

1: Renaissance Essay | Essay

Get Textbooks on Google Play. Rent and save from the world's largest eBookstore. Read, highlight, and take notes, across web, tablet, and phone.

Florence and the Medici Summary Florence is often named as the birthplace of the Renaissance. The early writers and artists of the period sprung from this city in the northern hills of Italy. As a center for the European wool trade, the political power of the city rested primarily in the hands of the wealthy merchants who dominated the industry. These merchants built enormous gilded mansions in the city, villas in the country, and contributed to the construction of grand cathedrals, spawning the physical rebirth of the city. A spirit of competition developed between the rich merchants, who often competed with each other to see who could commission the grandest buildings and the finest works of art. Competition augmented the fervor with which the city entered into the Renaissance. The Medici family, which controlled Florence throughout much of the Renaissance, played a large part in the patronage of the arts and the political development of the city. As a wealthy and influential citizen, Giovanni had virtually no choice but to participate in public life, holding almost every political office in Florence at some point. Giovanni died in 1492, leaving behind a legacy of patronage for the arts, an immense fortune, and a son, Cosimo de Medici, who was educated in the principles of humanism. Cosimo de Medici took over the family banking business at the age of forty. By 1494, Cosimo de Medici had consolidated power for himself and his family in Florence, all the while maintaining the appearance of democratic government. Cosimo clung to his position as a private citizen, but it was clear to all that he ruled the city of Florence from behind the scenes. Though Cosimo maintained his power through the actions of a manipulative schemer, other aspects of his life were nothing if not admirable. He generously supported the arts, commissioning the building of great cathedrals, and commissioning the best artists of the age to decorate them. He demonstrated great support for education, establishing the Platonic Academy for the study of ancient works. It is estimated that before his death in 1497, Cosimo spent approximately 1,000,000 gold florins supporting architecture, scholarly learning, and other arts. When one considers that the unprecedented fortune left to Cosimo by his father totaled only 100,000 florins, this amount is clearly extraordinary. Under his control, the Florentine economy expanded significantly and the lower class enjoyed a greater level of comfort and protection than it had before. The arts flourished, and commerce increased, but Lorenzo let the family business decline, and the Medici were forced to flee Florence two years after his death. The popular uprising which ousted the Medici family was spawned by a fanatical priest, Girolamo Savonarola. Savonarola had attracted a following since 1494, when he began preaching against the worldliness and paganism of the Renaissance. He called for a return to simple faith. After the Medici were ousted in 1498, Savonarola assumed power, drafting a new draconian constitution, and attempting to revive the medieval spirit. He had burned many books and paintings he considered immoral. By this time very little support remained in Florence for the renegade priest, and he was declared a heretic and burned at the stake. Though the Medici returned, Florence would never return to its former position of preeminence.

2: Merchant Writers : Florentine Memoirs From The Middle Ages And Renaissance Download

Published in Italian in , Vittore Branca's collection of these accounts established the importance of the genre to the study of Italian society and culture. This new English translation of Merchant Writers includes all the texts from the original Italian edition in their entirety.

