



Dr John R Gibbins

- **WESTERN CIVILISATION: From the Ancient Greeks to the Present. An intellectual and cultural history of the West Part IV**
- **The Renaissance and Reformation 1430-1600**



Lecture series contents

- The Renaissance, the Re-birth of Antiquity and Civic Humanism – the causes, contexts, the concept, identity and narrative
- The Renaissance Canon – Lives of the Artists, Vasari, Michelangelo and Leonardo de Vinci, and Castiglione
- Machiavelli, the Law of Nations and Francis Suarez: Time, Power and the Modern State
- The European Reformation and Counter Reformation – Luther, Calvin, Knox and the Protestant Ethic. Inquisitions and Religious Wars
- English Impacts - the Renaissance, Reformation and Humanism in England: Architecture, Art, Universities, Thomas Moore, Shakespeare, Bunyan, Hooker, Francis Bacon and Newton at Cambridge



Reading Materials

- Clark, George, *Early Modern Europe from 1450-1720*, Oxford University Press
- Dickens, A.G. *The Age of Humanism and Reformation: Europe in the C14-16th*, Prentice Hall
- Gomberich, E H, *The Story of Art*, Phaidon
- Burckhardt, Jacob, *The Civilization of the Renaissance in Italy*, Harper
- Clark, Kenneth, *Civilisation*, BBC
- Skinner, Quentin, *The Foundations of Modern Political Thought: VI The Renaissance, VII The Reformation*, Cambridge University Press
- Heller, Agnes, *Renaissance Man*, Routledge



Primary Sources

- Vasari, Giorgio, *The Lives of the Artists*, Penguin
- Castiglione, *The Courtier*,
- Machiavelli, *The Prince*, Penguin Classics
- “”, *The Discourses*, Penguin Classics
- Quentin Skinner, *Machiavelli*, Oxford UP
- More, Thomas, *Utopia*, Penguin Classics
- Erasmus, *In Praise of Folly*, Penguin Classics
- Spitz, Lewis, *The Protestant Reformation Reader*, Prentice Hall, 1997
- Weber, Max, *The Protestant Ethic and the Spirit of Capitalism*
- Tillyard, E, *The Elizabethan World Picture*, Chatto, 1960



Sources used

- Baron, Hans., *The Crisis of the Early Italian Renaissance: Civic humanism and Republican Liberty in an Age of Classicism and Tyranny*, vols., I & II, Princeton, 1955
- Skinner, Quentin., *The Renaissance: The Foundations of Modern Political Thought, Volume I: The Reformation V. II*: Cambridge UP, Cambridge, 1978
- Schmitt, C., Skinner, Q., et.al. *Cambridge History of Renaissance Philosophy*, CUP, 1988
- Longworth, Phillip, *The Rise and Fall of Venice*, London, 1974
- <http://www.italian-renaissance-art.com>



If your lucky to find buy

- Hale, John, The Civilisation of Europe in the Renaissance, 1997
- Brotton, Gerry, The Renaissance – a short history, 2006
- Ferguson, W K, Europe in Transition 1300-1600, 1962
- Elton, G R, Reformation Europe, Fontana
- Allen, J W , A History of Political Thought in the C16th, Methuen
- Cameron, Euan, ed. Early Modern Europe: An Oxford History, OUP 2001 (From 1400-1800)
- Nichols, David, Transformation of Europe 1300-1600, OUP, 1999



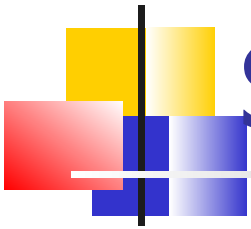
Lecture 1

- The Renaissance and Re-birth – **causes, contexts, the concept, identity and narrative**
- The concept, conjectures and debates, the art and impact of printing, science, technology, economy, religion, politics, the Civic Humanism thesis, major theories
- Class session
- Gillian Hovell, The History of Latin



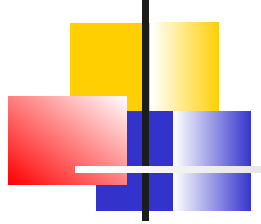
What ever did the Renaissance do for us?

