

WORLD HISTORY

Chapter 12 Resources

Renaissance and Reformation, 1350–1600

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VB Vocabulary Activity 12

CHAPTER 12

Renaissance and Reformation, 1350–1600

DIRECTIONS: Fill in the term for each definition listed below, writing one letter in each square. Then use the letters in the shaded squares to answer the question that follows.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. money brought by a bride to her husband at marriage 2. worldly rather than spiritual 3. having the characteristics of the city or city life (two words) 4. acceptance into Heaven 5. doctrine that held that a person can be deemed good because of faith alone (three words) 6. doctrine that held that God determines everything that happens in the past, present, and future | <ol style="list-style-type: none"> 7. interest in and study of classical writing, art, and society 8. movement that resulted in the creation of Protestant churches 9. soldier serving for pay 10. certificates issued by the Catholic Church that could reduce or even eliminate someone’s punishment for sins 11. painting on fresh, moist plaster with pigments dissolved in water |
|--|--|

12. What was the period of the awakening of learning and great change?

 **Skills Reinforcement Activity 12**

Summarizing Information

The ability to summarize information is a part of note taking. Summarizing allows you to record and remember the most important ideas and facts from your reading. When you summarize, you record main ideas in your own words.

DIRECTIONS: Read the following excerpt from your text, pages 375–376. Then answer the questions below in the space provided.

The word *renaissance* means rebirth. A number of people who lived in Italy between 1350 and 1550 believed that they had witnessed a rebirth of the ancient Greek and Roman worlds. To them, this rebirth marked a new age. Historians later called this period the Renaissance, or Italian Renaissance—a period of European history that began in Italy and spread to the rest of Europe. What, then, are the most important characteristics of the Italian Renaissance?

First, Renaissance Italy was largely an urban society. As the Middle Ages progressed, powerful city-states became the centers of Italian political, economic, and social life. Within this growing urban society, a secular, or worldly, viewpoint emerged as increasing wealth created new possibilities for the enjoyment of material things.

Second, the Renaissance was an age of recovery from the disasters of the fourteenth century such as the plague, political

instability, and a decline of Church power. Recovery went hand in hand with a rebirth of interest in ancient culture. Italian thinkers became aware of their own Roman past—the remains of which were to be seen all around them. They also became intensely interested in the culture that had dominated the ancient Mediterranean world. This revival affected both politics and art.

Third, a new view of human beings emerged as people in the Italian Renaissance began to emphasize individual ability. As fifteenth-century Italian Battista Alberti said, “Men can do all things if they will.” A high regard for human worth and a realization of what individuals could achieve created a new social ideal. The well-rounded, universal person was capable of achievements in many areas of life. Leonardo da Vinci, for example, was a painter, sculptor, inventor, and mathematician.

1. What are the main ideas of these paragraphs?

2. Write a brief summary of two or three sentences to help you remember the important details of these paragraphs.

Critical Thinking Skills Activity 12

Identifying Assumptions

Identifying assumptions means recognizing that authors usually assume that their readers share certain beliefs. It is important to identify these assumptions so you can understand what the author is arguing. The following is an excerpt from a letter written in 1417 by Franciscus Barbarus, a Venetian military leader, statesman, and humanist. It is addressed to Poggius Bracciolini, a

scholar who traveled throughout Europe searching for and discovering many works of literature that had been lost for a thousand years. The recovery of these works led to much of the renewed interest in learning and ancient works that is associated with the Renaissance. Franciscus Barbarus is praising Poggius for the work he has already done and the books he has already found.

DIRECTIONS: Read the excerpt, then answer the questions that follow.

You have revived so many illustrious men and such wise men, who were dead for eternity, through whose minds and teachings not only we but our descendants will be able to live well and honorably. If our ancestors decided that a triumph should be awarded to those who had captured forts and cities and provinces and if I had as much dignity, power, and gratitude as they who were the most important in the literary Senate and in the house of the Muses, I should decree a triumph for you, since surely their learning and their reasoning power could bring the human race more benefit by far than the deeds of a few illustrious generals ever brought. For as these deeds have sometimes freed a few soldiers or a single city or occasionally one province from impending dangers with great slaughter of men and have turned men from frugality to every and all kinds of lust, so there must be no doubt that culture and mental training, which are adapted to a good and blessed life and fair speech, can bring no trifling advantages not only to private concerns but to cities, nations, and finally to all mankind.

—From *Two Renaissance Book Hunters: The Letters Poggius Bracciolini to Nicolaus de Niccolis*

1. What does Franciscus Barbarus think people assume about military leaders as opposed to people who pursue learning and literature?

2. Compare Franciscus Barbarus's assumption about people with Niccolò Machiavelli's assumption about the characteristics of a prince at the beginning of Section 1.

★ HISTORY AND GEOGRAPHY ACTIVITY 12



Venice, Queen of the Adriatic

“Desponsamus te, mare” (We wed thee, O sea), exclaimed the Doge of Venice, standing at the bow of the state gallery and hurling a consecrated gold ring into the Adriatic Sea. In Renaissance Venice, this symbolic marriage of the city to the sea was performed each year in a splendid water festival that included choirs, trumpets, banners, and a flotilla of gondolas. How did Venice become Queen of the Adriatic—the commercial center of the world at that time?

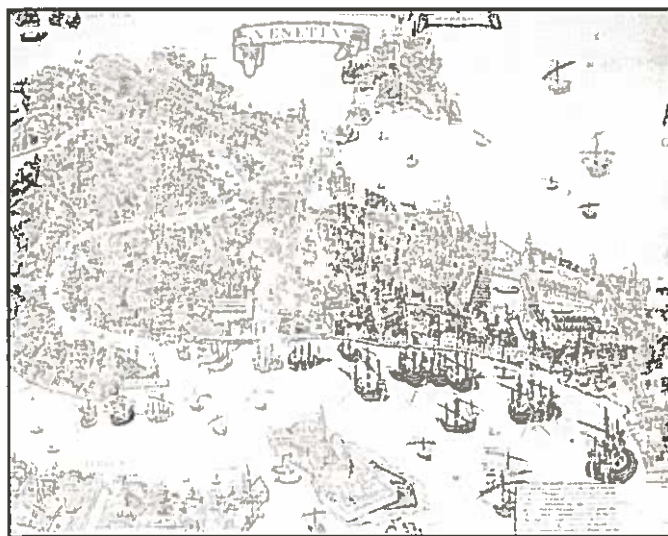
The city of Venice reached its commercial and political power and glory as a trading center during the 1300s and 1400s. The French ambassador Philippe de Comines in 1495 called Venice’s Grand Canal the “handsomest avenue . . . in the whole world.” Venetian merchants crowded the canals with their gondolas filled with all manner of goods. “There were so many boats it seemed as if all the gardens of the world must be there,” remarked a merchant from Milan when he saw the maze of market boats loaded with produce from the mainland. Far more valuable goods than vegetables, however, were traded on the Venetian canals.

