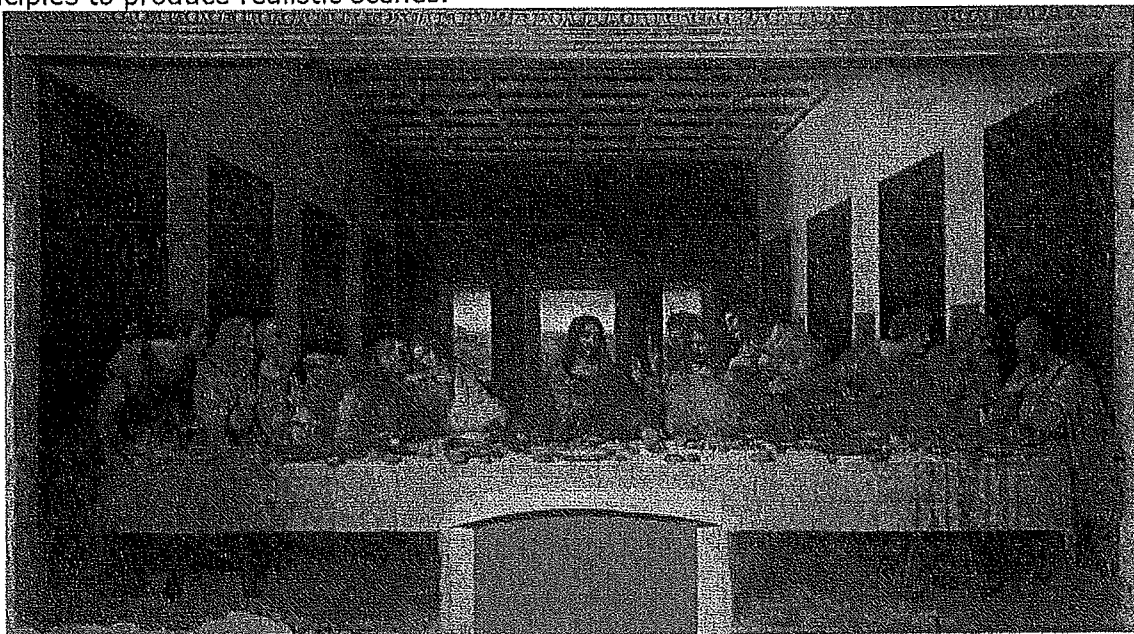


Da Vinci also drew designs for technologically advanced ideas that would eventually be created only hundreds of years afterward, following the industrial era. In addition to the primitive airplane shown here, da Vinci drew advanced designs of helicopters, river dams, and hydraulic dams.



**Document 3: *The Last Supper* (1498)**

*The Last Supper* remains one of the most recognizable works of Renaissance art. It portrays a biblical scene focused on the central figure of Jesus, and uses a linear style to show depth and focus the viewers' attention. Da Vinci mastered the use of scientific principles to produce realistic scenes.

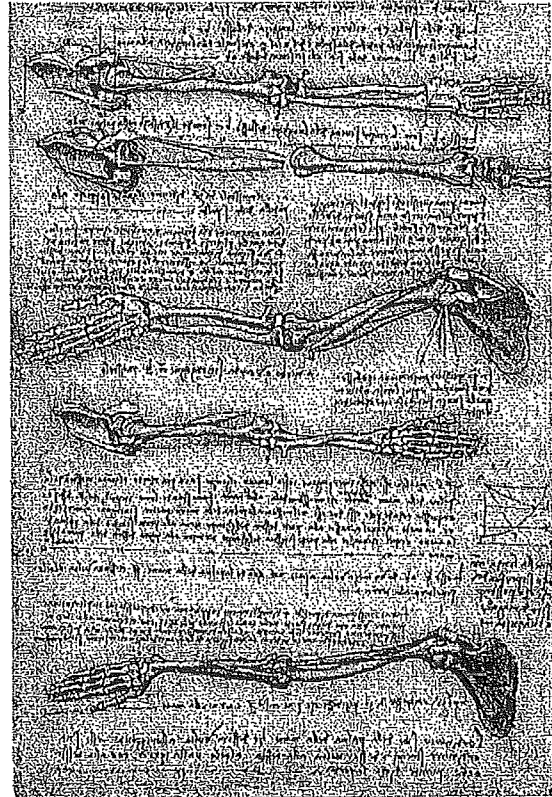


**Caption: Leonardo da Vinci's "Last Supper"**

**Document 4: Drawing of Human Arm (c. 1510)**

As an apprentice, da Vinci also learned about human anatomy and often recorded his knowledge in journals. Found in a journal, "Studies of the Arm Showing the Movement of the Biceps" demonstrated his amazing ability to recreate lifelike images of complicated parts of the human body.