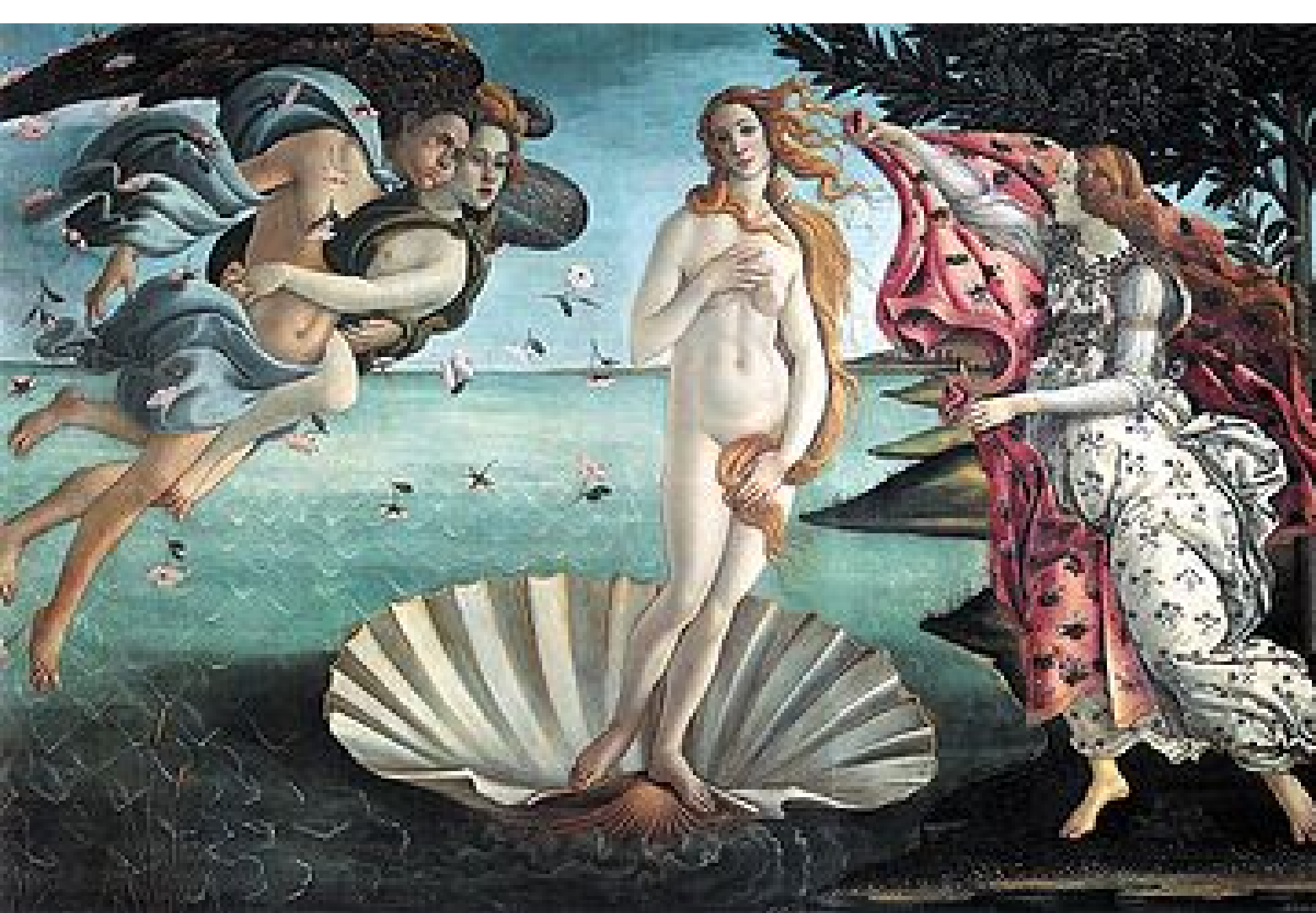
- Allows us to escape the medieval world view and think and act in a modern way, for better and for worse
- It refashioned human nature, the body and nature in the forms of activity, beauty, symmetry, form and perfection
- It adorned Europe with some of the most beautiful artefacts ever created – buildings, images, statues, public spaces, clothes, jewellery (Retrospective of Botticelli's Venus over)
- It re-created Roman style republican, democratic, lawful government and with it civic pride and culture
- It elevated and deployed some artisan skills (the Arts); some bourgeoisie talents (Learning, Banking and Law); and turned noble styles (Diplomacy, Etiquette, Manners, Dress and Dance) into forces for the public good of the City State
- It gave us ideals, values, thoughts, beliefs and practices of and about civilised behaviour still copied and aped today



Sandro Bottocelli

- Self Portrait within the Adoration of the Magi, Uffizi, Florence
- Birth of Venus, Sandro Boteccilli, Uffizi, Florence

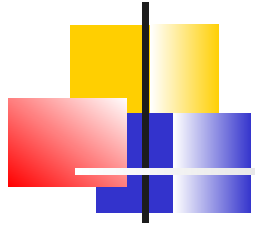






Analysis of the Venus

- Refers to Hellenic Pagan not Christian mythology
- Suggest superior wisdom of the Ancients
- Tells of an alternative Creation – of good women helped by Zephyrus god of warm spring winds and either Chloris his wife or Aura a light breeze
- An aphrodisiac shell ferried by the four wind gods
- A shower of red for passion, roses and myrtle
- Hora (seasons) and Nymphs not cherubs or angels await with a cloak of daisies and cornflowers
- Light bright colours not dark and sombre
- Human and natural focus not religious iconography
- Harmonious aesthetic form trumps instruction
- A Platonic image of the ideal of beauty via harmony



Rebirth of What?

- Genius touched by God - Vasari
- Classical antiquity – the ancient authorities, sources and their republican political culture – Baron/Skinner
- Greek and Roman ideals and aesthetics of the body and nature - Gombrich, Clark
- Greek and Roman Gods and images – Bober/Rubenstein
- Light, colour, perspective, dynamics - Gombrich
- But a new Semiotics – vocabulary of sign - signifier and signified meaning
- Thinking outside the box
- A set of myths about art and history



Primavera: A Wedding Picture, 1482,

Uffizi (inspired by Lucretius)

- A bedroom painting for Medici newlyweds
- More than spring – it is life itself graced by Gods
- Left Mercury clears the sky with his rod of serpents
- Right the impetuous Zepher chases his betrothed Chloris who spews flowers from her mouth as she transforms into the goddess Flora
- In the middle luminous Venus and Cupid preside while the three Graces lace fingers and bodies and display both physical qualities like movement and beauty, and social attributes like manners and costume
- Above are the fruits and around are 150 types of flowers in accurate botanical detail (Mirelle d'Ancona, 1983. Botticelli's Primavera: A Botanical



