



School of Athens, Raphael

To get you started thinking ahead about AP European History, there is a summer reading assignment.

1) You are to read selected portions of Pico de Mirandola's *Oration on the Dignity of Man*. This is a classic Renaissance view of man. *The Oration* is on Moodle, under AP European History, Unit 1- The Renaissance. It can also be found via Google: type in Oration on the Dignity of Man and click on the cite "bactra.org," and read the first 10 paragraphs, ending through the paragraph that begins "But what is the purpose of all this?" Answer the following questions:

According to Pico,

1. Why is man such a wonderful creation of God?
2. What has God given man?
3. How is man different from all other creatures, even the angels?

2) Read Thomas a Kempis' *The Imitation of Christ*, Book 1, Chapters 1 and 2; Book 3, Chapters 8, 13, and 15. I like the online version at the Catholic Treasury site. You can get a fantastic hard copy translation by William C. Creasy [the Creasy translation is best!] at Amazon for about \$5. *The Imitation* represents a late medieval view of man. Answer this question: 4. What does a Kempis say should be our posture before God?

3) Write a 4 paragraph essay comparing Pico de Mirandola's *Oration on the Dignity of Man* with Thomas a Kempis' *Imitation of Christ*. First paragraph: how these two books differ; Second paragraph: evidence of Pico's belief about man; Third paragraph: evidence of Thomas' belief about man; Fourth paragraph: your opinion about who is right and why.

4) Look at these paintings/sculptures/buildings and be able to tell them by sight:

- Albrecht Durer's *Self-Portrait* (1500, at age 28)
- Leonardo DaVinci's *The Last Supper*, *Mona Lisa*, *Vitruvian Man*
- Michelangelo (Buonarotti)'s *Creation of Adam*, *The Last Judgment*, *David*, *Pieta*, *Moses*
- Raphael, *The School of Athens*
- Donatello, *David* (the bronze one, not the marble)
- Jan Van Eyck, *The Arnolfini Wedding*
- Sandro Boticelli, *The Birth of Venus*, *Primavera*
- Filippo Brunelleschi, *The Florence Cathedral* (Il Duomo di Firenze)
- Andrea Mantegna, *Lamentation of Christ*
- Hans Holbein, *Portrait of Henry VIII*
- Piero della Francesca, *Federico de Montefeltro* (Duke of Urbino)

The essay on *Oration on the Dignity of Man* and on *The Imitation of Christ* must be turned in the first day of class.

Also, be ready day one for an art history quiz on recognition of the art works above.

Looking forward to having you in AP Euro this coming year!

Ad Majorem Dei Gloriam!

Mr. W

AP European Renaissance Art

Italian Renaissance Art

Michelangelo:



David



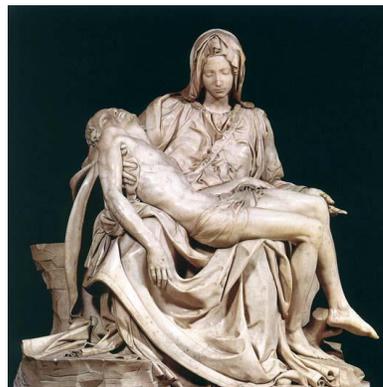
The Last Judgement



The Creation of Adam, Sistine Chapel



Moses



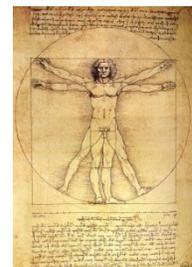
The Pieta

Leonardo Da Vinci



*The
Mona Lisa*
←

The Last Supper ->



Vitruvean Man

Filippo Brunelleschi, Florence Cathedral (Santa Maria del Fiore)