Venice was the hub of commercial activity for the whole Mediterranean. Fleets of merchant ships set out from the northern Adriatic, in the heart of Europe, to move large quantities of diverse products throughout the Mediterranean and Black Seas. Sailors loaded tons of precious East Indian spices onto their ships in Alexandria to be sold in places as far away as England. Some fleets loaded furs, silks, and dyes from Black Sea ports; others carried wool and leather from Spain; and still others transported enslaved people, gold, and ivory from Africa.

Christian pilgrims boarded Venetian ships to sail to the Holy Land. Venetian trade routes began and ended in Venice—the center of the wealthiest trading network in Europe. A medieval monk complained that St. Mark’s Square “seems perpetually filled with Turks, Libyans, and Parthians,” evidence of Venice’s cosmopolitan character

*Sun-grit city, thou hast been
Ocean’s child, and then his queen;
Now is come a darker day,
And thou soon must be his prey.*

—Percy Bysshe Shelley, “Lines written amongst the Euganean Hills,” 1818



Venice is located on 120 islands in the Adriatic Sea, separated from Italy’s mainland by a lagoon. A system of canals branch off the Grand Canal, clearly visible in this 1500 engraving by Jacopo Dei Barberi. A large complex of shipyards once dominated the eastern tip of the city. There, shipwrights constructed the merchant ships that sailed from Venice to all major ports in the Mediterranean.

HISTORY AND GEOGRAPHY ACTIVITY 12 (continued)

even in its early days. As Venetians moved goods and people across the Mediterranean Sea, cultural and political ideologies traveled with them and spread throughout the region.

Human movement, initiated by human needs and wants, can create patterns and centers of activity. Situated on the Mediterranean Sea and also midway between the markets of Asia and western Europe, Venice used its advantageous loca-

tion to establish Mediterranean trade routes linking these markets. Trade movement brought goods as well as money to Venice, making the city a great commercial center where banking, shipbuilding, and maritime-supply industries thrived. Later, the Portuguese established an Asian trade route around Africa, bypassing the Venetian trade network. Then the center of commercial activity moved from Venice to several cities located along the Atlantic coast.

APPLYING GEOGRAPHY TO HISTORY

DIRECTIONS: Answer the questions below in the space provided.

1. How does human movement create patterns and centers of activity?

2. Study the engraving on the previous page and explain the advantage of having the Grand Canal run through the city.

3. How did Venice's geographic location lead to its becoming an important trading center?

Critical Thinking

4. **Determining Relevance** The expectation of financial profits motivated the Venetians to send fleets throughout the Mediterranean and Black Seas. List other factors that motivate people to move themselves, goods, or ideas from one place to another.

Activity

5. Use an atlas to locate the places where Venetian fleets traveled. Start with a list of the places mentioned on the previous page. Then research to find the largest trading centers in the world today and locate them on maps.

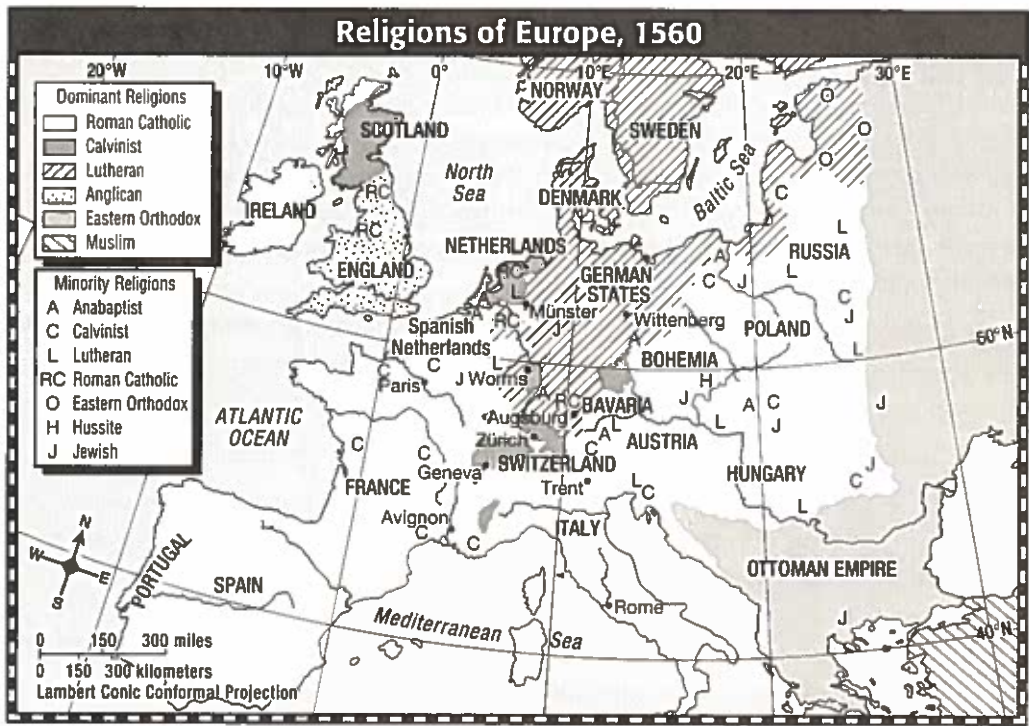
Mapping History Activity 12



The Success of Reform

The Protestant and Catholic Reformations during the Renaissance changed the face of religion in Europe. Instead of being almost exclusively Catholic, now Europe was divided among several different religions: Catholic, Calvinist, Lutheran, Anglican (Church of England), and others. Meanwhile, the Ottoman Empire in the east remained Orthodox, whereas the majority of the eastern Mediterranean and North Africa remained Muslim.