Rebirths

- Antique hero's from Odysseus to Scipio
- Old sources – from Greeks to Marcus Aurelius, Ovid, Juvenal and Julian – re printed
- Rebirth of respect for the past and hope for the future on earth – optimism returns
- Re-birth as Re-presentation – the art of machine reproduction of images and texts. Printing of Ptolemy's old maps and book Geography in 1475
- Search for the unknown – ships, maps and navigation – The Columbus Effect and Portugal
- New Worlds – the Age of Discovery inside and out
- Other cultures and ages visited for stimulation
- Note that in 1497 Botticelli burned many of such



The Printing Press

- Machiavelli's father was a first generation printer in Florence
- Wooden with metal reinforcements 1440 Gutenberg Germany
- Able to produce 1000's of copies from one set – 3500 sheets per day by 1500:150 in Venice, 50 Paris
- Getting cheaper the later in the run. Elementary drawings and engravings used. From Biblical to Ancient and contemporary
- Knowledge consumed by wider publics – massive circulation
- Amplification as well as circulation – by 1500 over 20million books produced. In C16th 150-200 million copies
- So 'Knowledge becomes Power' – 'it has changed the whole state of things' Francis Bacon – Caxton Presses in London
- Badius of Assche Printer mark 1520; Reconstruction of a Gutenberg Pressure Press

EPISTOLAE

Gulielmi Budęi Regii Secretarii.



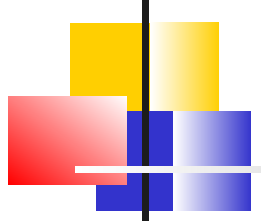
Veniantur in officina Iodoci Badii cū gra-
tia & priuilegio in triennium,

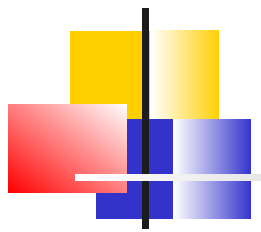


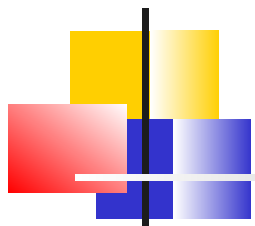


Other technologies

- The Caravel – ocean going transport ships - robust
- Navigation via the sun and stars – machines needed
- Maps – Freducci D’Ancona (1502) Map of Atlantic and West Europe, National Maritime Museum, Greenwich
- Gerardus Mercator (1512-1594) Flemish Map Maker who produced the first 2 dimensional world map
- The telescope – study of optics
- Microscope – the inner world
- Caravel ship Portugal; Map of Med. by D’Ancona; Henry the Navigator of Portugal (1394-1460) who preceded Columbus in exploring the West Indies; Mercator’s map of the world 1569











Conjectures and Debates

- **Options - There are many divergent definitions of Renaissance**
- A Re-birth of the arts and culture
- A New Birth of the West
- The transition from Medieval to Modern life
- Just a period from 1430-1640
- A new style in architecture and art
- A misnomer for late Medieval and Early Modern
- A self-conscious label or rallying cry for an elite cultural movement dedicated to inventing a new world order building upon the Classical world rather than the medieval – Vasari's view in 1550



The Site – Italian City States

- A rag-bag of City States – anarchic and volatile
- Florence, Sienna, Venice – in Northern Italy
- Within the Republican anti-Papal City-States
- Walled but linked commercial centres of great wealth
- Competing influential families, not all landed or noble
- Traditions of education, law, public art and politics
- Rising classes of lawyers, financiers, traders who could afford to finance new middle class guilds and trades such as silver smiths, painters, architects, musicians, drapers
- Used local (vernacular) languages and traditions as well as, and to compete with centralised Latin and Greek



City States and Polis

- Both small enough to allow a totally public culture
- Diverse enough to allow Civic and Political activity
- Wealthy enough to provide leisure for cultivation
- Civic militia ensure citizens will die to protect the civitas so generating unity
- Educated enough to ensure civic pride
- Many Cities ensured a balance of power, and either oligarchy or democracy emerged in these City States
- Dynamics - City states were in competition at all levels
- Italy is not unified until late C19th when Garibaldi and Mazzini took on the feudal power of the Bourbon Monarchs and the Papacy and won



Major Italian City States

- Bologna
- Florence
- Genoa
- Milan, Mantega
- Naples
- Padua, Pisa
- Rome, Rimini, Ravenna
- Sienna
- Trento
- Urbino
- Venice, Voltera



The Economic Context

- Black death and plagues had destroyed much of the wealth and agriculture before the C14th. In 1347 Florence population halved – creating opportunity
- Feudalism declined fast in Italy, merchantalism grew fast, agriculture serves the City
- Travel was restricted, an implosion of local activity
- Cities provided wealth and security and markets
- Rise in mobility of labour and social mobility as new opportunities to buy land arose for lower classes
- Those with skills were better placed to survive than those with land or title
- New technologies had a beneficial impact



Religious context

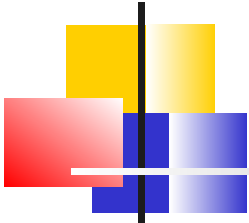
- Sadly but significantly, the Papacy was at the height of its power and its corruption – it was part of the socio-political order
- A seat of power (and power attracts and corrupts) e.g. several Popes sired children (Pope Alexander VI had 4 including Caesar and Lucrezia Borgia), bought and sold offices – with the sum raised by sale of indulgences; engaged in violence, torture, ruthless Inquisitions, most of which focused on poverty and charity advocating philosophies – e.g. the Cathars, the Albigenses (Exterminated by Innocent III); John Wycliffe groups in 1401; the Husites in 1415; Savonarola in Florence was hanged and burnt in 1498
- Many Proofs of Gods Creation, Earth centricity, Infallibility
- Humanists calls inside the Church, and Princes outside, sought reform but were met with inquisition and repression