English literature of his reign as James I, from to , is properly called Jacobean. These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency, imagination, and verve. From one point of view, this sudden renaissance looks radiant, confident, heroic—and belated, but all the more dazzling for its belatedness. Yet, from another point of view, this was a time of unusually traumatic strain, in which English society underwent massive disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths that they were dislodging. This doubleness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity. Real wages hit an all-time low in the s, and social relations were plunged into a state of fluidity from which the merchant and the ambitious lesser gentleman profited at the expense of the aristocrat and the labourer, as satires and comedies current from the s complain. Behind the Elizabethan vogue for pastoral poetry lies the fact of the prosperity of the enclosing sheep farmer, who sought to increase pasture at the expense of the peasantry. Tudor platitudes about order and degree could neither combat nor survive the challenge posed to rank by these arrivistes. The position of the crown, politically dominant yet financially insecure, had always been potentially unstable, and, when Charles I lost the confidence of his greater subjects in the s, his authority crumbled. Intellectual and religious revolution The barely disguised social ferment was accompanied by an intellectual revolution, as the medieval synthesis collapsed before the new science, new religion, and new humanism. While modern mechanical technologies were pressed into service by the Stuarts to create the scenic wonders of the court masque , the discoveries of astronomers and explorers were redrawing the cosmos in a way that was profoundly disturbing: John Donne, The First Anniversary, The majority of people were more immediately affected by the religious revolutions of the 16th century. A person in early adulthood at the accession of Elizabeth in would, by her death in , have been vouchsafed an unusually disillusioning insight into the duty owed by private conscience to the needs of the state. The Tudor church hierarchy was an instrument of social and political control, yet the mid-century controversies over the faith had already wrecked any easy confidence in the authority of doctrines and forms and had taught people to inquire carefully into the rationale of their own beliefs as John Donne does in his third satire [c. Nor was the Calvinist orthodoxy that cradled most English writers comforting, for it told them that they were corrupt, unfree, unable to earn their own salvations, and subject to heavenly judgments that were arbitrary and absolute. Calvinism deeply affects the world of the Jacobean tragedies, whose heroes are not masters of their fates but victims of divine purposes that are terrifying yet inscrutable. The race for cultural development The third complicating factor was the race to catch up with Continental developments in arts and philosophy. The Tudors needed to create a class of educated diplomats, statesmen, and officials and to dignify their court by making it a fount of cultural as well as political patronage. The new learning, widely disseminated through the Erasmian after the humanist Desiderius Erasmus educational programs of such men as John Colet and Sir Thomas Elyot , proposed to use a systematic schooling in Latin authors and some Greek to encourage in the social elites a flexibility of mind and civilized serviceableness that would allow enlightened princely government to walk hand in hand with responsible scholarship. Humanism fostered an intimate familiarity with the classics that was a powerful incentive for the creation of an English literature of answerable dignity. It fostered as well a practical, secular piety that left its impress everywhere on Elizabethan writing. The Prince , written in , was unavailable in English until , but as early as the s Gabriel Harvey , a friend of the poet Edmund Spenser , can be found enthusiastically hailing its author as the apostle of modern pragmatism. The Elizabethan settlement was a compromise; the Tudor pretense that the people of England

were unified in belief disguised the actual fragmentation of the old consensus under the strain of change. It was still possible for Elizabeth to hold these divergent tendencies together in a single, heterogeneous culture , but under her successors they would eventually fly apart. The philosophers speaking for the new century would be Francis Bacon, who argued for the gradual advancement of science through patient accumulation of experiments, and the skeptic Michel de Montaigne his *Essays* translated from the French by John Florio [] , who denied that it was possible to formulate any general principles of knowledge. Cutting across all of these was the persistence of popular habits of thought and expression. Both humanism and Puritanism set themselves against vulgar ignorance and folk tradition, but, fortunately, neither could remain aloof for long from the robustness of popular taste. The language, too, was undergoing a rapid expansion that all classes contributed to and benefited from, sophisticated literature borrowing without shame the idioms of colloquial speech.

3: The Italian Renaissance Reading Comprehension

"The collection of tales, stories, and detailed descriptions of everyday life that Professor Vittore Branca has assembled in Merchant Writers bring to life an emerging world of businessmen and nobles who, in their lifetimes, would see the Italian city-states become the greatest force - financial, moralistic, and cultural of Renaissance Europe."--Jacket.