Sandro Botticelli



The Birth of Venus



La Primavera

Raphael

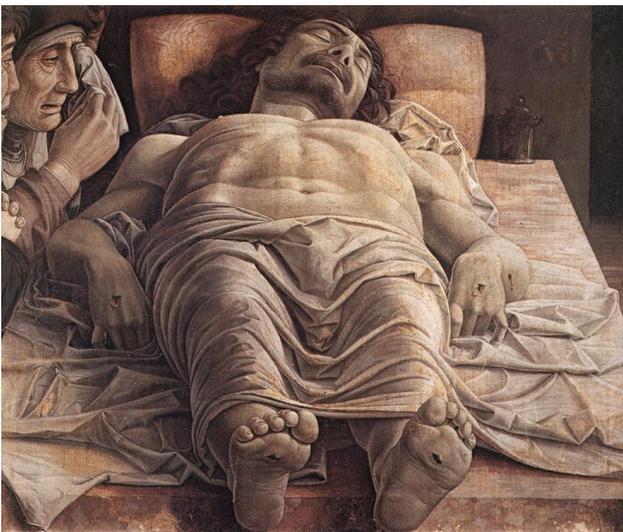


The School of Athens



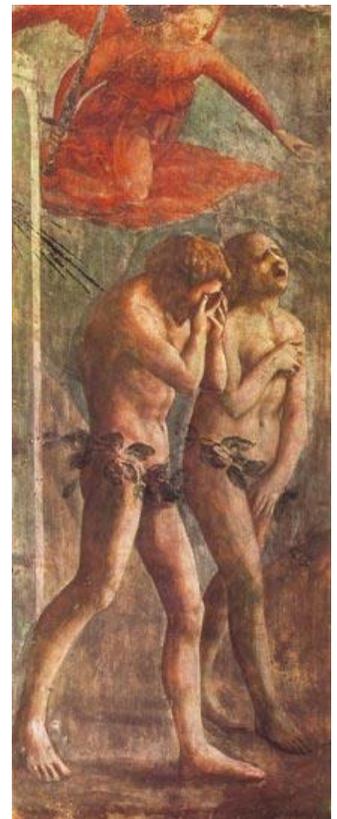
The Alba Madonna

Mantegna



Lamentation over the Dead Christ

Donatello's David



Masaccio

Expulsion from the Garden of Eden

Northern Renaissance Art

Jan Van Eyck



The Arnolfini Wedding

Albrecht (Albert) Durer



Self-Portrait



Praying Hands

Pieter Brueghel



The Peasant Feast

Hans Holbein



Henry VIII



Thomas More



The Peasant Dance



The Harvesters

European History Advanced Placement Course Description

Welcome to “Euro” (AP European History). The Euro course and exam are intended for qualified high school students who wish to take a course equivalent to an introductory college European history class. The May AP Euro exam reflects college and university program material in terms of subject matter and approach. Students are expected to demonstrate a knowledge of European History from the High Renaissance (1450) to modern current events.

Your AP Euro test will consist of one DBQ (interpreting documents), 1 long essay (chosen from a set of three), 4 short answer questions, and 55 multiple choice questions. Approximately one-half of the questions deal with the period from 1450 to the French Revolution and Napoleonic Era (1789-1815) and one-half from the post-Napoleon era to current European history.

The overall goal of Euro is for you to 1) understand principle themes in modern (post-1450) European history, 2) to be able to analyze historical evidence, and 3) to express historical understanding in writing.

Which students are qualified to take EHAP? Those students who 1) have proven academic excellence in previous history and English classes and 2) who are highly self-disciplined and self-motivated. You do not belong in AP Euro if you are not willing to work hard, turn in work on time, or read the material necessary to prepare for the big May examination. Your reward for taking this class is multifold: 1) a deeper understanding of European history, 2) the opportunity to get real college credit for high school work, and 3) the privilege of skipping the second semester exam if you take the AP Euro test from ETS.

Materials:

Western Civilization by Jackson Spielvogel (required)

The Western Heritage by Donald Kagan (an optional alternate text)

A study guide (optional)- must be for the 2018 exam or after.

Grading: 40% Tests; 25% daily quizzes; 30% Essays; 5% homework, up-to-date notebook, class participation.

