

Objectives

As you teach this section, keep students focused on the following objectives to help them answer the Section Focus Question and master core content.

- Describe the characteristics of the Renaissance and understand why it began in Italy.
- Identify Renaissance artists and explain how new ideas affected the arts of the period.
- Understand how writers of the time addressed Renaissance themes.


Prepare to Read

Build Background Knowledge **L3**

Based on their previous reading about the Middle Ages, have students predict how Europe would change during the Renaissance.

Set a Purpose **L3**

- **WITNESS HISTORY** Read the selection aloud or play the audio.

 **Witness History Audio CD,**
An Artist Becomes a Biographer

Ask **Why was Vasari's book so important?** (*It gave firsthand information about Renaissance artists from a knowledgeable source.*)

- **Focus** Point out the Section Focus Question and write it on the board. Tell students to refer to this question as they read. (*Answer appears with Section 1 Assessment answers.*)
- **Preview** Have students preview the Section Objectives and the list of Terms, People, and Places.
- **Reading Skill** Have students use the *Reading Strategy: Main Ideas* worksheet.

 **Reading and Note Taking Study Guide,** pp. 118–119

SECTION
1

Vasari designed the Uffizi Gallery in Florence, which houses his self-portrait.

A detail from the Uffizi



WITNESS HISTORY  AUDIO

An Artist Becomes a Biographer

In 1546, a young artist named Giorgio Vasari dined at the Cardinal's residence in Rome. The conversation turned to the amazing artistic achievement of Renaissance Italy. Vasari decided to record a tribute to all the important Italian artists who had contributed to this remarkably creative time period. Four years later, Vasari published his book *Lives of the Most Eminent Painters, Sculptors, and Architects*. A true "Renaissance man"—he was an able painter and architect as well as a writer—Vasari also became a biographer and historian of his era.

Focus Question What were the ideals of the Renaissance, and how did Italian artists and writers reflect these ideals?

The Renaissance in Italy

Objectives

- Describe the characteristics of the Renaissance and understand why it began in Italy.
- Identify Renaissance artists and explain how new ideas affected the arts of the period.
- Understand how writers of the time addressed Renaissance themes.

Terms, People, and Places

humanism	Leonardo
humanities	Michelangelo
Petrarch	Raphael
Florence	Baldassare Castiglione
patron	Niccolò Machiavelli
perspective	

Note Taking

Reading Skill: Identify Main Ideas As you read, create an outline like the one below to record main ideas about the Italian Renaissance.

- I. What was the Renaissance?
 A. A changing worldview
 1.
 2.
 B. A spirit of adventure

A new age had dawned in Western Europe, given expression by remarkable artists and thinkers. Europeans called this age the Renaissance, meaning "rebirth." It began in the 1300s and reached its peak around 1500. The Renaissance marked the transition from medieval times to the early modern world.

What Was the Renaissance?


The Renaissance was a time of creativity and great change in many areas—political, social, economic, and cultural. It marked a slow shift from an agricultural to an urban society, in which trade assumed greater importance than in the past. It was also a time when creative thinking and new technology let people comprehend and describe their world more accurately.

A New Worldview Evolves During the Renaissance, creative minds set out to transform their own age. Their era, they felt, was a time of rebirth after what they saw as the disorder and disunity of the medieval world.

Renaissance thinkers had a reawakened interest in the classical learning of Greece and Rome, which medieval scholars had preserved. They continued to use Latin as the language of the Church as well as for scholarship. Yet they produced new attitudes toward culture and learning. Medieval scholars had focused more on religious beliefs and spirituality. In contrast, Renaissance thinkers explored the richness and variety of human experience in

Vocabulary Builder

Use the information below and the following resources to teach the high-use words from this section.

 **Teaching Resources, Unit 1, p. 7; Teaching Resources, Skills Handbook, p. 3**

High-Use Words
comprehend, p. 411

Definitions and Sample Sentences

v. to understand; take in
 They could not **comprehend** the speaker's words at first because he spoke so softly.

emerge, p. 411

v. to develop; rise from; become known
 A bustling new town began to **emerge** from the ruins of the old city.

the here and now. At the same time, society placed a new emphasis on individual achievement. Indeed, the Renaissance ideal was a person with talents in many fields.

A Spirit of Adventure The Renaissance supported a spirit of adventure and a wide-ranging curiosity that led people to explore new worlds or to reexamine old ones. Navigators who sailed across the ocean, scientists who looked at the universe in new ways, and writers and artists who experimented with new forms and techniques all shared that spirit. In part, that spirit of adventure came from a new view of man himself. As Italian thinker Pico della Mirandola asserted in 1486: “To [man] it is granted to have whatever he chooses, to be whatever he wills.”