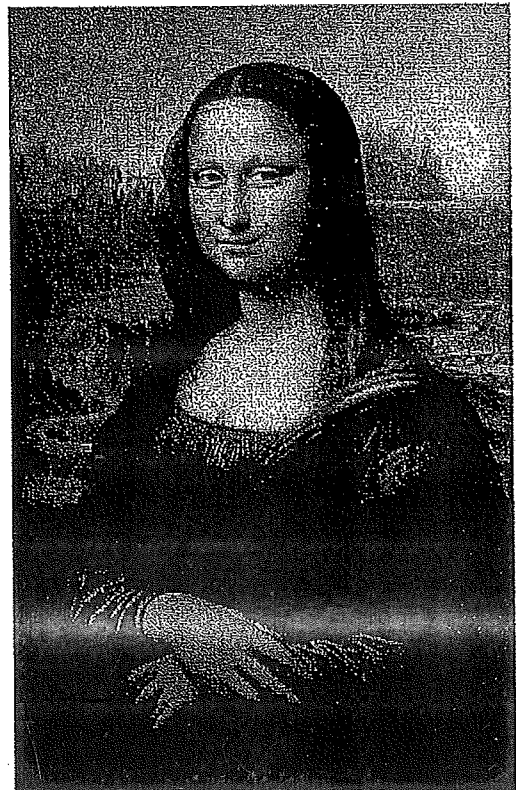
**Caption: Drawing of Human Arm**



**Document 5: *Mona Lisa* (1507)**

The *Mona Lisa* remains, arguably, the most famous painting in world history. It reflects many of da Vinci's talents, such as the use of light and shadow and the use of human expression. The positioning of the figure, also known as *La Gioconda* or "Laughing One" also gives the viewer the illusion of being followed by the figure's eyes.

**Caption: *Mona Lisa***



### Document 6: Renaissance Era Admirer

As advances in engineering and other sciences progressed, praise for da Vinci's work grew throughout modern history. However, some contemporary observers of da Vinci's work also applauded his talents. In the following excerpt from *Lives of the Most Eminent Italian Architects, Painters and Sculptors* (1550), author Giorgio Vasari commends da Vinci's abilities.

*And he practiced not one branch of art only, but all those in which drawing played a part; and having an intellect so divine and marvelous that he was also an excellent geometrician, he not only worked in sculpture, making in his youth, in clay, some heads of women that are smiling, of which plaster casts are still taken, and likewise some heads of boys which appeared to have issued from the hand of a master; but in architecture, also, he made many drawings both of ground-plans and of other designs of buildings; and he was the first, although but a youth, who suggested the plan of reducing the river Arno to a navigable canal from Pisa to Florence. He made designs of flour-mills, fullingmills, and engines, which might be driven by the force of water;...*

Source: Medieval Sourcebook, <http://www.fordham.edu/halsall/source/vasari1.html>

**Focus Question: Why is Leonardo da Vinci considered a "Renaissance Man?"**

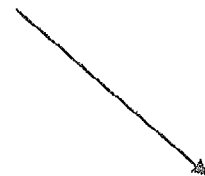
#### Task:

- Then identify **two pieces** of SPARC evidence and write them in your own words.
- Write **analysis** for each piece of evidence. Think about HOW the evidence is an example of a Renaissance Man.
- From the SPARC evidence create **one sub claim**.

Evidence #1



Analysis #1



Evidence # 2



Analysis # 2



Sub Claim

## THE EUROPEAN OUTLOOK: PROBLEMS AND PROMISE

In some ways, indeed, Western Europe in the fifteenth century was beset with problems. Recovery from the disasters of the fourteenth century was slow. Though plagues were less severe than in the fourteenth century, they remained frequent. Though used to the severe climate of their little ice age, Western Europeans did not reoccupy the high ground and distant colonies that they had vacated in the fourteenth century. In most places, population increase was modest and probably did not reach levels attained before the Black Death. Food supplies were unreliable, and harvests frequently failed.