Advanced Placement European History Syllabus

This course will cover 14 units:

Unit 1: *Renaissance, Discovery, Rise of Nation States*

Unit 2: *Reformation and Religious Wars*

Unit 3: *Constitutionalism and Absolutism (17th century England and France)
Successful and Unsuccessful Paths to Power (other nations)*

Unit 4: *Scientific Revolution and Enlightenment*

Unit 5: *Old Regime; Transatlantic Trade*

Unit 6: *French Revolution and Age of Napoleon*

Unit 7: *Conservative Order: Age of Reaction, 1815-1848*

Unit 8: *Age of Nation States (Germany, Italy)*

Unit 9: *European Society and Thought Before WWI
Economic Advance and Social Unrest*

Unit 10: *Imperialism, Alliances, WWI*

Unit 11: *1920s: Rise of Nazism, Fascism, Soviet Communism*

Unit 12: *WWII*

Unit 13: *Cold War and Emergence of a New Europe*

Unit 14: *The West at the Dawn of the 21st Century: New Politics and Economic
Challenges*

AP Euro Standards Unit 1	
1.1.1 A revival of classical texts led to new methods of scholarship and new values in both society and religion.	--
Italian Renaissance humanists, including Petrarch, promoted a revival in classical literature and created new philological approaches to ancient texts. Some Renaissance humanists furthered the values of secularism and individualism.	
Humanist revival of Greek and Roman texts, spread by the printing press, challenged the institutional power of universities and the Catholic Church. This shifted education away from a primary focus on theological writings toward classical texts and new methods of inquiry.	
Admiration for Greek and Roman political institutions supported a revival of civic humanist culture in the Italian city-states and produced secular models for individual and political behavior.	
1.1.2 The invention of printing promoted the dissemination of new ideas	--
The invention of the printing press in the 1450s aided in spreading the Renaissance beyond Italy and encouraged the growth of vernacular literature, which would eventually contribute to the development of national cultures.	
1.1.3 The visual arts incorporated the new ideas of the Renaissance and were used to promote personal, political, and religious goals.	
In the Italian Renaissance, rulers and popes concerned with enhancing their prestige commissioned paintings and architectural works based on classical styles, the developing “naturalism” in the artistic world, and often the newly invented technique of geometric perspective.	
1.2.1 The Protestant and Catholic reformations fundamentally changed theology, religious institutions, culture, and attitudes toward wealth and prosperity.	--

Christian humanism embodied in the writings of Erasmus, employed Renaissance learning in the service of religious reform.	
1.3.1 European nations were driven by commercial and religious motives to explore overseas territories and establish colonies.	--
European states sought direct access to gold, spices, and luxury goods as a means to enhance personal wealth and state power.	
Christianity was a stimulus for explorations as governments and religious authorities sought to spread the faith, and for some it served as a justification for the subjugation of indigenous civilizations.	
1.3.2 Advances in navigation, cartography, and military technology enabled Europeans to establish overseas colonies and empires.	
The Portuguese established a commercial network along the African coast, in South and East Asia, and in South America in the late 15 th and throughout the 16 th centuries.	
The Spanish established colonies across the Americas, the Caribbean, and the Pacific, which made Spain a dominant state in Europe in the 16 th century.	
The Atlantic nations of France, England, and the Netherlands followed by establishing their own colonies and trading networks to compete with Portuguese and Spanish dominance in the 17 th century.	
The exchange of new plants, animals, and diseases—the Columbian Exchange—created economic opportunities for Europeans and in some cases facilitated European subjugation and destruction of indigenous peoples, particularly in the Americas.	
Europeans expanded the African slave trade in response to the establishment of a plantation economy in the Americas and demographic catastrophes among indigenous peoples.	
1.4.4 The Renaissance and Reformation raised debates about female education and women’s roles in the family, church, and society.	

1.5.1 The new concept of the sovereign state and secular systems of law played a central role in the creation of new political institutions.	--
New monarchies laid the foundation for the centralized modern state by establishing monopolies on tax collection, military force, and the dispensing of justice and gaining the right to determine the religion of their subjects.	
Across Europe, commercial and professional groups gained in power and played a greater role in political affairs.	
Continued political fragmentation in Renaissance Italy provided a background for the development of new concepts of the secular state.	

You Tube videos:

Tom Richey:

Italian Renaissance

Renaissance Art

Headbanger Humanism

Machiavelli: The Prince

The Northern Renaissance

Age of Exploration

Italian Renaissance v. Northern Renaissance

Paul Sargent:

What was the Renaissance?

What was Humanism?

What was Secular Humanism?

What was Civic Humanism?

What was the Printing Press?

What was Renaissance Art?

Who was Michelangelo?