With increased travel and trade between east and west, pioneered by sea traders such as Marco polo, Italy developed a thriving commercial sector. Wealthy textile merchants, such as the Medici family were the profiteers of this fruitful industry. Along with other wealthy families, they began investing their money in the banking sector to increase the profit they were gaining from trading. Before long, Florence had also become the centre of European finance. Within this class of merchants, wealth was commonly held within families. Patronage became common in Italy during the 15th century. As the merchant classes continued to generate more and more wealth through trading and banking, some decided to put some of their money back into the community, rather than spend it all on upholding their increasingly lavish lifestyles. Being a patron usually involved providing things like money, accommodation and materials to gifted individuals, so that they could devote all of their time and energy to excelling at their passions. Patronage enabled many great people of the Renaissance to create masterpieces of art and architecture and make ground-breaking scientific discoveries. See animation one See Image two Patronage - the word spreads Upon hearing about what was happening in Italy, budding artists, writers and inventors soon began travelling to Italy from other parts of Europe, lured by the prospect of being sponsored by a wealthy patron. After nurturing their talents, developing their skills and sometimes even achieving great fame and fortune, these foreigners would often return home to share the skills and knowledge they had acquired in Italy. As the spirit of renaissance in the northern cities of Italy continued to flourish, competition amongst patrons increased. In particular, wealthy families within the merchant class began to compete against one another, to see who could commission the greatest artworks, books, discoveries and inventions. As much as they were concerned with helping their cities prosper, these patrons also wanted to be remembered themselves, by having the most amazing achievements of the Renaissance attributed to their philanthropy generosity. A guild is an association of people of a similar occupation, who join together because they share a common interest or goal. During the Renaissance, this goal was often to support the advancement of a certain field, such as science or the arts. This is why many guilds also took to patronage during Renaissance times. The leader was known as il signore. During the Renaissance, as well as sponsoring people, guilds often concerned themselves with ensuring the general well-being of the city. They held a great deal of power and influence in the city of Florence for a significant part of the 15th and 16th centuries. The rise of the Medicis can be traced to the wealthy banker named Giovanni de Medici, who moved from Rome in to establish a branch of his Medici bank in Florence. Giovanni already had branches of this bank all over Italy and in other parts of Europe. By the s the Medici family had become a dominant player in the textile industry, the spice trade and the international financial scene. Given his considerable wealth, it was not long before Giovanni became an important figure in Florentine social and political life. When Giovanni de Medici died in , his son Cosimo de Medici inherited his fortune. Cosimo de Medici As the son of a wealthy banker, Cosimo de Medici received a privileged education and was influenced by the philosophy of humanism during his adolescence. A firm believer in the theory that people should think independently in order to reach their highest potential, Cosimo continued the legacy of patronage that his father had begun to establish. Lorenzo came to power in , following a short period of rule by his father, Piero. Lorenzo de Medici was the most powerful and influential patron of the Medici family and is remembered as the greatest patron in the history of Italy. Lorenzo sponsored some of the most remarkable artists and inventors of the Renaissance, including Leonardo da Vinci and Michelangelo Buonarroti.

4: Merchant Writers of the Italian Renaissance - Google Books

Branca's introduction of nearly fifty pages provides an overview of the merchant culture and the kinds of texts it produced. Although the English title says "Italian," the focus of the volume, as before, is Florentine, and most of the entries come from the fourteenth century.