Expressing Humanism At the heart of the Italian Renaissance was an intellectual movement known as **humanism**. Humanists studied the classical culture of Greece and Rome, but used that study to increase their understanding of their own times. Though most humanists were pious Christians, they focused on worldly subjects rather than on the religious issues that had occupied medieval thinkers. Humanists believed that education should stimulate the individual’s creative powers. They emphasized the **humanities**—subjects such as grammar, rhetoric (the study of using language effectively), poetry, and history—that had been taught in ancient Greek and Roman schools.

Francesco **Petrarch** (PEE trahrk), a Florentine who lived in the 1300s, was an early Renaissance humanist, poet, and scholar. He assembled a library of Greek and Roman manuscripts in monasteries and churches. In later years his efforts and those of others encouraged by his example enabled the works of Cicero, Homer, and Virgil to again become known to Western Europeans.

 **Checkpoint** What were the main characteristics of the Renaissance?

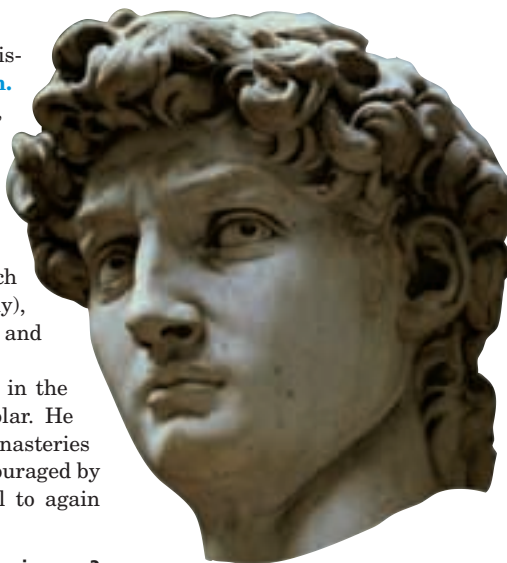
Italy: Cradle of the Renaissance

The Renaissance began in Italy. Over the next hundred years it spread to the rest of Europe, eventually transforming the entire Western world. Italy was the place where the Renaissance **emerged** for several reasons.

Italy’s History and Geography Renaissance thinkers had a new interest in ancient Rome. Italy had been the center of the Roman empire, and people could study its art and architecture. The Roman Catholic Church, based in Rome, supported many artists and scholars.

Italy’s location on the Mediterranean Sea also encouraged trade with the Muslim world just across the sea. Ships carrying a variety of goods docked at Italy’s many ports. Banking, manufacturing, and merchant networks developed to support trade. Italian merchants led the growth of trade across Europe during the late Middle Ages. Trade provided the wealth that fueled Italy’s Renaissance.

Trade routes also carried new ideas that were important in shaping the Renaissance. Muslim scholars had preserved and developed the scientific and technical knowledge of ancient Greece and Rome, which had been forgotten in medieval Europe. Contact through trade gave Italy access to the Muslim world’s wealth of knowledge.



Michelangelo’s David

Michelangelo sculpted his masterpiece *David* out of a block of marble left over from another sculpture. Completed in 1504, the statue was commissioned to express the power and strength of Florence.

Vocabulary Builder


comprehend—(kahm pree HEND) *v.* understand; take in
emerge—(ee MURJ) *v.* develop; rise from; become known

Teach

What Was the Renaissance?

L3

Instruct

- **Introduce: Vocabulary Builder**
Have students read the Vocabulary Builder term and definition. Ask them to predict what new ideas people might have begun to **comprehend** during the Renaissance.
- **Teach** As you discuss the meaning of the Renaissance, ask **What does the Witness History selection mean by the term Renaissance man?** (*someone of broad achievement with talent in many areas*) Then ask **What other qualities could you add to a description of a Renaissance man?** (*curiosity, interest in classical learning, adventurous spirit, belief in importance of education*) **Why did these characteristics emerge so strongly during the Renaissance rather than the Middle Ages?** (*During the Middle Ages, people were more focused on religion and spirituality. The Renaissance brought a new interest in the material and human worlds and an appreciation for individual achievement.*)
- **Quick Activity** Display **Color Transparency 77: Pietà, by Michelangelo**. Use the lesson suggested in the transparency book to guide a discussion on how Renaissance artists modeled their works on the art of classical Greece and Rome and revived interest in those cultures. Discuss how this piece reflects classical elements, such as form and style.
 **Color Transparencies, 77**

Independent Practice

Have students fill in the Outline Map *Europe About 1600* and label the main states and kingdoms.