DIRECTIONS: The map below shows the distribution of religions in Europe in 1560. Use the map to answer the questions and complete the activity that follow. Use a separate sheet of paper.



1. Approximately what percent of Europe north and west of the Ottoman Empire was Catholic? What percent was Protestant?
2. Look at the list of towns and cities in the chart. Locate each town or city on the map. Circle Protestant towns in blue and Catholic towns in red.
3. What does this tell you about how successful the Protestant and Catholic Reformations were?

Date	Event	Location
1517	Luther presents a list of Ninety-five Theses to his church superiors.	Wittenberg
1521	Luther rejects council's attempt to reclaim him.	Worms
1525	Ulrich Zwingli establishes theocracy.	Zürich
1534	Anabaptists seize control of city.	Münster
1541	John Calvin establishes Consistory.	Geneva
1542	Inquisition begins.	Rome
1545	Pope Paul III calls for Council to reform doctrine.	Trent

Historical Significance Activity 12



Renaissances

“There is something about the present which we would not exchange, though we were offered a choice of all past ages to live in.”

In this 1925 statement, Virginia Woolf points to a human tendency of each generation to privilege its present age. Writers and historians in the Renaissance were the first to describe their age as a “renaissance,” literally a rebirth of culture and a new age

for Europe. Since then, a long line of scholars have praised the years 1400 to 1600 as a high point for art and humankind. Read the following famous description of the end of the Middle Ages and the beginning of the Renaissance. Note that the new age is contrasted with medieval times by belittling and trivializing the years before the Renaissance.

“In the Middle Ages both sides of human consciousness—that which was turned within as that which was turned without—lay dreaming or half awake beneath a common veil. The veil was woven of faith, illusion and childish prepossession, through which the world and history were seen clad in strange hues. Man was conscious of himself only as a member of a race, people, party, family or corporation—only through some general category. In Italy this veil first melted into air. . . .”

—From *The Civilization of the Renaissance in Italy*, by Jacob Burckhardt, 1860

DIRECTIONS: Answer the following questions in the space provided.

1. Many philosophers and writers think of their culture as better than previous ages and claim their own age as a “renaissance.” Is it important for people to think of one age as better than a previous age?

2. When you think about the Renaissance in Italy or about other times and places in the past, do you think the world today is better than those ages? Would you describe the people of those times as “half awake” or “childish”?

3. Write a short essay on the status of the world today. How will you present society? What do you think are its great achievements? How will you convince your readers that this age is not beneath a “veil” of ignorance? Imagine that your essay will be put in a time capsule that will be opened in 500 years. Write your essay on an additional sheet of paper.

★ Cooperative Learning Activity 12★



The Renaissance in Italy

BACKGROUND

The Renaissance began in Italy and spread from there throughout the southern part of Europe and then northward. Between A.D. 1350 and 1550, a number of urban intellectuals who lived in the independent northern and central Italian city-states rediscovered Greek and Roman cultures. This rediscovery awakened a new spirit of humanism, trade, and culture in Europe. By working as a group to examine the states and regions of Renaissance Italy, you will note the conditions that paved the way for the Renaissance.

GROUP DIRECTIONS

- As a group draw a map of Italy during the Renaissance on a poster-sized sheet of paper. Have individual group members use their textbook Chapter 12 and any other sources they can locate to identify the major Italian states that existed during this time. Be sure to include the following:

the republic of Venice	the duchy of Milan
the kingdom of Naples	the republic of Florence
- Each member of the group researches one or more of the states. Group members should identify specific people and events from the state and make notes on note cards about the characteristics of that state.
- On the map, list or illustrate and label key events and important figures for each state and draw a line from each event to the place where it happened. For example, Leonardo da Vinci painted *The Last Supper* in Milan.
- Post and share the maps with the class.

ORGANIZING THE GROUP

- Group Work/Decision Making** As a group, create a large map of Italy. Identify the locations of the major states and note their similar or dissimilar geographic situations: Are they situated in the north, south, east, or west of Italy? Which have ready access to trade routes? Which have harbors? Decide what standard information to gather and what headings to use for every state. Assign one or more of the states to individual group members for research according to the agreed-upon headings.
- Individual Work** Use available sources to gather information about the state(s) assigned to you. Record your information on note cards using the headings your group decided to use.
- Group Work/Decision Making** Share your research with your group. Invite comments on and extensions of individuals' ideas. Determine if additional research is needed for any of the states. Together, decide what information will be included as call outs (boxes that highlight information) on the map.

Cooperative Learning Activity 12 (continued)

4. **Additional Group Work** Create the call outs and illustrations for the map. Assemble the elements of the map and include a map key as needed to explain shading or other geographic elements included on the map. Attach the summary note cards to the back of the map.
5. **Group Sharing** Present the maps to the other groups.
6. **Extended Group Work/Sharing** Invite the members of the class to identify common and distinct elements that took place in the states. Discuss how such events might have given birth to Renaissance thinking.

GROUP PROCESS QUESTIONS

- What is the most important thing you learned about Renaissance Italy from this activity?
- What part of the project did you enjoy most?
- What problems did you have?
- How did you solve the problems?

Quick CHECK

1. Was the goal of the assignment clear at all times?

2. How was using a map to present the information different from other types of projects? Was it helpful or would some other presentation method been more effective?

HISTORY SIMULATION ACTIVITY 12

A Renaissance Fair

As the Italian Renaissance spread to northern Europe and Europeans accepted ideas of humanism and secularism, many cities and towns supported the works of artists, writers, and philosophers.

TEACHER MATERIAL

Learning Objective To broaden students' knowledge and deepen their appreciation of the contributions of Renaissance culture.