Human foes joined impersonal enemies—plague, war, and famine. In 1396, a crusade to drive the Turks from the Balkans failed. It marked the beginning of a long period of Turkish advance on the Balkan and eastern Mediterranean frontiers of Christendom. Meanwhile, in the northeast, Lithuanians, most of whom remained pagan until the late fourteenth or early fifteenth century, eroded the conquests of German knightly orders along the Baltic Sea (see Chapter 12). In the early fifteenth century, Thule Inuit raiders finally obliterated the Norse colony on Greenland (see Chapter 14).

Meanwhile, hard times created opportunities for those with the skill or luck to exploit them. High mortality opened gaps in elites, which bureaucrats could fill, thanks, in part, to a revolution in government. The use of paper made it cheap and easy to transmit rulers' commands to the farthest corners of their realms. To help legitimize the newcomers' power, Western moralists redefined nobility as the product of virtue or education rather than ancestry. "Virtue is the sole and unique nobility," declared a Venetian coat of arms. A doctrine of late fifteenth-century Italian social thought invoked Greek mythology to make its point: "Neither the wealth of Croesus [reputedly the richest man in the world] nor the antiquity of the blood of Priam [the king of Troy in Homer's epics] could rival reason as an ingredient of nobility."

New economic divisions appeared. The line of the Elbe and northern Danube Rivers and the lands between became a cultural fault line. To the west of this line, underpopulation boosted the value of labor. The effects were to liberate peasants and urban communities from landowners' control, split up landholdings, encourage tenancies, and convert cropland to pasture. In the east the opposite occurred. Landholders responded to the loss of manpower and revenue by clamping down on peasants' rights and forcing formerly free towns into submission. New definitions of nobility were rejected. East of the Bohemian forest, nobility was ancient blood or acquired "by martial discipline," and that was that.

Scared by heresies, trenched by conflicting social values, riven by economic cracks, Western Europe nevertheless showed signs of self-confidence and optimism. Scholars and artists pursued, with renewed vigor, the project of recovering the legacy of classical antiquity—the cultural achievements of ancient Greece and Rome. The movement is commonly called "the Renaissance" on the grounds that the civilization of classical antiquity was reborn—but "the" is a much-abused word. Scholarship has now identified renaissances in almost every century for the previous thousand years. No radically new departure occurred in the fifteenth century from what had gone before—merely an accentuation of long-accumulating tendencies. Humanist students adopted a predominantly secular curriculum: grammar, rhetoric, poetry, history, and moral philosophy, imbibed mainly from



elements. In the fourth century B.C.E., Aristotle proposed that all matter is made of four elements—earth, water, air, and fire—and exhibits different combinations of four qualities—moist, dry, hot, and cold. Over 1,800 years later, this fifteenth-century illustration demonstrates people in the West still believed in this theory. The artist shows the Earth as a sphere, with one large landmass rising from an encircling ocean. Earth, "cold and dry," is surrounded by water, "cold and moist," and air, "hot and moist." The fourth element, fire, "hot and dry," is an outer ring.

classical texts. The classics as well as—even, instead of—Christianity came to inform common ideas of morality, politics, and taste. Spreading, at first, from a few French and north Italian schools, humanism gradually became Europe's most prestigious form of learning. Political thinkers turned back to Greek and Roman history for instruction. Religious innovators modeled their ideas on evidence from early Christianity. Artists adopted realism and perspective from what they thought were Greek and Roman models.

Florence demonstrates humanism's power and limitations. In the fifteenth century, classical taste transformed the art and architecture of this Italian city. Comparisons with the Roman republic inspired its citizens to think of themselves as free and self-governing. Yet power gradually fell into the hands of a single family, the Medici, who patronized art in the classical tradition but who actually spent more on jewels and on gaudy, gemlike artworks that could display their wealth. When they were temporarily overthrown in 1494, after their banking business collapsed, the state that replaced them was no Roman-style republic. Rather, it was the rule of a "godly" clique, inspired by a hell-fire preacher, who preferred piety to humanism. Botticelli (1444–1510), the great artist who had painted pagan erotica for a Medici villa, turned to biblical subjects.

Still, across Europe, the rise of humanism had lasting consequences for Christian culture. Humanists painstakingly scrutinized the language of the Bible and the historical traditions of the church, exposing incorrect translations and departures from the practices of early Christianity.