 **Teaching Resources, Unit 3, p. 14**

Monitor Progress

Circulate to make sure students are filling in their Outline Maps accurately. Administer the Geography Quiz.

 **Teaching Resources, Unit 3, p. 15**

Answer

- ✓ a new worldview based on human experience, an emphasis on education and humanism, and a spirit of adventure and curiosity

Differentiated


Instruction Solutions for All Learners

L1 Special Needs L2 Less Proficient Readers

To help students understand the changes during the Renaissance, ask them to create a two-column chart. In the first column, have them list how people viewed the world in the Middle Ages. Then have students read this section and list the new ideas of the Renaissance in the second column. They can use this chart to summarize the changes during the Renaissance.

L2 English Language Learners

Use the following resources to help students acquire basic skills:

 **Reading and Note Taking Study Guide**

- Adapted Note Taking Study Guide, pp. 118–119
- Adapted Section Summary, p. 120

Italy: Cradle of the Renaissance

L3

Instruct

■ Introduce: Vocabulary Builder


Have students read the Vocabulary Builder term, **emerge**, and its definition. Remind them of the meaning of the word *Renaissance*. Ask students to make a connection between the two words.

- **Teach** Emphasize how Italy's city-states differed from political structures in the rest of Europe. Ask **How did the city-state structure encourage the Renaissance?** (*City-states were competitive, encouraging innovative ideas; wealthy rulers of city-states were patrons to artists; cities had greater concentrations of artists, artisans, and scholars; trade was well established in the city-states.*)

- **Quick Activity** Direct students to the map on the next page. Point out Italy's location on the Mediterranean Sea. Have students trace Italy's trade routes on the map. Ask them why they think the cities of Genoa and Venice became such important centers of trade.

Independent Practice

- Display **Color Transparency 81: Venice as a Center of Trade**. Ask students to choose a geographic area that could be considered a crossroads of trade today. Have them write a paragraph explaining what factors—geographic, cultural, or other—make it a crossroads.

 **Color Transparencies, 81**

- Have students access **Web Code nap-1311** to take the **Geography Interactive Audio Guided Tour** and then have them answer the map skills questions in the text.

Monitor Progress

Reread the title of this section, Italy: Cradle of the Renaissance. Ask students to explain why the term *cradle* is used here to describe the growth of the Renaissance in Italy. Ensure that students understand the reasons why Italy was the birthplace of the Renaissance.

Answers

Caption elegant clothing and furniture, servants, bags of money

- ✓ It was a crossroads of trade and had been the center of the classical world.



Italian Bankers

An illuminated manuscript from the late 1400s depicts a typical scene in an Italian banking house. *How is the wealth of the banker shown in this image?*

Italy's Vibrant City-States Unlike the kingdoms of most of the rest of Europe, Italy was divided into many small city-states. Each Italian city-state was controlled by a powerful family and dominated by a wealthy and powerful merchant class. These merchant families exerted both political and economic leadership, and their interest in art and emphasis on personal achievement helped to shape the Italian Renaissance.

The Medici (MED uh chee) family of **Florence**, for example, ranked among the richest merchants and bankers in Europe. Cosimo de' Medici gained control of the Florentine government in 1434, and the family continued as uncrowned rulers of the city for many years. Cosimo's grandson Lorenzo, known as "the Magnificent," represented the Renaissance ideal. A clever politician, he held Florence together during difficult times in the late 1400s. He was also a generous **patron**, or financial supporter, of the arts. At Lorenzo's invitation, poets and philosophers frequently visited the Medici palace. Artists learned their craft by sketching ancient Roman statues displayed in the Medici gardens.

The Medicis' great wealth and influence transformed Florence. Perhaps more than any other city, it came to symbolize the energy and brilliance of the Italian Renaissance. Like the ancient city of Athens, it produced a dazzling

number of gifted poets, artists, architects, scholars, and scientists in a relatively short span of time.

- ✓ **Checkpoint** Why was Italy a favorable setting for the Renaissance?

Renaissance Art Flowers

The Renaissance attained its most glorious expression in its paintings, sculpture, and architecture. Wealthy patrons, popes, and princes played a major role in this artistic flowering. Ordinary people—who were beginning to appreciate human experiences not related to the Church—also played a role.