Political context

- The Conciliar movement and regional opposition to the Papal states created opportunities for new players to enter the arena and challenge the Papacy
- Younger Princes bold enough and ambitious, like Caesar Borgia, could invade neighbours and create regional alliances, including the Florentine Republic. This created a new political dynamism described vividly by a player and witness Nicola Machiavelli in C15th
- Anti-monarchism and anti-clericalism flourished in the Republican states e.g. Venice. Prince's power was more meritocratic than inherited
- Political Map of Italy 1494

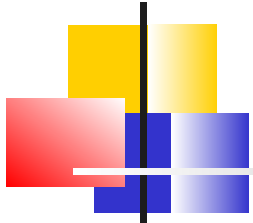
Marquisate of Saluzzo	Marquisate of Montferrat	Bishopric of Trent	Marquisate of Mantua	Republic of Lucca	Duchies of Modena & Ferrara
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Why Florence?

- After the noble families had exhausted themselves, and the Republic expelled the Pope, Florence began a cyclical period exchanging oligarchs, such as the Medici, with fully fledged Republics
- **Giovanni (1360), Cosimo (1389),** then **Lorenzo de Medici (1449-92)** a rich cultivated merchant were a constant, the dynastical power which created the architecture we see there today
- Lorenzo employed Giovanni Vasari, Sandro Botticelli, Leonardo, Michelangelo and many other great artists and designers – but undermined democracy
- His son **Giovanni** becomes Pope in 1513 followed by **Leo X** and **Clement VII** – the Florentine Popes
- Image of Lorenzo de Medici





From Merchants to Aristocrats

- John Hale identifies the rise to noble status of the Medici, by banking, strategic inter-marriage with other royal families, control of the Papacy, as an exemplar of how Cities thrived and operated – similar to the Rothschild's later
- But there history also exemplifies a counter current that Hans Baron, Quentin Skinner and I consider more influential than aristocratic patronage and politics – Civic Humanism and opposition to despotism and the Papacy
- From 1494-1512 the Medici were exiled from Florence, and a Republic thrived – but this happened before 1434, in the 1480's when Savonarola inspired Medici Papal overthrow, only to be burned in Piazza in 1498 (Death of Savonarola image over)
- Florence thrived from 1490 as an anti-aristocratic and Papal Republic (Michelangelo's David erected 1504)
- Medici Coups failed in 1496, 1497, 1498, 1501, 1502 but won from 1512-9, becoming puppets to foreigners later





Baron and Civic Humanism

- The major factor for the Renaissance was **opposition** to Monarchical, Aristocratic and Papal domination within the City States – and a concomitant **support** for Democracy, Oligarchy and Classical Humanism – with the focus on Liberty
- Libertas, rule by free people, the Roman civic virtue, was rescued from Roman Law in 1310 by Buono de Messineo, to justify opposition to the German Holy Roman Emperor then developed by Bartolus of Saxoferrato a jurist in commentaries on the Codes of Justinian to allow each regnum to be sovereign
- Dante had lauded the Roman Emperor as anti-dote to Papacy, but the Tuscan Cities needed to oppose both and claim independence. Civic identity grew.



Civic Humanism

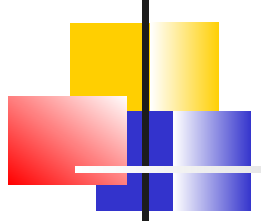
- Marsilius of Padua, in his figure of the Legislator, a person or body who could make rules, while governed by rules, with plenitudo potestas, was a working model (1978 p65)
- Only with Liberty – right to make rules; plus Sovereignty (the right and ability to rule) is Defence of the Peace to get on with life possible
- When the Duke of Milan sacked Tuscany in 1402, and only Florence remained, her defiance and the miracle of his death, saved her and civic humanism
- In 1432 Florence defeated Sienna (Paola Uccello, The Battle of San Romano, National Gallery, London over)
- Like Britain in 1941, Florence became a beacon of liberty and democracy in the West





Baron's Thesis

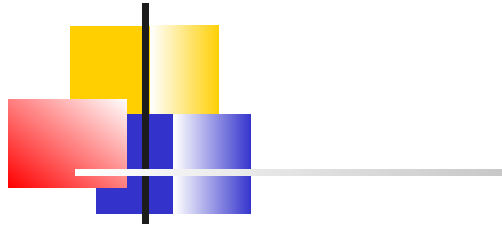
- The Renaissance Order begins with the political crisis of despotism in Italy; powered by Florentine Romanism and Republicanism; and intellectually promoted by the humanism of Dante and Petrarch; plus the re-discovery of Libertas and Roman Law to justify rule by free men, enjoying libertas and hence:
- A New Humanism – ‘a new philosophy of political engagement and active life’, in which all citizens were public and engaged rather than private, excluded and deferential as under Feudalism
- This was the catalyst (Image of Hans Baron)





Skinner's Thesis

- This civic humanism was now 'new' but of longer lineage several stages or Centes I-IV
- It owed more to Petrarch than Bartolus
- While apparently trivial what erupts is the rediscovery of a tradition and medieval texts (the dictates) and legal practices that had nurtured the Roman law and allowed this Roman revival to take place in Florence (pp70-75) Image of Quentin Skinner over page
- Skinner adds that love of liberty and fear of despotic reaction fuelled the philosophical, historical and cultural Renaissance with tirades against despotic power centres – hence my choice of Venus