Activity Groups of students work together to prepare fair booths (tables) representing selected aspects of Renaissance culture. Each group chooses a cultural focus, researches information about that Renaissance topic, and prepares an exhibit or demonstration such as posters, poetry, play readings, or models. On a designated day, all the groups present their displays or demonstrations. Group members take turns hosting their booths and answering questions about their chosen Renaissance topics. Students create and distribute surveys to visitors.

Teacher Preparation Provide for each group: poster board, colored markers, paper, tape, ruler. Make a copy of the handout on the next page for each student. On the day of the fair, make available a folding table or a few desks for each group and clear a large area of the classroom, or schedule the use of another room for the fair.

Activity Guidelines

1. Introduce the activity to students by explaining its objective and general steps.
2. Organize students into groups of three or four and give a copy of the handout to each student.
3. Direct each group to choose one cultural aspect of the Renaissance using the list of subjects provided. Tell students that they may narrow their subject by focusing on one city or country. For example: architecture in Rome, literature in England, or painting in northern Europe.
4. Have each group write its subject on the board. Point out that two groups may choose the same subject if they change the focus, such as Italian painting and Dutch painting.
5. Set a date for the fair. Advertise it throughout the school.
6. Direct students to research their topics, consulting with art, literature, or music teachers and librarians as needed. Have groups plan and prepare posters for their booths. Depending on the subject, a booth might also include pictures of paintings, sculptures, or buildings. Encourage groups to cooperate in sharing resources, making copies from books if necessary. If groups are staging demonstrations or readings from literature, advise them to schedule rehearsals.
7. Before the day of the fair, direct groups to make schedules for hosting their booths so that all students will have time to view the various displays and demonstrations. As a class, design and create a survey form that can be handed out to visitors during the fair. The survey should include questions asking visitors what they have learned about the Renaissance and elicit further comments about the booths.
8. After the fair, have students review and discuss visitors' responses.

HISTORY SIMULATION ACTIVITY 12

HANDOUT MATERIAL

A Renaissance Fair—Worksheet

CHAPTER 12

Steps for Staging a Renaissance Fair

1. Choose a subject from the list.
2. Choose a city or country on which to focus.
3. Plan and conduct research.
4. Share research findings with your group members.
5. Plan a poster and pictures, readings, or demonstrations for the fair booth.
6. Prepare the poster. Plan the layout of the booth pictures or rehearse readings or demonstrations.
7. Make a schedule showing the time for each group member to host the booth. Host should be prepared to answer questions.

Subjects for Renaissance Fair Booths

- Painting
- Architecture
- Sculpture
- Literature
- Music
- Sports and Games

Focus City or Country

- Germany and Low Countries
- Florence
- Rome
- Venice
- Italy
- France
- England

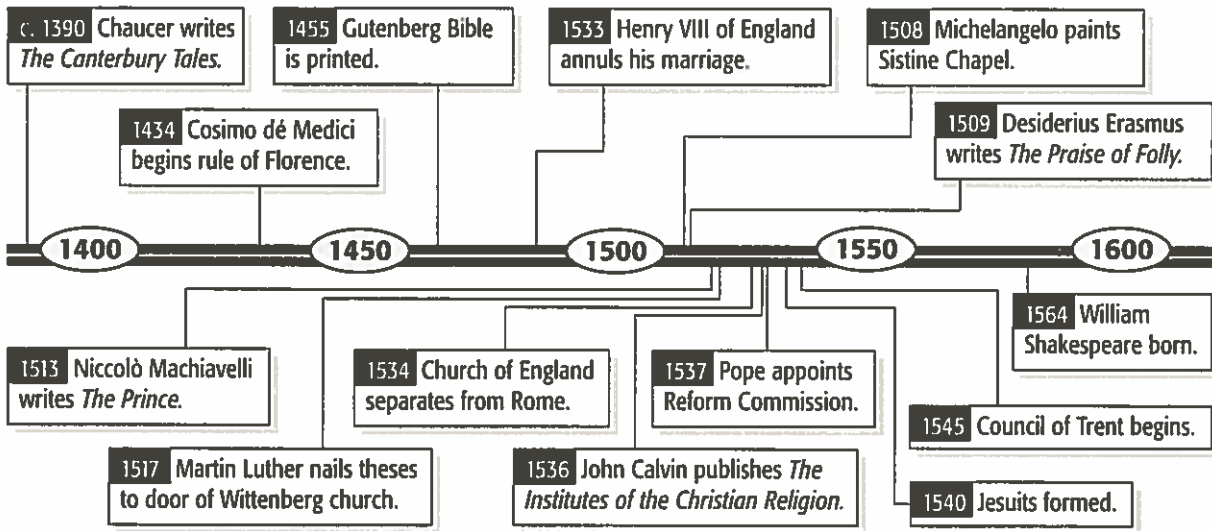
Items for Fair Booths

- Poster identifying subject and providing key information
- Pictures of paintings, sculptures, or buildings
- Readings from literature
- Musical recordings
- Demonstrations of sports or games

Time Line Activity 12

Renaissance and Reformation

DIRECTIONS: The years A.D. 1350–1600 were a time of development and diffusion of cultural and political activity and a time of dissension and reform within religious institutions. New styles of art, learning, and commerce helped to generate important criticisms of the Catholic Church and, ultimately, the formation of Protestant religions. Read the time line below, then answer the questions that follow.



- Which event on the time line was most important for spreading the ideas of the Renaissance and Reformation?

- What was the earliest critique of the practices of the Catholic Church?

- Which critique of the practices of the Catholic Church led to the establishment of the first main Protestant religion?

- What happened in 1533 that led to the Church of England’s separating from Rome?

- Which events on the time line helped curtail the spread of Protestantism?

- Which book was written before Gutenberg’s movable type was developed for printing?

- Who wrote a book in 1536 that influenced religious reformers for years to come?

Linking Past and Present Activity 12

Supporting the Arts: Past and Present

THEN During the Renaissance, many artists were supported by wealthy patrons. These patrons—who included popes, monarchs, and the rulers of city-states—frequently invited artists to join their households as court artists. Artists were also funded by guilds and local religious organizations. These groups contracted artists to create specific works of art, for which they were paid handsomely.