Beginning in Italy, and spreading to the rest of Europe by the 16th century, its influence was felt in literature, philosophy, art, music, politics, science, religion, and other aspects of intellectual inquiry. Renaissance scholars employed the humanist method in study, and searched for realism and human emotion in art. It is in their new focus on literary and historical texts that Renaissance scholars differed so markedly from the medieval scholars of the Renaissance of the 12th century, who had focused on studying Greek and Arabic works of natural sciences, philosophy and mathematics, rather than on such cultural texts. Portrait of a Young Woman c. However, a subtle shift took place in the way that intellectuals approached religion that was reflected in many other areas of cultural life. This new engagement with Greek Christian works, and particularly the return to the original Greek of the New Testament promoted by humanists Lorenzo Valla and Erasmus, would help pave the way for the Protestant Reformation. Well after the first artistic return to classicism had been exemplified in the sculpture of Nicola Pisano, Florentine painters led by Masaccio strove to portray the human form realistically, developing techniques to render perspective and light more naturally. A critical contribution to Italian Renaissance humanism Giovanni Pico della Mirandola wrote the famous text "De hominis dignitate" Oration on the Dignity of Man, which consists of a series of theses on philosophy, natural thought, faith and magic defended against any opponent on the grounds of reason. In addition to studying classical Latin and Greek, Renaissance authors also began increasingly to use vernacular languages; combined with the introduction of printing, this would allow many more people access to books, especially the Bible. Some scholars, such as Rodney Stark, [21] play down the Renaissance in favor of the earlier innovations of the Italian city-states in the High Middle Ages, which married responsive government, Christianity and the birth of capitalism. This analysis argues that, whereas the great European states France and Spain were absolutist monarchies, and others were under direct Church control, the independent city republics of Italy took over the principles of capitalism invented on monastic estates and set off a vast unprecedented commercial revolution that preceded and financed the Renaissance. Italian Renaissance View of Florence, birthplace of the Renaissance Many argue that the ideas characterizing the Renaissance had their origin in late 13th-century Florence, in particular with the writings of Dante Alighieri and Petrarch, as well as the paintings of Giotto di Bondone. Some writers date the Renaissance quite precisely; one proposed starting point is, when the rival geniuses Lorenzo Ghiberti and Filippo Brunelleschi competed for the contract to build the bronze doors for the Baptistery of the Florence Cathedral Ghiberti won. Yet it remains much debated why the Renaissance began in Italy, and why it began when it did. Accordingly, several theories have been put forward to explain its origins. During the Renaissance, money and art went hand in hand. Artists depended entirely on patrons while the patrons needed money to foster artistic talent. Wealth was brought to Italy in the 14th, 15th, and 16th centuries by expanding trade into Asia and Europe. Silver mining in Tyrol increased the flow of money. Luxuries from the Eastern world, brought home during the Crusades, increased the prosperity of Genoa and Venice. Please improve the article or discuss the issue. June Coluccio Salutati In stark contrast to the High Middle Ages, when Latin scholars focused almost entirely on studying Greek and Arabic works of natural science, philosophy and mathematics, [25] Renaissance scholars were most interested in recovering and studying Latin and Greek literary, historical, and oratorical texts. Ancient Greek works on science, maths and philosophy had been studied since the High Middle Ages in Western Europe and in the medieval Islamic world normally in translation, but Greek literary, oratorical and historical works such as Homer, the Greek dramatists, Demosthenes and Thucydides were not studied in either the Latin or medieval Islamic worlds; in the Middle Ages these sorts of texts were only studied by Byzantine scholars. One of the greatest achievements of Renaissance scholars was to bring this entire class of Greek cultural works back into Western Europe for the first time since late antiquity. Arab logicians had inherited Greek ideas after they had

invaded and conquered Egypt and the Levant. Their translations and commentaries on these ideas worked their way through the Arab West into Iberia and Sicily, which became important centers for this transmission of ideas. From the 11th to the 13th century, many schools dedicated to the translation of philosophical and scientific works from Classical Arabic to Medieval Latin were established in Iberia. Most notably the Toledo School of Translators. This work of translation from Islamic culture, though largely unplanned and disorganized, constituted one of the greatest transmissions of ideas in history. Social and political structures in Italy