Key features pp77-81

- Independence and self government for individuals and the state
- Democratic constitution allowing all a role
- Defence of Republicanism against monarchy
- Belief that only with a Humanist education based upon Hellenism and Romanism can citizens take on the responsibility of rule
- The first advocate of Roman Republicanism was Salutati in 1376; then Bruni, then Strozzi and Alberti
- Distrust and hatred of Julius Caesar and Augustus



Recovery of Classical Values

- Middle of C14th acceleration of ideas
- Searches of archives for sources (Kristeller 1956): Cicero, Tacitus, Thucydides, Lactantius, Manilius
- Re-discovered classical scholarship – especially rhetoric or, the art public speaking
- The Making of a Man is the learning of the virtues by study and practice of the public arts not self abnegation nor war
- Virtus/Virtu or human virtues are rescued from both religion and chivalry – the Scholar from Oxford in Chaucer's Canterbury Tales – Renaissance man



Virtu and Fortuna

- From Dante and Petrarch to the Florentines, these two old forces grew to contest with and replace Christian pre-determinism
- As against Augustine, Human nature was good (not sinful) and could be perfected on earth by education and endeavour
- Virtu was the core skills and values acquired from a good education and participation in a Republic: it was public, practical, active, political skill not a gift of Grace
- Greatness came with deployment of practical virtu not the religious private virtues e.g. of celibacy, nor Paganism (Baron)
- But even massive virtu. collected in a city of virtu.



Petrarch – My Italy

'Virtue 'gainst fury shall advance the fight
And it I' the combat soon shall put to flight;
For the old Roman valour is not dead,
Nor in the Italians' breasts extinguished'
Edward Dacres 1640 from Machiavelli's The Prince

The contradiction with Augustine's advocacy of self abnegation is removed with his own argument: that nothing is achieved in this world without the assistance and gift of God, so if Virtu and Florence succeed, God must approve



Fortuna

- Augustine's Two Cities Book IV attacks these Gods and their prescriptions as flying in the face of Gods will and power
- But the Greek Goddess is now revived to warn humanists and citizens not to be overtaken by pride or ambition or face Misery
- Fortune or luck is a cruel mistress, a capricious tyrant, but with great virtu her powers can be channelled if not subdued (Petrarch, The Remedies for Both kinds of Fortune)
- The Human Condition involves possible failure and misery, but to the Humanists that is every reason to double our resolve to give reason, virtu and activity their heads
- True bravery, virtue and greatness is endeavour in the face of misfortune – it is this which makes 'manliness'
- Work, activity and endeavour are our greatness, the 'monkish virtues' distract us from realising human nature in bravery, glory and honour



Summary

- Scholasticism had found its rival in Renaissance Humanism
- Only with a return to Roman education, ideals such as Liberty, the politics of the Roman Republic, willingness to die for them in the face of despots, can a society and human nature flourish
- Later this is retraced to Classical Athens (Solon) and Hellenism (Hadrian and Marcus Aurelius)
- The stress is on Cicero and the rights of citizens not the common good (as in Aristotle and Aquinas); defence of civic liberty, due process of law; civic justice and protection of civic rights (fairness); and defence of property both private and public not Hierocratic theology and deference to the Pope
- Today this is being advocated as the best possible for the world order eg Skinner and Maurizio Virolo From Politics to Reason of State 1992



Decline and Fall?

- Poor Florence and Italy were to fall to their great enemies: Despots within and Monarchic invaders from without
- 1494 marks the beginning of the decline of independent city states like Florence, Sienna, Bologna, and even Venice and Milan in the face of French invaders first Charles VII then Louis XII and finally the demon Charles V in the 1520's – nothing could be saved politically
- Now battles between aristocratic oligarchs and republicans was directed by aliens forces such as the papacy and French kings



Decline or removal to Venice

- In 1512 the Medici overthrew a republic with the aid of a Spanish army
- In 1529 despite heroic resistance to Charles V, Florence was handed over by him to permanent compliant Medici rule, creating the Grand Duchy of Tuscany that lasted 200 years
- But the ideal, the example and the art remained and have never ceased to inspire us, and it survived intact in Venice, Dubrovnik and other Mediterranean states
- Why them? Sea and walled defence allowed Republican survival – while sucking the life and glory from Byzantium and Constantinople



Venice and Mixed Government

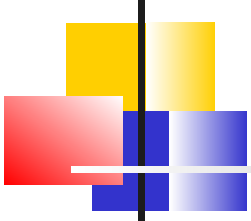
- Pier Vegerio in 1394 ascribed its success to the combination of monarchy – the Doges; Aristocracy – the Senate; and Democracy – Consiglio Grande
- Donato Giannotti, a Florentine republican, argued the same, but added the complex voting system that mitigated against factions
- But geography counted for Venice – its sea location on the east coast meant ideal trading and naval powers. Venice built Empires in the east until the C18th and replaced Constantinople and Byzantium
- The Wedding at Cana, by Paolo Verones 1563, Louvre, Venetian and European luminaries in a biblical setting: Verones, Titan, Charles V, Queen Mary of England, Suleiman the Magnificent