Jan Van Eyck and Naturalism

New Monarchies

Ferdinand and Isabella

Renaissance in Perspective

What Motivated the Age of Exploration?

Past AP Euro Test Qs:

1. To what extent and in what ways did women participate in the Renaissance?
2. Evaluate the changes and continuities in women's public roles during the Renaissance.
3. Explain how advances in learning and technology influenced 15th century and 16th century European exploration and trade.
4. Analyze various ways in which technological developments contributed to the expansion of state power in the period 1450 to 1600.
5. Analyze the influence of humanism on the visual arts in the Italian Renaissance. Use at least three specific works to support your analysis.
6. Analyze the ways in which the two works, Perugino's *Christ Delivering the Keys of the Kingdom to Saint Peter* (1481-1483), and Michelangelo's *David* (1501-1504), represent the values of Italian Renaissance culture.
7. Using examples from at least two different states, analyze the key features of the "new monarchies" and the factors responsible for their rise in the period 1450 to 1550.
8. Analyze the effects of the Columbian exchange (the interchange of plants, animals, and diseases between the Old World and the New World) on the population and economy of Europe in the period 1550 to 1700.
9. Analyze the factors that contributed to the increasing centralization of Spain and the factors that contributed to the continuing fragmentation of Italy in the period 1450-1550.

Unit 1 Notes

- I. Renaissance in _____
- A. Definition = rebirth of _____ learning. [The Renaissance saw a revival of Classical ideals in painting, sculpture, architecture, and literature.]
- B. Characteristics
1. Rise of _____ with an emphasis on human dignity.
 2. Innovative art and literature.
 3. A rising _____ / merchant class.
 4. Rising _____ and the adoption of a _____, objective approach to reality.
- C. Northern Italian City-States were the center of Europe's economic, political, and cultural life in the 14th-15th centuries [Renaissance Italy was also called the "mille quattrocento" (1400s)].
1. Strategic location
 - a. Trade with the Middle East/ _____
 - b. Manufacturing- ex) textiles, silk, glassware, hand worked items
 - c. _____ - trade produced excess wealth which was loaned throughout Europe. Trading profits funded industry, building, art, banking,
 2. 6 cities: _____, _____, _____, _____, _____, _____
 3. Prosperous middle-class merchant families
 - a. Engaged in turbulent politics
 1. landed v. merchant families
 2. factions within cities
 3. Rich v. poor(The point- these cities were not dominated by feudalism and were crucibles of growth and activity.)
 - b. Patronage of the arts occurred to display and enjoy their wealth.
 - c. The most famous family in Florence was the _____.
 1. Giovanni de Medici- a wealthy merchant banker
 2. Cosimo de Medici- a ruler of Florence
 3. Lorenzo the Magnificent- another Florentine ruler
- D. _____ = a philosophical viewpoint that looked to the learning of the ancient world.
1. Humanism dealt with issues outside of religion in contrast to Medieval learning
 - a. Championed human _____
 - b. Championed _____
 2. Humanists wrote in _____ rather than Latin (famous Latin Bible = the _____)
 3. Laymen dominated writing (not the clergy); their goal:

- a. individual virtue
- b. public service= _____ humanism. The Latin writer Cicero said the intellectual should live an active life in service of one's state.

4. " _____ " (liberal arts): grammar, rhetoric, history, politics, moral philosophy.

Four differing views of humanism

- 1) It was essentially anti-Christian, glorifying the individual
- 2) It supported Christianity by glorifying the individual who was made in the image of God.
- 3) Humanism was a neutral scholarship that investigated the Classical past.
- 4) Humanism was a program of focusing on the humanities.