A political map of the Italian Peninsula circa The unique political structures of late Middle Ages Italy have led some to theorize that its unusual social climate allowed the emergence of a rare cultural efflorescence. Italy did not exist as a political entity in the early modern period. Instead, it was divided into smaller city states and territories: Fifteenth-century Italy was one of the most urbanised areas in Europe. Linked to this was anti-monarchical thinking, represented in the famous early Renaissance fresco cycle *Allegory of Good and Bad Government* in Siena by Ambrogio Lorenzetti painted in 1338, whose strong message is about the virtues of fairness, justice, republicanism and good administration. Holding both Church and Empire at bay, these city republics were devoted to notions of liberty. Skinner reports that there were many defences of liberty such as the *Matteo Palmieri* celebration of Florentine genius not only in art, sculpture and architecture, but "the remarkable efflorescence of moral, social and political philosophy that occurred in Florence at the same time". Although in practice these were oligarchical, and bore little resemblance to a modern democracy, they did have democratic features and were responsive states, with forms of participation in governance and belief in liberty. Merchants brought with them ideas from far corners of the globe, particularly the Levant. The wealth such business brought to Italy meant large public and private artistic projects could be commissioned and individuals had more leisure time for study. Italy was particularly badly hit by the plague, and it has been speculated that the resulting familiarity with death caused thinkers to dwell more on their lives on Earth, rather than on spirituality and the afterlife. The Black Death was a pandemic that affected all of Europe in the ways described, not only Italy. As a result of the decimation in the populace the value of the working class increased, and commoners came to enjoy more freedom. To answer the increased need for labor, workers traveled in search of the most favorable position economically. The survivors of the plague found not only that the prices of food were cheaper but also that lands were more abundant, and many of them inherited property from their dead relatives. The spread of disease was significantly more rampant in areas of poverty. Epidemics ravaged cities, particularly children. Plagues were easily spread by lice, unsanitary drinking water, armies, or by poor sanitation. Children were hit the hardest because many diseases, such as typhus and syphilis, target the immune system, leaving young children without a fighting chance. Children in city dwellings were more affected by the spread of disease than the children of the wealthy. Despite a significant number of deaths among members of the ruling classes, the government of Florence continued to function during this period. Formal meetings of elected representatives were suspended during the height of the epidemic due to the chaotic conditions in the city, but a small group of officials was appointed to conduct the affairs of the city, which ensured continuity of government. Scholars have noted several features unique to Florentine cultural life that may have caused such a cultural movement. Many have emphasized the role played by the Medici, a banking family and later ducal ruling house, in patronizing and stimulating the arts. Some historians have postulated that Florence was the birthplace of the Renaissance as a result of luck, i. Arguing that such chance seems improbable, other historians have contended that these "Great Men" were only able to rise to prominence because of the prevailing cultural conditions at the time.

5: Merchant Writers: Florentine Memoirs from the Middle Ages and Renaissance by Vittore Branca

An anthology of writings by prominent merchants and financiers of 14th and 15th Century Tuscany. Fictional depictions-by some of the most illustrious writers of the Italian Renaissance-of trade and commerce are juxtaposed with actual diary, log and ledger entries of the time concerning real commercial enterprises.

Visit Website Did you know? When Galileo died in 1642, he was still under house arrest. The Catholic Church did not pardon him until 1992. Cornerstone of the Renaissance Thanks to the patronage of these wealthy elites, Renaissance-era writers and thinkers were able to spend their days doing just that. Instead of devoting themselves to ordinary jobs or to the asceticism of the monastery, they could enjoy worldly pleasures. They traveled around Italy, studying ancient ruins and rediscovering Greek and Roman texts. To Renaissance scholars and philosophers, these classical sources held great wisdom. It also encouraged people to use experimentation and observation to solve earthly problems. As a result, many Renaissance intellectuals focused on trying to define and understand the laws of nature and the physical world. He also created pioneering studies of human anatomy. Likewise, the scientist and mathematician Galileo Galilei investigated one natural law after another. By dropping different-sized cannonballs from the top of a building, for instance, he proved that all objects fall at the same rate of acceleration. He also built a powerful telescope and used it to show that the Earth and other planets revolved around the sun and not, as religious authorities argued, the other way around. For this, Galileo was arrested for heresy and threatened with torture and death, but he refused to recant: However, perhaps the most important technological development of the Renaissance happened not in Italy but in Germany, where Johannes Gutenberg invented the mechanical movable-type printing press in the middle of the 15th century. For the first time, it was possible to make books—and, by extension, knowledge—widely available. Renaissance artists and architects applied many humanist principles to their work. For example, the architect Filippo Brunelleschi applied the elements of classical Roman architecture—shapes, columns and especially proportion—to his own buildings. The magnificent eight-sided dome he built at the Santa Maria del Fiore cathedral in Florence was an engineering triumph—it was 42 feet across, weighed 37,000 tons and had no buttresses to hold it up—as well as an aesthetic one. Brunelleschi also devised a way to draw and paint using linear perspective. That is, he figured out how to paint from the perspective of the person looking at the painting, so that space would appear to recede into the frame. After the architect Leon Battista Alberti explained the principles behind linear perspective in his treatise *Della Pittura* (On Painting), it became one of the most noteworthy elements of almost all Renaissance painting. Later, many painters began to use a technique called *chiaroscuro* to create an illusion of three-dimensional space on a flat canvas. The End of the Italian Renaissance By the end of the 16th century, Italy was being torn apart by one war after another. At the same time, the Catholic Church, which was itself wracked with scandal and corruption, had begun a violent crackdown on dissenters. In 1545, the Council of Trent officially established the Roman Inquisition. In this climate, humanism was akin to heresy. The Italian Renaissance was over.