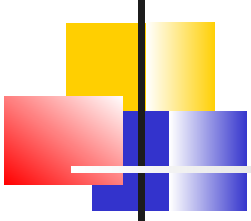




Marco Polo and Voyages

- Venice was in an ideal trade route, even with the treacherous loss of Constantinople to the Turks with Venice's help
- It created brilliant naval architects and ship builders such as Faustino that allowed trade to be protected by a formidable navy who defeated all comers (see images of the Battle of Lapanto with Turks over)
- Developed monopoly over many goods, e.g. silk, spices with Egypt as the main ally on the trade route
- C1400 the Polo brothers leave Venice for their eastern travels and voyage that take them to China
- Return with new products, technologies, ideas and fame for Venice as the gateway to the east
- The great age of public and private building began as celebrated by John Ruskin in *The Stones of Venice* (architectural image and Ducal Palace, St Marks Square, 1835)



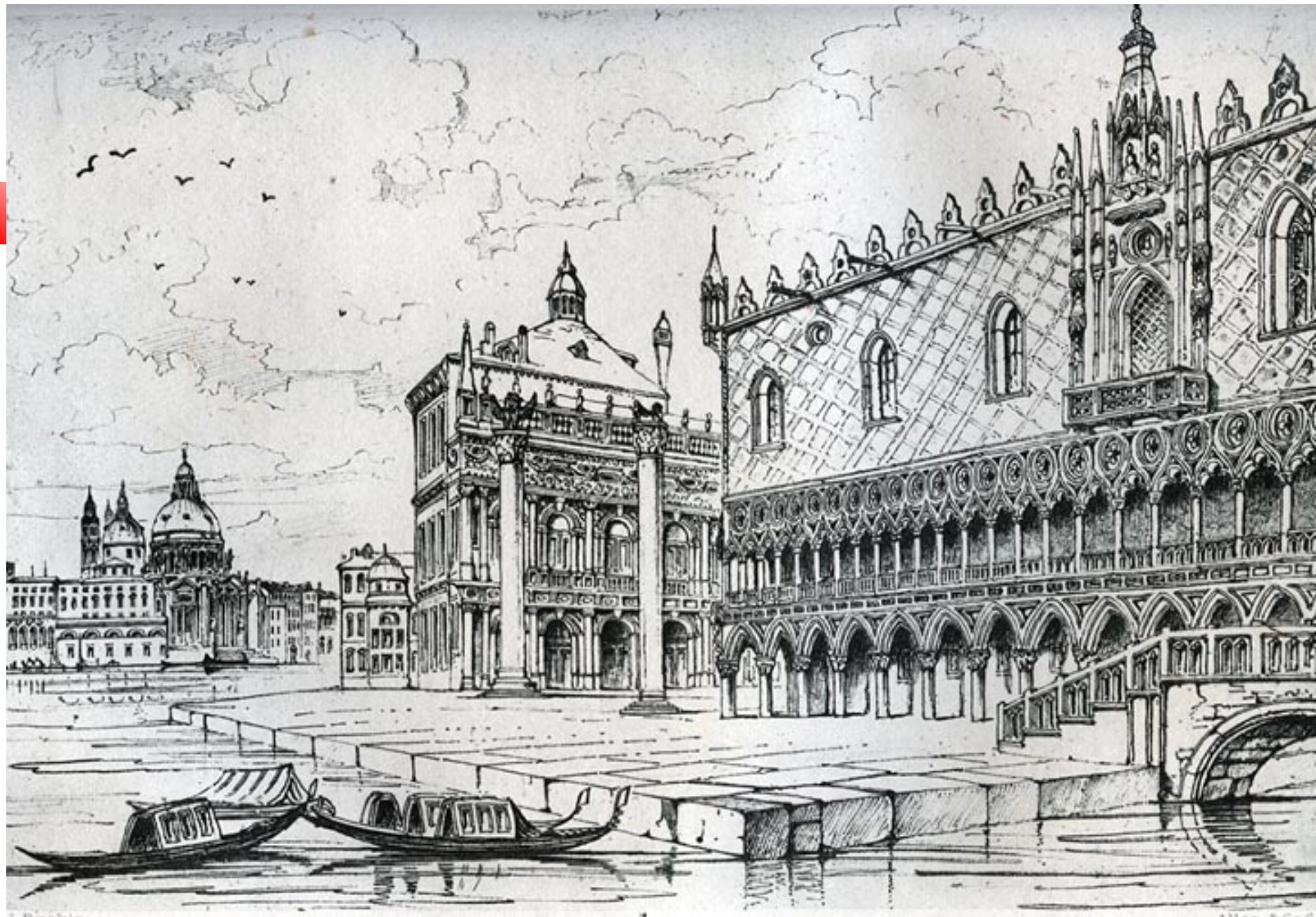


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Et comment le liures du grant Esain qui prole de la grant Esurant de perre
et de ferrous et d'indit. Et des gazuz merueille qui p le monde sont.







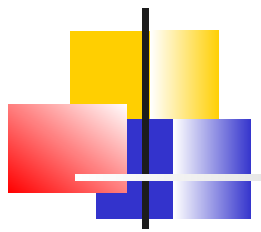
Vasco da Gama 1500

- At first ignored news came of da Gama's three Portuguese ships navigation of the Cape of Good Hope to India and returned. A fleet under Cabral set sail for India. Plague came in 1502
- Domination of the spice trade would end soon and Venetians considered a Suez canal in 1504 – a life style of luxury grew
- Turkish navy strength grew as did those of France, and Britain
- Venice re-focused on Crete, Corfu and the Mediterranean but in 1509 a Papal League of Cambria 'against the infidel' with Milan, France, Spain, Savoy and others – launched war with Venice
- Defeats led to civil strife but the Pope relented: the