Reflecting Humanist Thought Renaissance art reflected the ideas of humanism. Like artists of the Middle Ages, Renaissance artists portrayed religious themes. However, they often set religious figures such as Jesus and Mary against classical Greek or Roman backgrounds. Painters also produced portraits of well-known figures of the day, reflecting the humanist interest in individual achievement. Renaissance artists studied ancient Greek and Roman works and revived many classical forms. The sculptor Donatello, for example, created a life-size statue of a soldier on horseback. It was the first such figure done since ancient times.

Using New Artistic Techniques Roman art had been very realistic, but in medieval times art became much more stylized. Renaissance painters returned to the realism of classical times by developing new techniques for representing both humans and landscapes. In particular, the rules of **perspective** allowed Renaissance artists to create realistic art. By making distant objects smaller than those close to the viewer, artists could paint scenes that appeared three-dimensional.

History Background

Italian Renaissance Society Not all people experienced the Renaissance in the same way. While the upper class enjoyed lives made easier by wealth and enriched by art and ideas, most Italians of the time lived and worked much as they always had: from hand to mouth. Only slowly were the lives of the working classes affected by the Renaissance.

In addition, the Renaissance occurred against a background of extreme violence. Families within city-

states feuded and fought, as Shakespeare immortalized in his late-1500s play *Romeo and Juliet*. Italian city-states were constantly at war with one another. Yet none of this social conflict dampened the spirit of the Renaissance. Indeed, people looked to new, innovative Renaissance ideas to help them solve the problems of their time.

Political Europe About 1500

Geography Interactive
For: Audio guided tour
Web Code: nap-1311



Other techniques enabled Renaissance artists to give their work energy and realism. Renaissance painters used shading to make objects look round and real, and new oil paints to reflect light. Painters and sculptors also studied human anatomy and drew from observing live models. As a result, they were able to portray the human body much more accurately than medieval artists had done.

Architecture: A “Social Art” Architecture was transformed in Renaissance Italy. Architect Leon Alberti described architecture as a “social art,” meant to blend beauty with utility and improvement of society. Architects rejected the Gothic style of the late Middle Ages as disorderly. Instead, they adopted the columns, arches, and domes that had been favored by the Greeks and Romans. For the cathedral in Florence, Filippo Brunelleschi (broo nay LAYS kee) created a majestic dome, which he modeled on the dome of the Pantheon in Rome. Like other Renaissance artists, Brunelleschi was multitalented. He studied art and sculpture with Donatello and was an accomplished engineer, inventing many of the machines used to construct his dome.

Map Skills The states and kingdoms of Italy lay at the center of Europe’s sea trade.

1. **Locate** (a) Florence (b) Palermo (c) Crete
2. **Identify** Which republic controlled Crete? Which kingdom controlled Sicily?
3. **Apply Information** Why were so many banking centers located in Italy?

Renaissance Art Flowers

Instruct

- **Introduce: Key Terms** Ask students to find the key term **humanism** (in blue) in the text and explain its meaning. Ask **How do Leonardo’s notebooks reflect humanist themes?** (He had a special interest in the human body and in drawing figures realistically; his notebook-keeping indicates his active curiosity about the world around him.) **How did an interest in humanism lead to the development of new art techniques?** (Artists looked for new techniques that would let them draw, paint, and sculpt more realistically.)
- **Teach** Review the lives and achievements of Leonardo, Michelangelo, and Raphael. Remind students that each of these artists created great religious works, which were often commissioned by popes. Ask **How did Renaissance artists differ from medieval artists in their treatment of religious themes?** (Religious figures were shown realistically, in more natural settings; religious paintings included classical themes.)

- **Quick Activity Display Color Transparency 79: School of Athens.** Together with students, identify all of the Renaissance elements that are blended in the painting: the classical statues of ancient philosophers; the emphasis on learning (several of the figures are perusing books or diagrams); the use of perspective. Also explain to students that several of the figures in the painting are actually of famous Renaissance artists, including Leonardo and Raphael himself.

 **Color Transparencies, 79**

Careers

Conservators Archivists, curators, and conservators work to preserve cultural objects. For instance, art conservators, or restorers, first analyze materials to identify any damage and its cause. Next they determine how best to repair the material and prevent future damage. Then they restore it to maintain its original characteristics. Art restorers work on a variety of objects,

from paintings and paper to ceramics and furniture. While most work takes place in laboratories, art restorers also spend time in museums, art galleries, and private homes, advising on collections. They help determine how artwork is stored, monitor environmental conditions, and help set up exhibits. This work combines scientific, historical, and visual art skills.