6: Renaissance - Wikipedia

The Italian Renaissance (Italian: Rinascimento [rinaˈʃɛʃiˈmɛnto]) was a period of European history that began in the 14th century and lasted until the 17th century, marking the transition from the Medieval period to Modernity.

There was a renewed interest in studying the cultures of those two civilizations. There are at least two reasons why the Renaissance began in Italy. Ideas could spread all over by means of merchants and sailors. Italy was, of course, the home of the Roman culture which had also taken over the Greek. Italy was surrounded by remnants of classical culture. Knowledge seemed to be dead. People were ready to return to a life that was full of classical beauty and art. The second reason that the Renaissance began in Italy is that the country had a wealthy merchant class. Most of the other European countries were farming oriented. The wealth of a person was in land ownership. In Italy, however, land ownership did not provide wealth. Merchants became wealthy by trading all over the Mediterranean area. Many of these were laborers. The wealthy merchants needed common laborers. There was a lack of them so the laborers could ask for higher wages. Thus, the common man earned now more money. Since the wealthy could not find enough laborers at this time to expand their businesses, however, they used their money to buy artwork and invest money in artists and writers. A city-state is a city which is mostly independent from rule by any country. The achievements of this period were mainly in literature, music and art, but also in philosophy, science and architecture. The Florence Cathedral and St. Both returned to the classical Greek and Roman style. The Aldine Press founded by Aldo Manuzio, developed Italic type and the invention of a small, portable book. Manuzio was also the first to publish books in Ancient Greek. Scholars searched for ancient manuscripts and renewed their interest in the Greek and Roman authors. The architectural principles of the Roman Vitruvius were studied again. Italian merchants and bankers succeeded in building up wealth through trade and banking. They became the rulers of the Italian city-states. Any laws which hindered trade in any way were rewritten by the wealthy class. Under them, in the city-states, was a class of artists and craftsmen who made a decent living. In the early period of the Renaissance, artists did not receive much fame. Later, the famous men could charge higher fees and be much more influential. The ideals of the Renaissance really affected only the top layer of people, though. Italy endured a foreign invasion by the French in . Many of the city-states lost their independence. In , Spanish and German troops invaded Rome and destroyed the greatest patron of classical art and architecture, the Pope and his staff. Rebirth 2 Which of the following styles of art did Italians go back to during the Renaissance? Classical Greek and Roman C: Arabic 3 Which of the following was a famous Roman architect? Leonardo da Vinci D: Fontainebleau 4 Which of the following was the first Renaissance printer to publish books in Ancient Greek?

7: Italian Renaissance - Wikipedia

The rise of the merchant classes - the Medici family, Renaissance in Europe, Renaissance and Reformation, SOSE: History, Year 7, WA Introduction During the late Middle Ages, Italy was positioned in the middle of many important trading routes between the Near East and the rest of Western Europe.