5. Key personalities

- a. Aligheri _____, (d. 1321) the Divine Comedy
- b. Francesco _____ (d. 1374)- father of humanism, Petrarch collected ancient manuscripts, wrote letters to ancient Romans, famously described his ascent of Mt. Ventroux in the Alps, and wrote love sonnets to "Laura."
- c. Giovanni _____ (d. 1375)- *The Decameron*
- d. Pico de _____ - *Oration on the Dignity of Man*- man has freedom to chose truth and to ascend in knowledge.
- e. Baldasare _____ (d. 1529)- described the "Renaissance man"- skilled in arts and literature.
- f. Lorenzo _____
 - 1. Debunked _____.
 - 2. Criticized the errors in Jerome's Latin Bible = _____.
- g. Niccolo _____ - *The Prince*
 - 1. He was angry at _____ invasions of Italy.
 - 2. He believed that only a strong man could unite a selfish and divided people.
 - 3. Machiavelli observed how governments actually work.
 - a. He encouraged non-Christian practices.
 - b. Fraud, brutality were ok (toward the end of keeping order, peace, and protecting the state from foreign invasions.)
 - c. "The end justifies the _____."
 - d. Successful governments govern according to their own _____. (Machiavelli abandoned Christian morality as a basis for political behavior.)

E. Northern Italian Art

1. Characteristics

- a. Emphasis- the beauty and glory of _____, not (as much) God and spiritual things.
- b. Observation of the _____ world.
- c. Communication of human _____.
- d. More mathematical and proportional use of _____ to

portray depth.

- e. _____ = natural shading
- f. More life and energy compared with medieval art.
- g. _____ = weight shift in the hips.

2. Artists

- a. Filippo _____ - Florence's _____ - like the Roman Pantheon.
- b. Lorenzo Ghiberti- won the Florence commission to sculpt the bronze doors of the cathedral baptistery.
- c. Giotto di Bondo- considered the first Renaissance artist to fashion realistic people and settings.
- d. Massacio- Expulsion from the Garden of Eden. Note: Use of chiaroscuro.
- e. Botticelli- The Birth of _____ and The _____.
- f. Raphael- The Alba Madonna and The School of _____.
- g. Leonardo da Vinci- The Last Supper. The Mona Lisa
- h. Michelangelo- _____, _____, _____.
- i. Donatello's _____ was the first free standing bronze nude in European art since antiquity.

F. Italy's _____

- 1. Internal wars.
- 2. _____ invaded, 1494
- 3. 1494-1498, an austere monk Savonarola rose to power in Florence, condemning the secularism and indulgences of the Renaissance. Under him there was the "bonfire of the vanities." In 1498 he was overthrown, hanged, and burned.
- 4. 1498, Vasco da Gama opened a new sea route to India lessening Italy's position.

II. The _____ Renaissance (followed the Italian Renaissance).

A. Was centered in the Low Countries (Belgium, Holland), Baltic towns, Germany

B. Differences with Italy

1. Italy glorified *non-Christian* culture of the _____ world.
2. The North- focus was on the study of
 - a. Ancient _____ and _____ texts of the Bible.
 - b. The Church _____ (in the early Greek-speaking part of the Mediterranean.)
 - c. Sometimes the Northern Renaissance is referred to a "Christian humanism."

[The Northern Renaissance made great effort to reconcile Christian faith and learning. It was infused with a more deliberate Christian spirit than the Italian Renaissance.]

C. In Northern Europe there was a desire for a deeper Christian faith.

1. Pursuit of rationalism

- a. Desiderius _____ - The Praise of _____.
 1. He prepared a new _____ Bible using original sources.
 2. He criticized _____ ex) indulgences (= payment for a penance/"forgiveness").
 - a. He wanted reform.
 - b. He wrote many anti-clerical satires. [He was the most famous scholar in Europe.]
 3. He wanted a faith that stressed _____ and reason.
 4. Unlike _____, Erasmus wanted reform, but not abandonment of the Church. ("Erasmus laid the egg, which Luther hatched.")
 5. Erasmus taught the _____ (philosophy of Christ), which referred not to deep theology, but the examples and actions of Christ. Erasmus wanted Christians to accept the moral teachings of Jesus and to live them out in their Christian lives.
- b. Sir Thomas More- wrote _____
 1. Told of communal property to limit political and economic injustice, a society based on _____.
 2. He was executed by Henry _____ for not swearing to uphold the Act of Supremacy in England (when Henry broke the Church of England with Rome.)

2. Pursuit of mysticism

- a. Characteristics
 1. _____
 2. _____
 3. _____ (each individual alone can commune with God.)
- b. Mystics
 1. Meister Eckhart

2. Thomas a Kempis- *The Imitation of* _____
3. Gerard _____ - a lay preacher who organized the Brothers of the _____ (who influenced Erasmus and trained Thomas a Kempis.)