Answers

Map Skills

1. Review locations with students.
2. Venice; Spain
3. Its central location made it ideal for supplying loans to traders.

Independent Practice

Biography To help students better understand women's role in Renaissance art and society, have them read the biography *Isabella d'Este* and answer the questions on the worksheet.

All in One Teaching Resources, Unit 3, p. 9

Monitor Progress

After students have read the biography, read them the History Background note at the bottom of this page. Then ask them to write a paragraph explaining whether they think d'Este was a typical Renaissance woman or an unusual one. Use the Think-Write-Pair-Share strategy (TE, p. T23) to have students share their findings with each other.

Leonardo da Vinci Artist **Leonardo** da Vinci (duh VIN chee) (1452–1519) had an endless curiosity that fed a genius for invention. He made sketches of nature and of models in his studio, and dissected corpses to learn how bones and muscles work. As a result, Leonardo's paintings grip people with their realism. The *Mona Lisa* is a portrait of a woman whose mysterious smile has baffled viewers for centuries. *The Last Supper*, showing Jesus and his apostles on the night before the crucifixion, is both a moving religious painting and a masterpiece of perspective. Because Leonardo experimented with a new type of paint, much of *The Last Supper* decayed over the years. However, it has recently been restored.

Leonardo thought of himself as an artist. Yet his talents and accomplishments ranged over many areas, including botany, anatomy, optics, music, architecture, and engineering. He made sketches for flying machines and undersea boats centuries before the first airplane or submarine was actually built. Though most of his paintings are lost today, his many notebooks survive as a testament to his genius and creativity.

Michelangelo Artist **Michelangelo** Buonarroti (1475–1564), like Leonardo, had many talents—he was a sculptor, engineer, painter, architect, and poet. Michelangelo has been called a “melancholy genius” because his work reflects his many life-long spiritual and artistic struggles. In his twenties, he created marble masterpieces such as *David* and the

INFOGRAPHIC

The Discovery of Perspective

Before the 1400s, artists did not know how to create perspective, or the technique of showing distant objects on flat surfaces the way the eye actually sees them. The discovery of perspective revolutionized art. Using simple geometry, Renaissance artists could for the first time reproduce what their eyes actually saw.



Brunelleschi is credited with inventing perspective. His many studies (left) helped him design Florence's Duomo, completed in 1436. At 185 feet (56 m) high, it was the largest domed structure built since A.D. 125. ▶

Artist Leon Alberti refined Brunelleschi's ideas. ▶ He wrote books explaining the rules of perspective, and developed the “perspective net” (right). To show perspective, the artist looks over an eyepiece and through the net at a model (far right). Then he reproduces the outlines of the model on paper with grids corresponding to those on the net.



Link to Art

Renaissance Women Most upper-class Renaissance women led domestic lives, running their households, attending court, or serving in religious orders. While these women often received a classical humanist education, they were expected to use their skills privately. A very few women overcame the Renaissance limits on education and training to become professional artists. Sometimes these

women kept their activity secret, allowing their work to be passed off by their husbands as their own. Much more rarely, a woman artist gained professional acceptance on her own terms. In the 1500s, Sofonisba Anguissola (soh foh NEEZ bah ahn GWEE soh lah), an Italian noblewoman, became court painter to King Philip II of Spain.

Pietà. The *Pietà* captures the sorrow of the Biblical Mary as she cradles her dead son Jesus on her knees. Michelangelo's heroic statue of *David*, the Biblical shepherd who killed the giant Goliath, recalls the harmony and grace of ancient Greek tradition.

One of Michelangelo's greatest projects was painting a series of huge murals to decorate the ceiling of the Sistine Chapel in Rome. The enormous task, which took four years to complete and left the artist partially crippled, depicted the biblical history of the world from the Creation to the Flood. Michelangelo was also a talented architect. His most famous design was for the dome of St. Peter's Cathedral in Rome. It served as a model for many later structures, including the United States Capitol building in Washington, D.C.