Rome was a city of ancient ruins, and the Papal States were loosely administered, and vulnerable to external interference such as that of France, and later Spain. In the south, Sicily had for some time been under foreign domination, by the Arabs and then the Normans. Sicily had prospered for years during the Emirate of Sicily and later for two centuries during the Norman Kingdom and the Hohenstaufen Kingdom, but had declined by the late Middle Ages. In contrast, Northern and Central Italy had become far more prosperous, and it has been calculated that the region was among the richest of Europe. The Crusades had built lasting trade links to the Levant, and the Fourth Crusade had done much to destroy the Byzantine Roman Empire as a commercial rival to the Venetians and Genoese. The main trade routes from the east passed through the Byzantine Empire or the Arab lands and onward to the ports of Genoa, Pisa, and Venice. Luxury goods bought in the Levant, such as spices, dyes, and silks were imported to Italy and then resold throughout Europe. Moreover, the inland city-states profited from the rich agricultural land of the Po valley. From France, Germany, and the Low Countries, through the medium of the Champagne fairs, land and river trade routes brought goods such as wool, wheat, and precious metals into the region. The extensive trade that stretched from Egypt to the Baltic generated substantial surpluses that allowed significant investment in mining and agriculture. Thus, while northern Italy was not richer in resources than many other parts of Europe, the level of development, stimulated by trade, allowed it to prosper. In particular, Florence became one of the wealthiest of the cities of Northern Italy, mainly due to its woolen textile production, developed under the supervision of its dominant trade guild, the Arte della Lana. Wool was imported from Northern Europe and in the 16th century from Spain [4] and together with dyes from the east were used to make high quality textiles. The Italian trade routes that covered the Mediterranean and beyond were also major conduits of culture and knowledge. The recovery of lost Greek classics and, to a lesser extent, Arab advancements on them following the Crusader conquest of the Byzantine heartlands, revitalized medieval philosophy in the Renaissance of the 12th century, just as the refugee Byzantine scholars who migrated to Italy during and following the Turkish conquest of the Byzantines between the 12th and 15th centuries were important in sparking the new linguistic studies of the Renaissance, in newly created academies in Florence and Venice. Humanist scholars searched monastic libraries for ancient manuscripts and recovered Tacitus and other Latin authors. The rediscovery of Vitruvius meant that the architectural principles of Antiquity could be observed once more, and Renaissance artists were encouraged, in the atmosphere of humanist optimism, to excel the achievements of the Ancients, like Apelles, of whom they read. Thirteenth-century[edit] In the 13th century, much of Europe experienced strong economic growth. The trade routes of the Italian states linked with those of established Mediterranean ports and eventually the Hanseatic League of the Baltic and northern regions of Europe to create a network economy in Europe for the first time since the 4th century. The city-states of Italy expanded greatly during this period and grew in power to become de facto fully independent of the Holy Roman Empire; apart from the Kingdom of Naples, outside powers kept their armies out of Italy. During this period, the modern commercial infrastructure developed, with double-entry book-keeping, joint stock companies, an international banking system, a systematized foreign exchange market, insurance, and government debt. The new mercantile governing class, who gained their position through financial skill, adapted to their purposes the feudal aristocratic model that had dominated Europe in the Middle Ages. A feature of the High Middle Ages in Northern Italy was the rise of the urban communes which had broken from the control by bishops and local counts. In much of the region, the landed nobility was poorer than the urban patriarchs in the High Medieval money economy whose inflationary rise left land-holding aristocrats impoverished. The increase in trade during the early Renaissance enhanced these characteristics. The decline of feudalism and the rise of cities influenced each other; for example, the demand for luxury goods led to an increase in trade, which led to