New styles in church architecture reflected classical taste and, more deeply, arose from the desire to create a setting for the kind of devotion that humanism inspired. Open sanctuaries, brilliantly lit and approached through wide naves and aisles allowed worshippers to see and take part in events at the altar.

Humanism also helped arouse European interest in the wider world. Some important and provocative geographical writings of classical antiquity became widely known in the West. In the early fifteenth century, the work of the ancient Greek scholar Ptolemy, originally written in Alexandria in the second century, invited intense speculation about geography, mapping the world, and the limits of exploration. The first-century B.C.E. work of Strabo, a Greek geographer who sought to reconstruct Homer's mental map of the world, prompted questions about finding previously unknown continents in the ocean. Humanists' fascination with the history of language reinforced the search for "primitive" peoples who might cast light on the question of how language originated.

Chivalry, however, was more important than humanism in stimulating overseas exploration. Chivalry could not, perhaps, make men good, as it was supposed to do. It could, however, win wars. In 1492, for instance, the monarchs of the Spanish kingdom of Castile extended the frontier of Christendom by conquering Granada, the last Muslim kingdom in Spain, in "a beautiful war," said

Name \_\_\_\_\_ Date \_\_\_\_\_

### Secularism

Definition of **secular** from dictionary.com

1. of or pertaining to worldly things or to things that are not regarded as religious, spiritual, or sacred

Secularism:

### The Prince: Chapter 17

Upon this a questions arises, whether it be better to be lover than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, is much safer to be feared than loved, when, of the two, either must be dispensed with.

Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are your entirely; they will offer you their blood, property, life and children, as it said above, when the need is far distant; but when it approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and bit by greatness or nobility of mind; may be indeed be earned, but they are not secured, and in time of nee cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fears preserves you by a dread of punishment which never fails.

Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whist he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women. But when it is necessary for him to proceed against the life of someone, he must do it on proper justification and for

the manifest cause, but above all things he must keep his hands off the property of others, because men more quickly forget the death of their father than the loss of their patrimony. — Niccolo Machiavelli

Using the excerpt from The Prince and your homework, answer the following questions.

1. Who is Machiavelli? (at least 3 details using your homework)
2. According to Machiavelli, is it better for a Prince to be feared or to be loved?
3. According to Machiavelli, what is the nature of men?
4. On what basis should you have friendships with men?
5. Why should a Prince rely on fear and how should he inspire this fear?
6. Do you think it is better to be feared or love? Why? What about a teacher?
7. How does this excerpt display secularism? (use a quote to show how)

In the following scenarios, what would Machiavelli suggest to a leader who was in that position? Why? (use evidence to explain your answer)

1. There is a city under siege and the people are about to surrender. A man approaches you and offers his life if you spare the city. What do you do?

2. A leader in a nearby town offers you \$200,000 if you agree to become allies. Do you accept his offer?

3. You have conquered a rival city and you hear that your troops are planning to loot the city. Should you allow this?



Based on the definition and your understanding of secularism, describe HOW each of the following excerpts displays secularism. Also, if possible, explain how the excerpt reflects humanism or individualism.

### *Noah's Flood*

"Here a doubt arises, and that is: whether the Flood which came at the time of Noah was universal or not. And it would seem not, for the reasons which will now be given. We have it in the bible that the said Flood consisted in forty days and forty nights of continuous and universal rain, and that this rain rose ten cubits (fifteen feet) above the highest mountain in the world. But if it had been the case that the rain was universal it would have formed a covering round that globe spherical in shape. And this spherical surface is in every part equidistant from the center of its sphere; and the waters of the sphere finding themselves in the aforesaid condition it is impossible for the water upon the surface to move; because the water does not move of its own accord unless to descend. How then did the water of so great a flood depart, if it is proved that it has no power or motion? And if it departed, how did it move unless it went upwards? Here, then, natural reasons fail us; and therefore to resolve such a doubt we must needs either call in a miracle to aid us, or else say that all this water was evaporated by the heat of the sun."--Leonardo Da Vinci

### A BREEF REHERSALL OF THE CHIEFE CONDITIONS AND QUALITIES IN A COURTIER (excerpts)

- Not to praise himself unshamefully and out of reason.
- Not to crake and boast of his actes and good qualities.
- Not to carie about tales and triflinge newis.
- Not to be overseene in speaking wordes otherwhile that may offende where he ment it not.
- Not to be stubborne, wilful nor full of contention: nor to contrary and overthwart men after a spiteful sort.
- Not to be a babbler, brauler, or chatter, nor lavish of his tunge.
- No fonde flatterer.
- To be well spoken and faire languaged.
- To have a judgement to frame himself to the maners of the Countrey where ever he commeth.
- To be seen in tungen, and specially in Italian, French, and Spanish.
- To direct all thinges to a goode ende.