- D. Printing press- Johannes _____ - 1st moveable type
1. Spread _____ - now rulers had less docile, ignorant subjects
 2. Schools and _____ grew

E. Art

1. Paintings (few Classical images)
 - a. Jan Van Eyk's *Arnolfini Wedding*
 - b. Peter Bruegel- *The Wedding Feast, The Harvest, Peasant Dance*
 - c. Albert/Albrecht Durer- *Praying Hands, Self-Portrait*
 - d. Hans Holbein- *The Ambassadors, Erasmus, More, Anne of Cleves*
2. "Illuminated" Manuscripts
3. Wooden Altar panels
4. Madrigals- ex) *Past Time With Good Company* by Henry VIII
5. Literature
 - a. Thomas More's *Utopia*
 - b. William Shakespeare
 - c. Miguel Cervantes
 - d. Francois Rabelais- *Gargantua and Pantagruel*

III. Revival of Monarchy (_____ declined)

A. Reasons

1. Exhaustion after
 - a. The 100 _____ War (1337-1453)
 - b. The Great _____ (1378-1417), when there were two, then three popes who claimed authority over the Church)- this weakened _____ authority.
2. _____ wealth shifted to growing wealth of the merchant/middle class/ city wealth.
3. Merchants needed _____ so they supported a national _____ who created an _____, which needed to be paid by _____, which meant the growth of a state _____.

B. _____

1. Charles VII gained power
 - a. Supported by _____ of Arc
 - b. Defeated England and _____
2. Growth of a strong bureaucracy and army to tax and keep order.

C. _____

1. 1469- marriage of _____ of Aragon and _____ of Castille, united northern Spain.
2. 1492- The _____ were defeated at the Battle of _____.
 - a. end of religious _____ in Spain.
 - b. The _____ hunted down heretics and non-Christians.
 1. Tomas de _____
 2. The _____ were exiled in 1492; and all Muslims in 1502.
3. Discovery and exploration of the Americas
4. 1519- _____ became ruler of Spain and the Holy Roman Empire (Germany). [Ferdinand and Isabella's daughter married the son of the Holy Roman Emperor, Maximilian. This couple gave birth to Charles = Charles V]- he inherited rule over much of Europe- Holy Roman Empire, Spain, the Americas.

D. _____

1. Lost its claims in _____ at the end of the 100 Years War.
2. Internal civil War of the _____, 1455-1485.
 - a. The House of York lost to
 - b. The House of _____. Henry _____ began the Tudor dynasty (he became Henry VII).
 - c. The Court of the _____ Chamber, the king's court took authority over all other feudal lords' courts.
 - d. Private armies ("livery and maintenance") were abolished.

- E. _____
1. Made up of 300 territories whose rulers resisted _____.
 2. The Holy Roman Emperor was elected by 7 powerful states whose rulers were called _____, who set limits.
 3. The _____ = the imperial legislature (diet).
 4. The _____ dynasty ruled.

IV. Voyages of Discovery

A. Why?

1. Desire for rich _____ trade- _____, _____, _____, _____.
2. The need to break the _____ control of the _____ Sea.

B. _____

1. Prince _____ the Navigator sponsored _____ coast exploration.
2. Bartolomeu _____ rounded the Cape of _____.
3. Vasco da _____ made it to _____ (Asia).

C. _____

1. Christopher _____
2. Hernando _____ conquered the rich _____ kingdom.
3. Francisco _____ conquered the rich _____ kingdom.
4. Ferdinand _____ circumnavigated the world.

D. _____ Empire in the Americas

1. Extracted _____.
2. Set up estates enslaving the Indians = _____
3. Established _____ when the Indians died off.
4. The main Caribbean slave crop was _____.

E. Impact on Europe

1. Spanish _____ and wealth
2. Much of this wealth transferred to prosper economic growth in northern Europe.
3. This wealth caused _____ throughout Europe (counter-theory: inflation was caused by population growth brought about by new _____ from America.)
4. Discovery of the Americas and proof that the world was round unleashed _____ and _____ of Church authority (one of William Manchester's points in *A World Lit Only By Fire*).