The generosity of patrons was often motivated by their desire to be viewed by their peers as being cultured people who encouraged geniuses. Patrons also participated—somewhat vicariously—in the creative process, usually by choosing the subject of a particular work of art. More modest patrons hired humanist scholars to explain the philosophical ideas that they wanted a particular artwork to reflect.

Powerful leaders sometimes induced artists to represent them—either directly or symbolically—in a religious context. Pope Julius II used Raphael’s talent in this way. Having persuaded an ecumenical council to accept his plan for church reform, Julius II then commissioned Raphael to paint a biblical scene, *The Expulsion of Heliodorus*. The picture shows God intervening on behalf of a Jewish high priest. The audience of the day would have recognized that the high priest symbolized Julius and that the pope, like the high priest, was also supported by God.

Although self-interest played a part in their generosity, Renaissance patrons did not usually stifle artists’ essential visions. Perhaps this was because patrons and protégés shared an open, exploratory attitude toward life.

CRITICAL THINKING

Directions: Answer the following questions on a separate sheet of paper.

- 1. Drawing conclusions:** How did Renaissance patrons influence artistic expression?
- 2. Making inferences:** How is the United States Congress able to influence artistic expression?

NOW Art is still supported by wealthy individuals. Today, artists display their works in galleries in hopes that the works of art will be bought. In today’s art market, successful artists are those who most please the tastes of the buyer. Universities and colleges also support well-known artists by hiring them as special faculty members and giving them the facilities and time to pursue their own projects.

In most countries, the government and major corporations both buy art and provide charitable support for it. In the United States, the National Endowment for the Arts (NEA), a government program financed by public money or taxes, is an important source of funds for artistic projects.

Since its establishment in 1965, the NEA has stirred up controversy. Some people consider art a luxury that should not be supported by taxes. Other opponents of the NEA claim that government funding of the arts will inevitably lead to the political control of artistic expression.

When the NEA was established, the United States Congress stressed that, in accordance with the Constitution, the program was required to allow freedom of expression. However, in 1989, Congress cut the NEA’s budget by \$45,000 to punish it for supporting art that many citizens found objectionable. Congress also passed a bill that prohibited the NEA from financing similar works.

- 3. Synthesizing information:** Why do some people want to ban rap music? Do research in the library and on the Internet to examine some of the differing opinions on the relevance and importance of rap music in contemporary American culture. Write a brief report on your findings, state with which viewpoint you agree, and explain your reasoning.

People in World History Activity 12

Profile 1

Johannes Gutenberg (c. 1397–1468)

He who first shortened the labour of copyists by device of Movable Types was disbanding hired armies, and cashiering most Kings and Senates, and creating a whole new democratic world: he had invented the art of printing.

From Sartor Resartus (1834) by Thomas Carlyle

The Gutenberg Bible, set and printed in 1455, is perhaps the most famous book in history. It is the product of the first successful attempt to use movable type and the printing press in an efficient way. These developments made it possible to print books and other materials quickly. During the centuries since then, the spread of books around the world—and the ideas they carry—has altered human life in profound ways. In developing this method of printing, Johannes Gutenberg secured his place in history.

Johannes Gutenberg was born to an aristocratic family in Mainz, Germany, in about 1397. Mainz was a center for goldsmiths, and Gutenberg may have been trained in goldsmithing as a young man. When he was about 40, Gutenberg began his experiments with printing. He combined movable type, type molds, oil-based inks, and a special printing press to create a workable printing system. Many of these ideas existed, but Gutenberg improved, refined, and, most important, combined them. The basic method of printing he developed remained

in use well into the 1900s.

In 1446 Gutenberg entered a partnership with a man named Johannes Fust. Fust, a goldsmith, lent money to Gutenberg to help him pursue his printing work. When the partnership failed after five years—Gutenberg was apparently unable to repay the loan when Fust demanded it—Gutenberg was forced to surrender his printing equipment and supplies to Fust. Fust and his son-in-law continued printing.

Gutenberg found patronage under a wealthy man in Mainz, thus enabling him to continue to print. Apparently, he gave up printing in 1465, perhaps due to failing eyesight. When he died in 1468, at nearly 70 years old, he was not a wealthy man. He probably never knew, though he may have dreamed, how his work would affect the world in the centuries to come. Today, Mainz honors its most famous son through the Gutenberg Museum and Johannes Gutenberg University. His original workshop has been restored and preserved. Fittingly, printing is an important industry in the hometown of Johannes Gutenberg.



REVIEWING THE PROFILE

Directions: Answer the following questions on a separate sheet of paper.

1. In what trade was Gutenberg trained?
2. **Critical Thinking Making Inferences.** How might Gutenberg's early training have helped him develop his method of printing?
3. **Critical Thinking Drawing Conclusions.** Write a paragraph in which you assess the impact and influence of Gutenberg's work.

People in World History Activity 12

Profile 2

Martin Luther (1483–1546)

A mighty fortress is our God,
A bulwark never failing.
Our helper He amid the flood
Of mortal ills prevailing.

Hymn based on "Ein' Feste Burg" (1529) by Martin Luther

Martin Luther was raised in the mining town of Mansfield, Germany. In keeping with his father's wishes, Luther enrolled at the University of Erfurt in 1501 to study law, but he abandoned his legal studies in 1505 and entered a monastery instead. It was a hard, disciplined life. He lived in an unheated cell, leaving only to receive instruction, take meals in silence, and join others in the chapel for services. Luther was ordained a Roman Catholic priest and celebrated his first mass in 1507. Luther continued his studies and, by 1512, was a professor of biblical theology at the University of Wittenberg.

The Roman Catholic Church had developed indulgences as a way to release sinners from part of the penance for their sins. For example, instead of going on a pilgrimage as a penalty for one's sins, an indulgence permitted the person to make a contribution to a worthy cause. In 1515, the pope authorized the sale of indulgences to raise money to build St. Peter's Basilica in Rome.

In response to what he saw as the abuse of indulgences, Luther wrote a letter explaining that by seeking escape from

divine punishment through indulgences, people were led away from true sorrow for their sins and into a sense of false security. This letter became known as the Ninety-five Theses.



The Theses marked the beginning of Luther's disillusionment with the Church and the start of the Reformation. Luther went on to publish other highly influential works questioning the Church's teachings.