Genoa and Milan

- Genoa was strategically significant with France, Milan with Germany and the north
- France had claims on both the Kingdoms of Milan and Naples and enforced these by war in 1494
- Milan became a French base for domination of Italy in the C15th, developing its walls and private buildings at the expense of public spaces
- Spanish King Maximilian could not resist as he was busy expelling the Moors from the Iberian peninsula
- Genoa thrived as a mercantile power and built a public culture
- Urbino once led Italy in style and manners detailed in art as did a little town of Mantua (see Mantegna, The Court of Gonzaga, 1465)





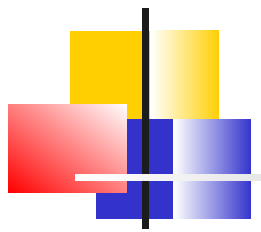
Andrea Mantegna: The Court of Gonzaga 1465-74

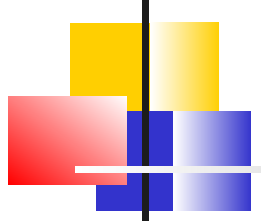
- A curtain is pulled back to let us glimpse the Court
- Gonzagas has a letter, messages, is leader
- His wife watches out while he is distracted
- Courtly pomp, luxury, nonchalance, formality
- But humour – a dog, a midget, an old nanny and retainer
- Courtiers – ever watching, listening, plotting
- Splendid architectural detail on the left column and on the wall top

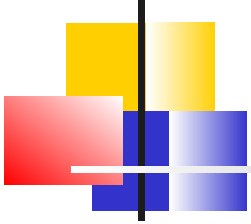


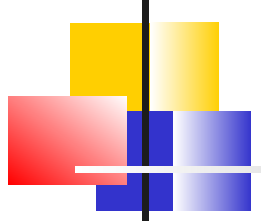
Was Global Trade rather than internal Italian Politics the cause?

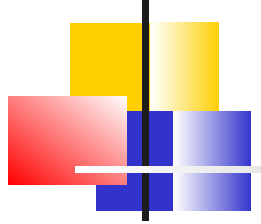
- Jeremy Brotton argues this in a 2011 BBC programme -http://www.bbc.co.uk/history/british/tudors/renaissance_europe_01.shtml (The Renaissance Bazaar, 2002)
- Merchants brought Islamic arts, philosophy and science back with them from the Orient and Byzantium
- But the idea of opulent cities of vibrant bazaar like streets, squares, markets, villas and palaces was brought back from Constantinople, Egypt and the East – is the Duomo a Minaret?
- Brunellesci's dome and tower were modelled upon Islamic models (model form Duomo Museum, Florence; and photo)
- Mantegna's Madonna borrows Muslim iconography, expensive metallic paints, and she reads Muslim texts (see alter piece image)
- Gentile Bellini's 1480 portrait of Mehemed II is a homage to the man who captured Constantinople (Zanaro image) and destroyed Byzantium in 1453. Detail of Niccolo de Tolentino

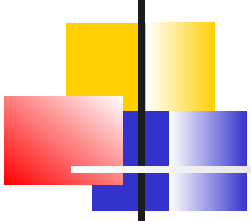














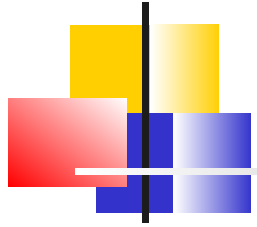
Burckhardt and the Invention of the Renaissance

- Joseph born Switzerland 1818 d.1897
- Studied in Germany and became close to Nietzsche
- Impressed by Jules Michelet 1885 work on Italy
- 'Ideas shape reality and it is these that give the period a unique and autonomous identity
- Main focus on art and literature plus noble families and political rivalries
- Apollonian and Dionysian are in conflict in the art and culture of Renaissance Italy, which is dark and voracious as well as aesthetic and sublime

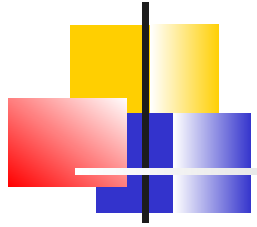


Jonathan Jones, Guardian 2010

- 'The fascination of reading his book is its vision of Italy as the birthplace of modern individualism, political calculation, science and scepticism. In 1860 Burckhardt looked at Italy and saw the shock of the new, secreted in sleepy ruins'
- The Renaissance is seen as a triumph of natural selection favouring the most excellent culture adaptable for survival – and so it did survive. He was impressed by Darwin
- He also identifies a kind of Dionysian madness in the art of Michelangelo, Leonardo, Caravaggio, Titan to contrast with the more Apollonian style of Bottechelli, Bellini,
- Re reading Vasari you might search for evidence of