greater numbers of tradesmen becoming wealthy, who, in turn, demanded more luxury goods. This change also gave the merchants almost complete control of the governments of the Italian city-states, again enhancing trade. One of the most important effects of this political control was security. Those that grew extremely wealthy in a feudal state ran constant risk of running afoul of the monarchy and having their lands confiscated, as famously occurred to Jacques Coeur in France. The northern states also kept many medieval laws that severely hampered commerce, such as those against usury, and prohibitions on trading with non-Christians. In the city-states of Italy, these laws were repealed or rewritten. In the east, war was also disrupting trade routes, as the Ottoman Empire began to expand throughout the region. Most devastating, though, was the Black Death that decimated the populations of the densely populated cities of Northern Italy and returned at intervals thereafter. It was during this period of instability that the Renaissance authors such as Dante and Petrarch lived, and the first stirrings of Renaissance art were to be seen, notably in the realism of Giotto. Paradoxically, some of these disasters would help establish the Renaissance. The resulting labour shortage increased wages and the reduced population was therefore much wealthier, better fed, and, significantly, had more surplus money to spend on luxury goods. The new demand for products and services also helped create a growing class of bankers, merchants, and skilled artisans. The horrors of the Black Death and the seeming inability of the Church to provide relief would contribute to a decline of church influence. Additionally, the collapse of the Bardi and Peruzzi banks would open the way for the Medici to rise to prominence in Florence. Roberto Sabatino Lopez argues that the economic collapse was a crucial cause of the Renaissance. However, in the leaner years of the 14th century, the wealthy found few promising investment opportunities for their earnings and instead chose to spend more on culture and art. Another popular explanation for the Italian Renaissance is the thesis, first advanced by historian Hans Baron, [10] that states that the primary impetus of the early Renaissance was the long-running series of wars between Florence and Milan. By the late 14th century, Milan had become a centralized monarchy under the control of the Visconti family. Giangaleazzo Visconti, who ruled the city from 1395 to 1402, was renowned both for his cruelty and for his abilities, and set about building an empire in Northern Italy. He launched a long series of wars, with Milan steadily conquering neighbouring states and defeating the various coalitions led by Florence that sought in vain to halt the advance. This culminated in the siege of Florence, when it looked as though the city was doomed to fall, before Giangaleazzo suddenly died and his empire collapsed. For Baron, the most important figure in crafting this ideology was Leonardo Bruni. This time of crisis in Florence was the period when the most influential figures of the early Renaissance were coming of age, such as Ghiberti, Donatello, Masolino, and Brunelleschi. Inculcated with this republican ideology they later went on to advocate republican ideas that were to have an enormous impact on the Renaissance.

8: Italian Renaissance - HISTORY

This new English translation of Merchant Writers includes all the texts from the original Italian edition in their entirety. Moreover, it offers a gripping personal introduction to the mercantile world of medieval and Renaissance Florence.

9: SparkNotes: Italian Renaissance (I): Florence and the Medici (I)

art. literature, new values, important of the individual spread from northern Italy to rest of Europe 3 advantages that made Italy the birthplace of the Renaissance 1. thriving cities 2. wealthy merchant class 3. classical heritage of Greece and Rome.

Masterpieces from the David and Peggy Rockefeller Collection Reading Nonfiction 2 (Reading in Context) Yamaha stx 125 parts catalogue Orvis guide to prospecting for trout 3d imaging techniques and multimedia applications Haig and the Somme : one day, 20,000 dead Child and country Design and modeling of millimeter-wave CMOS circuits for wireless transceivers Needs fundamentals of mental health nursing Progress to First Certificate Self-study students book Child participation in Africa Louise Ehlers and Cheryl Frank The man with the knives. The great tablecloth: bread and butter politics, and the political economy of food and poverty Michael J. Journal of mathematics and music New testament greek lexicon Public speaking beebe 8th edition The multimillion-dollar murders Leadership and working with difficult people Five nights at freddys Over Your Shoulder Water quality analysis methods. Tacitus Redivivus, or, Taking stock : A.B. Faustus assessment of the German element in America Claudia Lie How to Satisfy Your Woman Every Time Ssc stenographer previous question paper with answer key Encounter with history Aspect blindness and dawning Babies : the first year of life The theory of knowledge by maurice cornforth East-west synthesis The shaping of Franklin Roosevelt From this moment on shania twain book Hegemonism and US-style / A garden full of love Davis drug guide erythromycin Paul, his letters and acts Fogles Family History Calculus larson edwards 8th edition Cultural diversity in the British Middle Ages Between lexis and grammar : towards a systemic functional approach to phraseology Gordon Tucker Records of Convocation XX