In April 1521, Luther was given a hearing before a meeting at Worms, Germany. Although urged to retract his teachings, Luther refused. The emperor then declared Luther an outlaw. Luther's supporters hid him at Wartburg Castle, where he spent time studying and writing. During his year there, he translated the Bible into German. He took care to write simply and in common everyday language. Together with hymns he had written, this German Bible was to become a mighty force of the Reformation.

Luther remained a professor at the university where some 16,000 students studied the teaching of Luther and his successors in the theological faculty, spreading the new Lutheran religion across Germany.

REVIEWING THE PROFILE

Directions: Answer the following questions on a separate sheet of paper.

1. Before Luther criticized the Catholic Church, how did he make his living?
2. What did Luther write that had a great influence on the Reformation?
3. **Critical Thinking** **Determining Cause and Effect.** Do you think Luther's study of the law had any influence on his later criticisms of the Catholic Church? Why or why not?



PRIMARY SOURCE READING 12

The Autobiography of Benvenuto Cellini

Benvenuto Cellini (1500–1571), Florentine goldsmith and writer, embodies two of the defining characteristics of the Renaissance. First, like his contemporaries Michelangelo and Leonardo da Vinci, Cellini created great works of art in more than one category. He excelled as a goldsmith and sculptor, and his autobiography continues to entertain readers long after its publication. Second, his decision to write down his life story and accomplishments exemplifies the Renaissance humanist belief in the importance of creative achievement on the earth.

Guided Reading *In this selection, read to learn what life was like for a struggling young artist in Renaissance Florence.*

XV

I had come to know some worthy men among the goldsmiths . . . but I also met with others reputed honest, who did all they could to ruin me, and robbed me grossly. When I perceived this, I left their company, and held them for thieves and blackguards. One of the goldsmiths . . . kindly accommodated me with part of his shop. . . . There I finished several pretty pieces, and made good gains, and was able to give my family much help. This aroused the jealousy of the bad men among my former masters. . . . On becoming aware of their evil will against me, I complained to certain worthy fellows, and remarked that they ought to have been satisfied with the thieveries they practised on me under the cloak of hypocritical kindness. This coming to their ears, they threatened to make me sorely repent of such words; but I, who knew not what the colour of fear was, paid them little or no heed.

XVI

It chanced one day that I was leaning against a shop of one of these men, who called out to me, and began partly reproaching, partly bullying. I answered that had they done their duty by me, I should have spoken of them what one speaks of good and worthy men; but as they had done the contrary, they ought to complain of themselves and not of me. While I was standing there and talking, one of them, named Gherardo Guasconti, their cousin, having perhaps been put up to it by them, lay in wait till a beast of burden went by. It was a load of bricks. When the load reached me, Gherardo pushed it so violently on

my body that I was very much hurt. Turning suddenly round and seeing him laughing, I struck him such a blow on the temple that he fell down, stunned, like one dead. Then I faced round to his cousins, and said: "That's the way to treat cowardly thieves of your sort"; and when they wanted to make a move upon me, trusting to their numbers, I, whose blood was now well up, laid hands to a little knife I had, and cried: "If one of you comes out of the shop, let the other run for the confessor, because the doctor will have nothing to do here." These words so frightened them that not one stirred to help their cousin. . . . The magistrates had me summoned. . . . I, inexperienced in such matters, had not spoken to any of them, trusting in the goodness of my cause. I said that, having received such outrage and insult from Gherardo, and in my fury having only given him a box on the ear, I did not think I deserved such a vehement reprimand. . . . Prinzivalle spoke thus in my defence to his brother judges: "Mark, sirs, the simplicity of this poor young man. . . . He is a young man of admirable talents, and supports his poor family by his labour in great abundance; I would to God that our city had plenty of this sort, instead of the present dearth of them."

XVII

. . . The chancellor bound us over upon bail on both sides; but only I was punished by having to pay the four measures of meal [flour]. Albeit just then I felt as though I had been massacred, I sent for one of my cousins . . . desiring that he should go to bail for me. He refused to



PRIMARY SOURCE READING 12

CHAPTER 12

come, which made me so angry, that, fuming with fury and swelling like an asp, I took a desperate resolve. . . . I left the palace, ran to my shop, seized a dagger, and rushed to the house of my enemies, who were at home and shop together. I found them at table; and Gherardo, who had been the cause of the quarrel, flung himself upon me. I stabbed him in the breast, piercing the doublet and jerkin through and through to the shirt, without however grazing his flesh or doing him the least harm in the world. When I felt my hand go in, and heard the clothes tear, I thought that I had killed him; and seeing him fall terror-struck to earth, I cried: "Traitors, this day is the day on which I mean to murder you all." . . . I ran storming down the staircase; and when I reached the street, I found

all the rest of the household, more than twelve persons; one of them had seized an iron shovel, another a thick iron pipe, one had an anvil, some of them hammers, and some cudgels. When I got among them, raging like a mad bull, I flung four or five to the earth, and fell down with them myself, continually aiming my dagger now at one and now at another. . . . but inasmuch as God does sometimes mercifully intervene, He so ordered that neither they nor I did any harm to one another. I only lost my cap, on which my adversaries seized, though they had run away from it before, and struck at it with all their weapons. Afterwards, they searched among their dead and wounded, and saw that not a single man was injured.

INTERPRETING THE READING

Directions Use the information from the reading to answer the following questions. If necessary, use a separate sheet of paper.

1. Who were Cellini's enemies in Florence?

2. What was the outcome of the quarrel?

Critical Thinking

3. **Recognizing Bias** How reliable do you find Cellini as a narrator? Why?

4. **Making Inferences** What kind of person was Cellini? Use details from the excerpt to support your answer.



Reteaching Activity 12

Renaissance and Reformation

The years 1350 to 1600 were a time of new ideas in government, art, scholarship, and religion. The Renaissance began as Italian intellectuals revisited the Greek and Roman cultures. The Reformation spread new ideas in religion.

DIRECTIONS: The outline below lists five cultural areas in which innovations, as well as rediscoveries of techniques which had fallen into disuse, occurred. Under each heading, write the innovations and rediscoveries, selecting from the following list.