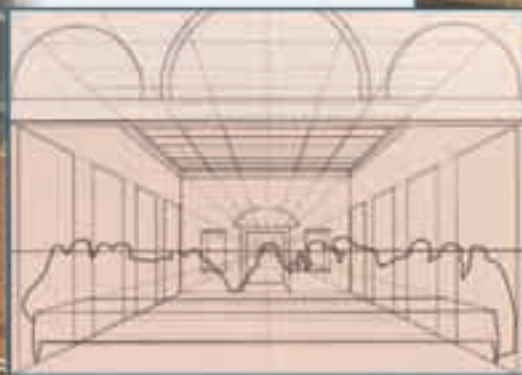
Raphael A few years younger than Michelangelo, **Raphael** (rah fah EL) (1483–1520) was widely admired both for his artistic talent and “his sweet and gracious nature.” Raphael studied the works of the great masters but developed his own style of painting that blended Christian and classical styles. He is probably best known for his tender portrayals of the Madonna, the mother of Jesus. In *The School of Athens*, Raphael pictured an imaginary gathering of great thinkers and scientists, including Plato, Aristotle, Socrates, and the Arab philosopher Averroës. With typical Renaissance self-confidence, Raphael included the faces of Michelangelo, Leonardo—and himself.

 **Checkpoint** How were Renaissance ideals reflected in the arts?

History Interactive

For: Interactive *The Last Supper*
Web Code: nap-1312

Leonardo eagerly explored perspective in his mural *The Last Supper*. He uses converging lines, like those shown below, to create a vanishing point. This vanishing point draws the viewer's eye to the space above Jesus, and gives the painting the illusion of space and depth. ▶



Thinking Critically

- 1. Apply Information** Why was the invention of perspective necessary for artists to achieve realism in painting?
- 2. Analyze Visuals** What other techniques bring the eye to the central figure of Jesus in *The Last Supper*?

Writing for a New Society 

Instruct

- **Introduce** Ask students if they recognize the key term **Machiavellian**. Elicit meanings, then explain that the word came from Machiavelli and his book *The Prince*. Have students read the subsection titled Machiavelli's Successful Prince and then engage in a brief debate between those who agree with Machiavelli and those who side with his critics.
- **Teach** Review the two writers discussed in the section and their motivations for writing. Ask **What Renaissance ideals did each of these men espouse? (*Castiglione: the multi-talented man; Machiavelli: political realism*) Why might these ideas have particularly appealed to people during the Renaissance? (*Emerging from the stagnation of the medieval world, they would have embraced a vision of their society as better than the past.*)**
- **Quick Activity** Show students *Machiavelli's "The Prince"* from the **Witness History Discovery School™** video program. Ask them to list the factors that may have inspired Machiavelli to write *The Prince*. (*his experience as a diplomat, his understanding of government, power, and conflict in his native Italy, and the rise of interest in the humanities*)

Independent Practice

Ask students if “how-to” books are still written today. Have pairs of students create lists of subjects a “how-to” writer might address today to help people succeed in society.

Monitor Progress

As students fill in their outlines, circulate to make sure they understand the main themes of the Italian Renaissance. For a completed version of the outline, see

 **Note Taking Transparencies, 114**

Differentiated

Instruction Solutions for All Learners

L4 Advanced Readers **L4 Gifted and Talented**

To extend the lesson on Renaissance art, challenge students to analyze two pieces of art, one created during the Middle Ages and the other created during the Renaissance. Ask students to write an essay

comparing and contrasting both works of art. Ensure that students discuss the subject matter depicted and the techniques used in each piece.

Answers

- ✓ Artists emphasized classical subjects and the human form, and they employed new techniques for showing subjects more realistically.

Thinking Critically

1. Without it, artists could not show objects as the eye sees them.
2. Jesus appears in the center and in front of the windows, and most apostles are looking in his direction.


Assess and Reteach

Assess Progress

L3


- Have students complete the Section Assessment.
- Administer the Section Quiz.


All in One Teaching Resources, Unit 3, p. 2


- To further assess student understanding, use  Progress Monitoring Transparencies, 53

Reteach

If students need more instruction, have them read the section summary.

 Reading and Note Taking Study Guide, p. 120 L3

 Adapted Reading and Note Taking Study Guide, p. 120 L1 L2

 Spanish Reading and Note Taking Study Guide, p. 120 L2

Extend

L4

Point out the Infographic about perspective. Divide students into small groups. Have each group discuss why the discovery of perspective was such an important milestone in the development of Renaissance art. Then have each group present its conclusions to the class.

Answers


PRIMARY SOURCE His wide-ranging talents and avid curiosity reflect Renaissance ideals.

- ✓ Writers focused on the human experience in the world around them.



portrait is shown here. Why is Leonardo da Vinci described today as an ideal “Renaissance man”?