- To procure where ever he goeth that men may first conceive a good opinion of him before he commeth there.
- To felowship him self for the most part with men of the best sort and of most estimation, and with his equalles, so he be also beloved of his inferiours.
- To play for his pastime at Dice and Cardes, not wholye for monies sake, nor fume and chafe in his losse.
- To be meanly seene in the play at Chestes, and not overcounninge.
- To be pleasantlie disposed in commune matters and in good companie.
- To speake and write the language that is most in use emonge the commune people, without inventing new woordes, inckhorn tearmes or straunge phrases, and such as be growen out of use by long time.
- To be handesome and clenly in his apparaile.
- To make his garmentes after the facion of the most, and those to be black, or of some darkish and sad colour, not garish.
- To gete him an especiall and hartye friend to companye withall.
- Not to be ill tunded, especiallie against his betters.
- To be no envious or malitious person.
- To be an honest, a faire condicioned man, and of an upright conscience.
- To have the vertues of the minde, as justice, manlinesse, wisdome, temperance, staidenesse, noble courage, sober-moode, etc.
- To be more then indifferentlye well seene in learninge, in the Latin and Greeke tunges.
- Not to be rash, nor perswade hymselfe to knowe the thing that he knoweth not.
- To confesse his ignorance, whan he seeth time and place therto, in suche qualities as he knoweth him selfe to have no maner skill in.
- To be brought to show his feates and qualities at the desire and request of others, and not rashlye presse to it of himself.
- To speake alwaies of matters likely, least he be counted a lyer in reporting of wonders and straunge miracles.
- To have the feate of drawing and peincting.
- To daunce well without over nimble footinges or to busie trickes.
- To singe well upon the booke.
- To play upon the Lute, and singe to it with the ditty.
- To play upon the Vyole, and all other instrumentes with freates.
- To delite and refresh the hearers mindes in being pleasant, feat conceited, and a meerie talker, applyed to time and place.
- Not to use sluttish and Ruffianlike pranckes with anye man.
- Not to beecome a jester of scoffer to put anye man out of countenance.
- To consider whom he doth taunt and where: for he ought not to mocke poore seelie soules, nor men of authoritie, nor commune ribaldes and persons given to mischeef, which deserve punishment.
- To be skilfull in all kynd of marciall feates both on horsbacke and a foote, and well practised in them: whiche is his cheef profession, though his understandinge be the lesse in all other thinges.

- To play well at fense upon all kinde of weapons.
- To be nimble and quicke at the play at tenise.
- To hunt and hauke.
- To ride and manege wel his horse.
- To be a good horsman for every saddle.

Sildome in open syght of the people but privilye with himselfe alone, or emonge hys friendes and familiers.

- To swimme well.
- To leape wel.
- To renn well.
- To consyder well what it is that he doeth or speaketh, where in presence of whom, what time, why, his age, his profession, the ende, and the meanes.
- The final end of a Courtier, where to al his good condicions and honest qualities tende, is to beecome an Instructer and Teacher of his Prince or Lorde, inclininge him to vertuous practises: and to be francke and free with him, after he is once in favour in matters touching his honour and estimation, alwayes putting him in minde to folow vertue and to flee vice, opening unto him the commodities of the one and inconveniences of the other: and to shut his eares against flatterers, whiche are the first beeginninge of self leeking and all ignorance.
- His conversation with women to be alwayes gentle, sober, meeke, lowlie, modest, serviceable, comelie, merie, not bitinge or sclaudering with jestes, nippes, frumpes, or railinges, the honesty of any.
- His love towarde women, not to be sensuall or fleshlie, but honest and godly, and more ruled with reason, then appetyte: and to love better the beawtye of the minde, then of the bodie.
- Not to withdrawe his maistresse good will from his felowlover with revilinge or railing at him, but with vertuous deedes, and honest condicions, and with deserving more then he, at her handes for honest affections sake.