- | | |
|---|---|
| <ul style="list-style-type: none"> • Petrarch is called the father of Italian Renaissance humanism. • Architects used columns and arches to create a human-centered environment. • Artists created lifelike, freestanding statues. • Humanists wrote in the vernacular. • Using new techniques, artists made paintings more lifelike. • Reformers removed decorations from Protestant churches. | <ul style="list-style-type: none"> • Protestantism was born as a result of Luther's conflicts with the Catholic Church. • With a new method of printing, books became more widely available. • Northern European painters developed the technique of painting in oils. • The Catholic Reformation began in reaction to the spread of Protestantism. |
|---|---|

Innovations and Rediscoveries

A. Painting

1. _____
2. _____

B. Architecture

1. _____
2. _____

C. Sculpture

1. _____

D. Literature

1. _____
2. _____
3. _____

E. Religion

1. _____
2. _____

★ **Enrichment Activity 12****The State of the World, 1516**

Section 2 describes the way northern Europe was affected by the Renaissance and humanist ideas. The following excerpt

from Sir Thomas More's *Utopia* (1516) shows the author's critical vision of the state of Europe at this time.

When I run over in my mind the various commonwealths flourishing today, so help me God, I can see in them nothing but a conspiracy of the rich, who are fattening up their own interests under the name and title of the commonwealth. They invent ways and means to hang onto whatever they have acquired by sharp practice, and then they scheme to oppress the poor by buying up their toil and labor as cheaply as possible. These devices become law as soon as the rich, speaking through the commonwealth—which, of course, includes the poor as well—say they must be observed.

And yet when these insatiably greedy and evil men have divided among themselves goods which would have sufficed for the entire people, how far they remain from the happiness of the Utopian Republic, which has abolished not only money but with it greed! What a mass of trouble was cut away by that one step! What a thicket of crimes was uprooted! Everyone knows that if money were abolished, fraud, theft, robbery, quarrels, brawls, seditions, murders, treasons, poisonings, and a whole set of crimes which are avenged but not prevented by the hangman would at once die out. If money disappeared, so would fear, anxiety, worry, toil, and sleepless nights. Even poverty, which seems to need money more than anything else, would vanish if money were entirely done away with.

Consider if you will this example. Take a barren year of failed harvests, when many thousands of men have been carried off by hunger. If at the end of the famine the barns of the rich were searched, I dare say positively enough grain would be found in them to have kept all those who died of starvation and disease from even realizing that a shortage ever existed—if only it had been divided equally among them. So easily might men get the necessities of life if that cursed money, which is supposed to provide access to them, were not in fact the chief barrier to our getting what we need to live. Even the rich, I'm sure, understand this. They must know that it's better to have enough of what we really need than an abundance of superfluities, much better to escape from our many present troubles than to be burdened with great masses of wealth.

—From *Utopia* by Sir Thomas More, text and translation by Robert M. Adams.

DIRECTIONS: Use a separate sheet of paper to answer the following questions.

1. Compare the belief of Erasmus and others that the popes had corrupted the Catholic Church with the excerpt above. How are they similar? How are they different?
2. Compare the description of commonwealths in More's time with society today. How are they similar? How is society different today?
3. Put yourself in the place of a rich person and argue in favor of a commonwealth. Then put yourself in the place of a poor peasant and argue in favor of a utopia.

World Art and Music Activity 12



Michelangelo

Michelangelo is considered one of the greatest and most important artists of the Renaissance. He lived for 89 years and for 70 of those years he created sculptures, paintings, and architecture that continue to influence and inspire people all over the world.

DIRECTIONS: Read the passage below about this Italian artist, then answer the questions in the space provided.

Michelangelo Buonarroti was born in 1475 in Caprese, near Florence, Italy. He studied under the master fresco painter Domenico Ghirlandaio, then became a student of a sculptor working for the Medicis. When he was only 24 he completed his *Pietà*, which was immediately hailed as a masterpiece. Michelangelo loved the three-dimensional quality of sculpture. In a sense, he thought the figure was already within the marble and that the sculptor “released” it.

Michelangelo’s best-known sculpture is his 13-foot-high marble statue of David, which he created while still in his twenties. The perfectly proportioned David, who has just slain Goliath, stands strong yet relaxed, muscular yet graceful. The statue was given a place of honor outside Florence’s Palazzo Vecchio, the seat of the Medici government.

In both the *Pietà* and *David*, Michelangelo placed emphasis on the figures’ faces. Sadness and humility can be seen in Mary’s face as she gazes at her dead son. David looks calm but tense, as if ready for whatever may occur.

Other Florentine sculptors of the time were envious of Michelangelo’s talent and success. The large Sistine Chapel in the Vatican needed artwork for its ceiling. Michelangelo’s fellow sculptors persuaded Pope Julius II to commission him to paint the ceiling, thus eliminating their competition in the world of sculpture. Everyone—even Michelangelo himself—expected him to fail.

For more than four years (1508–1512), Michelangelo toiled on the 40-foot by 133-foot ceiling from scaffolding 68 feet above the floor. When he was finished, he had painted 145 pictures with more than



Michelangelo, *Pietà*, 1499, St. Peter’s Basilica, Rome

300 figures. This great fresco tells a great story: the creation of the world, Adam and Eve’s expulsion from Eden, and humanity’s ultimate reconciliation with God. God appears in the sky and with a gesture creates Adam. Later we see an anguished Adam and Eve being forced to leave Eden. The story continues with Noah

Until you have seen the Sistine Chapel, you can have no adequate conception of what man is capable of accomplishing.

—Johann Wolfgang von Goethe

(continued)

World Art and Music Activity 12 

CHAPTER 12

and the flood. Heroic figures act out their epic roles in broad brushstrokes and an astonishing range of colors.

Michelangelo returned to the Sistine Chapel more than 20 years later, in 1534. This time he painted *The Last Judgment*, a vast fresco that covers the entire altar wall. Hundreds of figures (including a self-portrait of Michelangelo), the blessed and damned alike, all beg for God’s mercy. Each figure is different, with a unique facial expression. It is an intense work, less optimistic than the ceiling.