Primary Source

“Sometimes, in supernatural fashion, beauty, grace, and talent are united beyond measure in one single person. . . . This was seen by all mankind in Leonardo da Vinci . . . so great was his genius, and such its growth, that to whatever difficulties he turned his mind, he solved them with ease. In him was great bodily strength . . . with a spirit and courage ever royal and magnanimous; and the fame of his name so increased, that not only in his lifetime was he held in esteem, but his reputation became even greater among posterity after his death.” 

In the mid-1500s, Giorgio Vasari wrote a biography of Leonardo da Vinci, whose self-

Writing for a New Society

Italian writers reflected the trademark Renaissance curiosity and interest in the humanities. Humanists and historians wrote works of philosophy and scholarship. Other writers developed a literature of guidebooks to help ambitious men and women who wanted to achieve success in the Renaissance world.

Castiglione’s Ideal Courtier The most widely read of these handbooks was *The Book of the Courtier*. Its author, **Baldassare Castiglione** (kahs teal YOH nay), describes the manners, skills, learning, and virtues that a member of the court should have. Castiglione’s ideal courtier was a well-educated, well-mannered aristocrat who mastered many fields, from poetry to music to sports.

Castiglione’s ideal differed for men and women. The ideal man, he wrote, is athletic but not overactive. He is good at games, but not a gambler. He plays a musical instrument and knows literature and history but is not arrogant. The ideal woman offers a balance to men. She is graceful and kind, lively but reserved. She is beautiful, “for outer beauty,” wrote Castiglione, “is the true sign of inner goodness.”

Machiavelli’s Successful Prince **Niccolò Machiavelli** (mahk ee uh VEL ee) wrote a guide for rulers on how to gain and maintain power. Unlike ancient writers such as Plato, Machiavelli did not discuss leadership in terms of high ideals. Instead, his book *The Prince* looked at real rulers in an age of ruthless power politics. Machiavelli stressed that the end justifies the means. He urged rulers to use whatever methods were necessary to achieve their goals.

Machiavelli saw himself as an enemy of oppression and corruption, but critics attacked his cynical advice. (In fact, the term “Machiavellian” came to refer to the use of deceit in politics.) Later students of government, however, argued that Machiavelli provided a realistic look at politics. His work continues to spark debate because it raises important ethical questions about the nature of government and the use of power.

✓ **Checkpoint** How did Renaissance writings express realism?

1 Assessment

Terms, People, and Places

1. For each term, person, or place listed at the beginning of the section, write a sentence explaining its significance.

Note Taking

2. **Reading Skill: Identify Main Ideas** Use your completed outline to answer the Focus Question: What were the ideals of the Renaissance, and how did Italian artists and writers reflect these ideals?

Comprehension and Critical Thinking

3. **Make Generalizations** How was the Renaissance worldview different from that of the Middle Ages?
4. **Summarize** In what ways did Italian city-states encourage the Renaissance?
5. **Synthesize Information** How did humanism influence Renaissance painting and sculpture?
6. **Recognize Ideologies** Why were nature and human nature important to Renaissance artists and writers?

Writing About History

Quick Write: Generate Arguments Consider the following thesis statement for a persuasive essay: Renaissance Italy produced some of the greatest writers and thinkers that the world has ever known. Next, generate a number of arguments that support that thesis. Rank your arguments in order of importance.

Section 1 Assessment

1. Sentences should reflect an understanding of each term, person, and place listed at the beginning of the section.
2. Artists, architects, and writers used realistic techniques. Their work reflected the Renaissance ideals of humanism, an appreciation of the classics, and curiosity.
3. The medieval worldview was shaped by religion; it accepted tradition and the idea

that only God was perfect. In contrast, the Renaissance worldview was shaped by inquiry, exploration, and the idea that humans could perfect themselves.

4. Their connections to trade brought wealth that spurred the Renaissance and spread new ideas. The competition among city-states encouraged new ways of thinking.
5. Artists focused on human beings, their achievements, and their relationship to God.
6. They thought that art should reflect the reality of human experience.

Writing About History

Responses should show an understanding that each argument should support the thesis statement, and arguments should be ranked.

For additional assessment, have students access **Progress Monitoring Online** at **Web Code naa-1311**.

The Prince by Niccolò Machiavelli

Florentine Niccolò Machiavelli (1469–1527) served in the government as a diplomat for fourteen years before becoming a full-time writer and scholar. In 1513, he used his experience in politics and his studies of ancient Roman history to write a book called *The Prince*. In this book, Machiavelli combined his personal experience of politics with his knowledge of the past to offer a guide to rulers on how to gain and maintain power.