#### **Urban II: Letter of Instruction to the Crusaders, December 1095**

Your brotherhood, we believe, has long since learned from many accounts that a barbaric fury has deplorably afflicted and laid waste the churches of God in the regions of the Orient. More than this, blasphemous to say, it has even grasped in intolerable servitude its churches and the Holy City of Christ, glorified by His passion and resurrection. Grieving with pious concern at this calamity, we visited the regions of Gaul and devoted ourselves largely to urging the princes of the land and their subjects to free the churches of the East. We solemnly enjoined upon them at the council of Auvergne (the accomplishment of) such an undertaking, as a preparation for the remission of all their sins. And we have constituted our most beloved son, Adhemar, Bishop of Puy, leader of this

expedition and undertaking in our stead, so that those who, perchance, may wish to undertake this journey should comply With his commands, as if they were our own, and submit fully to his loosings or bindings, as far as shall seem to belong to such an office. If, moreover, there are any of your people whom God has inspired to this vow, let them know that he (Adhemar) will set out with the aid of God on the day of the Assumption of the Blessed Mary, and that they can then attach themselves to his following.

## Skepticism

Definition from Merriam Webster

1 : an attitude of doubt or a disposition to incredulity either in general or toward a particular object 2 a : the doctrine that true knowledge or knowledge in a particular area is uncertain b : the method of suspended judgment, systematic doubt, or criticism characteristic of skeptics 3 : doubt concerning basic religious principles (as immortality, providence, and revelation)

ON EXPERIMENTS      LEONARDO – *Trusting to experiments rather than the opinions of earlier writers, unlike most learned men of the Renaissance*

Experiments never err; it is only the interpretation of them which errs, when a man stubbornly insists on a different result from the one he has seen with his own eyes . . . Men are unjust in complaining of experiments and reproaching them for being deceptive. Let experiments alone and lay your complaints at the door of your own ignorance . . . which leads you to attempt things beyond your powers.

NOAH'S FLOOD      LEONARDO – *Questioning the Bible with his practical mind*

Here a doubt arises, and that is: whether the Flood which came at the time of Noah was universal or not. And it would seem not, for the reasons which will now be given: we have it in the bible that the said Flood consisted in forty days and forty nights of continuous and universal rain, and that this rain rose ten cubits (fifteen feet) above the highest mountain in the world. But if it had been the case that the rain was universal it would have formed a covering round the globe spherical in shape. And this spherical surface is in every part equidistant from the centre of its sphere; and the waters of the sphere finding themselves in the aforesaid condition it is impossible for the water upon the surface to move; because the water does not move of its own accord unless to descend. How then did the water of so great a flood depart, if it is proved that it had no power or motion? And if it departed, how did it move unless it went upwards? Here, then, natural reasons fail us; and therefore to resolve such a doubt we must needs either call in a miracle to aid us, or else say that all this water was evaporated by the heat of the sun.

1. How do these excerpts by DaVinci represent skepticism?
2. Do you believe the logic of DaVinci? Why or why not?
3. Why might this work undermine feudalism?

## Questions

- 1 Michelangelo's masterpiece, The Pieta, was displayed at the 1964 World's Fair. Why was the display of this statue controversial?
- 2 Art is a subjective medium. What makes a creation "art?" What makes a work of art a masterpiece?
- 3 Michelangelo's works are considered masterpieces. Why do his works qualify as such? What qualities do they possess that earns them the title of masterpieces?
- 4 Michelangelo lived during one of history's most prolific eras, the Renaissance. During the Renaissance, art, culture, literature and philosophy flourished. How did this Renaissance contribute to the work and success of Michelangelo? How might his works have been different if he lived during the Dark Ages instead of the Renaissance?
- 5 Michelangelo's father vehemently opposed Michelangelo's ambitions to be an artist. Why was his father so against Michelangelo's ambitions?
- 6 As a boy and a young man, Michelangelo lived at the palace of Lorenzo Medici, the most powerful man in Florence. How did Michelangelo's stay with Medici help foster his career?
- 7 Michelangelo was a deeply religious man. How did his faith influence his work?
- 8 Another great artist, Leonardo Da Vinci, lived at the same time and in the same place as Michelangelo. Why were these two great artists, both acknowledged as geniuses in their lifetimes, bitter rivals?