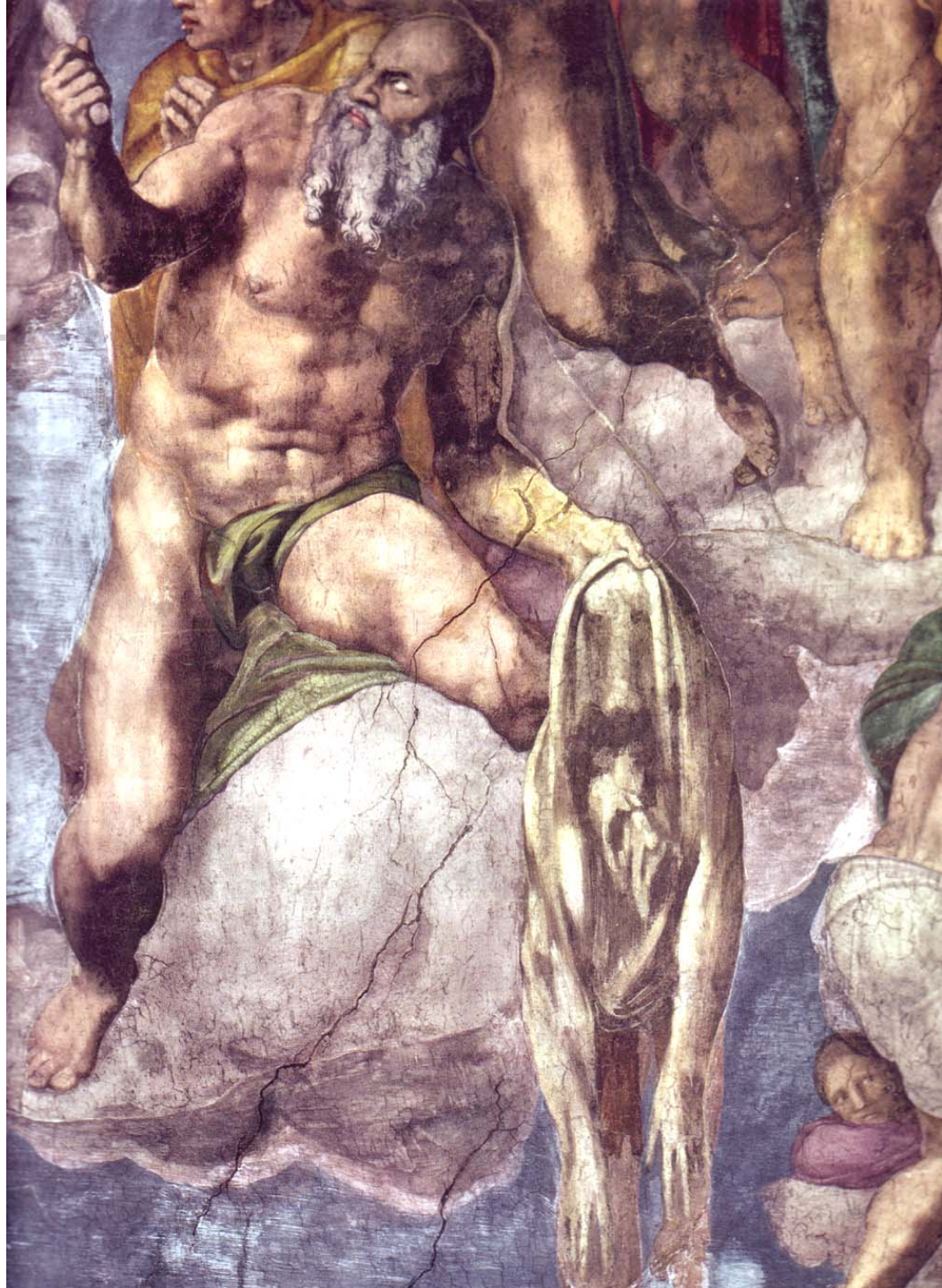
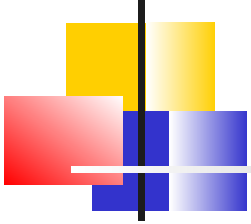


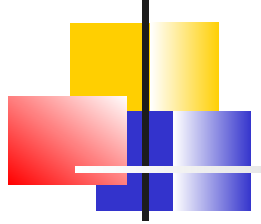
'The Civilization of the Renaissance is a disturbing book. It is a vision of modernity – but a dark and haunted one. The first section is titled "The State as a Work of Art". Burckhardt sees the source of the Italian Renaissance in politics, for in the middle ages, while France and Britain centralised their monarchies, Italy resisted control by either the Holy Roman Empire or the Papacy and instead became a barbed collection of micro-states. "In them," Burckhardt argues, "for the first time we detect the modern political spirit of Europe, surrendered freely to its own instincts, often displaying the worst features of an unbridled egotism, outraging every right, and killing every germ of a healthier culture'



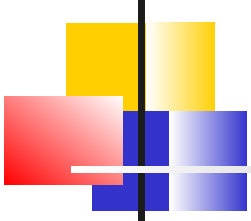
‘Burckhardt's panorama of the ruthlessness of the Italian despots relies heavily on Machiavelli's writings. Indeed he sees the entire Renaissance through Machiavellian, meaning political, eyes. In contrast to Marx and today's historians of the consumerist "material culture" of the Renaissance, he starts with politics and holds that the development of the Machiavellian state liberated Italian energy. Another source he cites is Francesco Guicciardini, a friend of Machiavelli whose great *History of Italy*, written in the 1530s, compares with Tacitus for its disabused gloom and which flavours Burckhardt's own cynical melancholy’.

Michelangelo self portrait within *The Last Judgement*, Sistine Chapel, Rome, 1535-154; *David*, Florence full and face images,. Leonardo d’ Vinci, *Study of Grotesque Heads*, Windsor Castle











The Creation

- Finally the beginning
- Michelangelo's Creation of Adam, Sistine Chapel, St Peter's. Rome – which exhausted him
- In this epic image, of epic proportions, the artist is drugged and ecstatic with the immensity and force needed for and given in creation
- But who is doing the creating? Who makes who?
- God is in a Dionysian heaven; Olympian, Zeus or Jupiter like, with his arm around a voluptuous woman, surrounded by his virile entangled procreations (Criticised for this at the time)
- At the least Adam is taking on God's mantle and psyche, but in effect the artist is creating God and Man, he is author of our now (or Hellenic?) reality