Here the question arises: is it better to be loved than feared, or vice versa? I don't doubt that every prince would like to be both; but since it is hard to accommodate these qualities, if you have to make a choice, to be feared is much safer than to be loved. For it is a good general rule about men, that they are ungrateful, fickle¹, liars and deceivers, fearful of danger and greedy for gain. While you serve their welfare, they are all yours, offering their blood, their belongings, their lives, and their children's lives, as we noted above—so long as the danger is remote. But when the danger is close at hand, they turn against you. Then, any prince who has relied on their words and has made no other preparations will come to grief; because friendships that are bought at a price, and not with greatness and nobility of soul, may be paid for but they are not acquired, and they cannot be used in time of need. People are less concerned with offending a man who makes himself loved than one who makes himself feared: the reason is that love is a link of obligation which men, because they are rotten, will break any time they think doing so serves their advantage; but fear involves dread of punishment, from which they can never escape.

Still, a prince should make himself feared in such a way that, even if he gets no love, he gets no hate either; because it is perfectly possible to be feared and not hated, and this will be the result if only the prince will keep his hands off the property of his subjects or citizens, and off their women. When he does have to shed blood, he should be sure to have a strong justification and manifest² cause; but above all, he should not confiscate³ people's property, because men are quicker to forget the death of a father than the loss of a patrimony⁴. Besides, pretexts⁵ for confiscation are always plentiful; it never fails that a prince who starts living by plunder can find reasons to rob someone else. . . . Returning to the question of being feared or loved, I conclude that since men love at their own inclination but can be made to fear at the inclination of the prince, a shrewd prince will lay his foundations on what is under his own control, not on what is controlled by others.

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| 1. fickle (FIK ul) <i>adj.</i> changeable | 4. patrimony (PA truh moh nee) <i>n.</i> property or inheritance |
| 2. manifest (MAN uh fest) <i>adj.</i> clear; plain to see | 5. pretexts (PREE teksts) <i>n.</i> excuses; false reasons |
| 3. confiscate (KAHN fis kayt) <i>v.</i> to seize or take | |



A portrait of Niccolò Machiavelli painted in the late 1500s

WITNESS HISTORY VIDEO

Watch *Machiavelli's The Prince* to explore the world of an important "Renaissance man" on the **Witness History Discovery School™** video program.



Thinking Critically

- Summarize Information** Why does Machiavelli believe that it is better for a prince to be feared than to be loved?
- Make Comparisons** Reread the section of the text titled Castiglione's Ideal Courtier. Is Machiavelli's description of an ideal prince consistent with that of Castiglione's courtier? Why or why not?

Niccolò Machiavelli: The Prince

Objectives

- Explain why Machiavelli believes that it is better for a prince to be feared than loved.
- Identify the qualities Machiavelli believes a successful prince should have.

Build Background Knowledge **L3**

Ask students what qualities they think an ideal leader should have. As they identify qualities, write them on the board.

Instruct

- Remind students of the meaning of the term *Machiavellian*. After students have read the selection, ask them if they think the common usage of the term accurately describes Machiavelli's prince. (*Students should note that Machiavelli points out that even a feared leader must act justly so as not to incite hatred.*) Have students identify specific words or phrases from the excerpt to support their views.
- Point out that although the subject of *The Prince* is political leaders, Machiavelli spends a good deal of time talking about people in general. Ask **What is Machiavelli's general view of people?** (*He has a critical view; he describes them as "greedy," "fickle," and "liars."*) **How might his experience as a diplomat have shaped that view?** (*He may have observed diplomats who used any means necessary to get what they wanted.*)

Monitor Progress

Have students return to the qualities they identified in the background exercise. Ask them to write a paragraph explaining whether Machiavelli would agree that a leader should have these qualities.

Thinking Critically

1. He says that people's love is fickle and untrustworthy, while people's fear can be counted on at all times.
2. Answers should suggest that they are not consistent, because Castiglione's courtier is well-mannered, not arrogant, and always attuned to those around him, while Machiavelli's prince is concerned with his own power.

Differentiated

Instruction Solutions for All Learners

L4 Advanced Readers **L4** Gifted and Talented

Tell students that Machiavelli advised rulers that they must be like both the fox and the lion: a fox to know about traps and how to avoid them, and a lion to terrify the wolves. What do students think of Machiavelli's advice? Is it outdated? Does it ring

true? Then have students read more of Machiavelli's *The Prince*. Ask them to evaluate a modern leader by Machiavelli's standards. Do students think his advice is useful? Would they vote for a leader who followed Machiavelli's standards?