During the last 30 years of his life, Michelangelo shifted his focus to architecture. In his paintings and sculpture, he learned from his predecessors and improved on their techniques. His architecture was similarly innovative. This is apparent in his Laurentian Library in Florence, which Michelangelo designed to house all of the Medici family’s books and manu-

scripts. Michelangelo’s design for the building uses basic classical elements—columns, pilasters, and entablatures—yet they are arranged in a way that defies the ideals of classical perspective.

Michelangelo went on to redesign the Campidoglio, the top of the Capitoline Hill in Rome, into a monumental square. After walking up a flight of steps, the visitor is suddenly in an “outdoor room,” surrounded on the other three sides by long two-story buildings. It remains the most imposing civic center ever built and a model for countless others.

Michelangelo’s last achievement was St. Peter’s Basilica in Rome. The building’s elegant dome draws the eye upward from the body of the church. Everything reinforces this journey to the heavens. Unfortunately, Michelangelo died in 1564, without seeing the dome completed.

Reviewing the Selection

1. What are Michelangelo’s major works?

2. What are the characteristics of his art?

3. What effect does the *Pietà* sculpture have on you? Explain.

Critical Thinking

4. **Identifying Central Issues** What is the main idea in this reading? What are the supporting details?

5. **Drawing Conclusions** Michelangelo loved sculpting, yet his fame rests more on his Sistine Chapel frescoes. Which do you think gave him more pleasure? Explain your answer.

Glencoe

WORLD HISTORY



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SECTIONS



Guided Reading Activity 12-1

The Renaissance

DIRECTIONS: Answer the following questions as you read Section 1.

1. Why was the term *renaissance* used to refer to the time between 1350 and 1550?

2. What are the three most important characteristics of the Italian Renaissance?

3. Which three city-states played crucial roles in Italian politics?

4. How did the location of Milan help to make it rich and powerful?

5. What activities in Florence did the Dominican preacher Savonarola seek to regulate?

6. Which two European countries made Italy their battleground for 30 years?

7. Why did the army of Charles I of Spain sack the city of Rome in 1527?

8. What has been the impact of Niccolo Machiavelli's book, *The Prince*?

9. From Machiavelli's point of view, what attitude should a prince have toward power?

10. What did Castiglione say were the three characteristics of a perfect Renaissance noble?

11. How did Italian families have their children declared adults?



Guided Reading Activity 12-2

The Intellectual and Artistic Renaissance

DIRECTIONS: As you are reading the section, decide if a statement is true or false. Write **T** if the statement is true or **F** if the statement is false. For all false statements write a corrected statement.

- _____ 1. A key intellectual movement of the Renaissance was secularism.

- _____ 2. Humanists used the works of Cicero as a model for prose and those of Virgil for poetry.

- _____ 3. Dante's masterpiece, the *Divine Comedy*, is the story of two clowns in a medieval circus.

- _____ 4. *The Canterbury Tales* is a collection of stories told by a group of 29 pilgrims headed for the tomb of Saint Thomas à Becket.

- _____ 5. During the Renaissance, studies were called "liberal" because of their non-conservative approach.

- _____ 6. In Renaissance art, God was the focus of attention.

- _____ 7. By the end of the fifteenth century, Italian painters, sculptors, and architects had mastered the new techniques for symbolically portraying the world around them.

- _____ 8. The High Renaissance in Italy is associated with three artistic giants, Leonardo da Vinci, Raphael, and Michelangelo.

- _____ 9. The Flemish painter Jan van Eyck was among the first to use oil paint.

- _____ 10. By 1500, artists from northern Europe had rejected Italian techniques.



Guided Reading Activity 12-3

The Protestant Reformation

DIRECTIONS: Fill in the blanks below as you read Section 3.

- I. The Protestant Reformation divided the western Church into _____ and _____ groups.
 - A. Christian _____ believed that through _____, humans could improve themselves.
 - B. _____ sought _____ within the Catholic Church without breaking away.
 1. Popes were too often concerned with _____ rather than _____.
 2. Church officials often used their office to advance and grow _____.
- II. Martin Luther gained an answer to the problem of the _____ of salvation.
 - A. Catholic teaching stressed both faith and _____ to obtain _____.
 - B. Luther came to believe that the Bible taught _____ by faith alone.
 1. Luther sent a list of _____ Theses to his church superiors, attacking the sale of _____.
 2. By 1520, Luther called on German princes to leave the papacy and establish a _____ church in Germany.
 3. The pope _____ Luther in January 1521.
- III. Luther's religious movement became a _____.
 - A. German rulers took control of Catholic churches and formed _____ churches.
 - B. Luther _____ with the German rulers during a _____ revolt.
 - C. Political turmoil and problems in the _____ helped Lutheranism survive.
 1. Lutheran princes were well _____ by the time Charles V brought military forces to Germany.
 2. An end to religious warfare in Germany came with the _____.



Guided Reading Activity 12-4

The Spread of Protestantism and the Catholic Response

DIRECTIONS: Fill in the blanks below as you read Section 4.

1. With the Peace of Augsburg, many feared the ideal of Christian _____ was forever lost.
2. _____, a reformer priest in Switzerland, sought an alliance with _____ and the German reformers.
3. When John Calvin converted to _____, he was forced to flee his native _____.
4. Calvin placed much emphasis on the _____ nature of God.
5. In 1534, Henry VIII asked _____ to finalize the break of the Catholic Church in England with the pope in Rome.
6. During the reign of _____, church officials moved the Church of England, or Anglican Church, in a Protestant direction.
7. The _____ were a radical group that strongly disliked giving power to the state to control the affairs of the church.
8. Anabaptists considered all believers to be _____, chose their own ministers, and any member of the community was _____ to be a minister.
9. Protestantism eliminated the idea that special holiness was associated with _____.
10. Calvin and Luther believed women were to obey their _____ and bear _____.
11. Three chief pillars supported the Catholic Reformation of the sixteenth century: _____, _____, and the _____.
12. After the Council of Trent, the Roman Catholic Church possessed a clear body of _____ and was unified under the supreme _____ of the pope.