Some Renaissance women to know:

1. _____: famous patroness of the arts in Mantua

--She sponsored painting, sculpture, and was _____ in her husband's absences.

-- She is a possible candidate as being the model for the _____.

2. _____

-- She was an Italian woman who married a French man who died. She wrote 41 _____ to support her mother, niece, and two children.

3. Some famous _____ of this period:

a. _____ - presided over a " _____ Age" of prosperity and art (ex. Shakespeare). She kept England out of the religious wars that tore the rest of Europe apart with her " _____" (middle way.) She defeated the _____ Armada invasion.

b. _____

--she married _____ of Aragon to unite Spain in 1469.

-- Isabella's reign saw the defeat of the _____
(Muslim invaders and occupiers of Spain
Since 711 AD.)

-- she also funded _____ voyages.

-- she and her husband also expelled Spain's _____.

c. _____

--she was from the Italian Medici family and married the King of _____

-- three of her sons became kings of France.
She often ruled temporarily as _____.

-- To protect her sons' rule, she launched the
St. _____ Day Massacre which killed
Thousands of Huguenot _____ in France.

AP Euro Crash Course History “The Italian Renaissance”

1. What does the word “Renaissance” mean *and* it refers to what previous Europeans?
2. What was the center of the Renaissance? What was the most influential city here?
3. What is the contrast/difference between the Middle Ages and the Renaissance?
4. Where did the money come from that paid for Renaissance art?
5. What spread Renaissance ideas and values?
6. What is meant by “humanism”?
7. What was meant by studying the “Classics”?
8. What major event happened in 1453? Who fled to Italy?
9. What major writing did Pico de Mirandola write? What was his point?
10. What is meant by saying that the Renaissance compared to the Middle Ages was more secular?
11. What did Machiavelli write and what was his point?
12. What did Baldassare Castiglione write? What was this book about?
13. Who was Lorenzo Medici and what is his connection to the Renaissance?

Crash Course History “Renaissance Art”

1. What are 3 differences of Renaissance art from Medieval art?
2. Who painted *The School of Athens*? This painting shows what?
3. Who made the first free-standing nude statue since the Classical period? Name of the statue?
4. How does Massacio’s *The Tribute Money* show Renaissance art techniques?
5. How does the *Mona Lisa* show Renaissance art techniques? Who painted it?
6. Who painted *The Last Supper*?
7. What is the focus of *Vitruvian Man*? Who drew this sketch?
8. Who sculpted *The Pieta*? What is “Renaissance” about this statue?
9. Compare Donatello’s *David* with the *David* of Michelangelo.
10. What is meant by *contrapposto*, shown in the Michelangelo *David*?
11. Who sculpted *Moses* at the tomb of Pope Julius II?
12. Who painted the ceiling of the Sistine Chapel? What is “Renaissance” about this painting?
13. What are two Renaissance art techniques seen in Pietro Perugino’s *Delivery of the Keys*?
14. How does St. Peter’s Basilica display Renaissance architecture?

AP Euro Qs Tom Richey: "The Age of Exploration"

1. What product from Asia improved the bland diet of most Europeans?
2. Where did this product originate?
3. What technological advancements improved European sea-faring?
 - 1)
 - 2)
 - 3)
4. What are the three "Gs" of Spanish exploration?
5. What were economic motivations for exploration?
6. What were religious motivations for exploration?
7. Who was Prince Henry?
8. Who was Bartholomew Dias?
9. Who was Vasco da Gama?
10. What was the Treaty of Tordesillas?
11. What did Pedro Cabral discover?
12. Who was Amerigo Vespucci?
13. Who was Ferdinand Magellan?
14. What was the Columbian Exchange?
15. What is the legacy of the Age of exploration?

Byzantine to Renaissance Art



Empress Theodora and Her Court, dated 6th century



Saint Francis Preaching to the Birds, Bonaventura Berlinghieri, 1200s



Saint Francis Preaching to the Birds, Giotto, 1300s



The Youthful David, Castagno, 1423-1457

1. Figure 1 is a sample of early Christian art from the Basilica of Ravenna in Northern Italy, c.a. 547, an outpost of the Byzantine Empire. Figure 2 by Berlinghieri in the 1200s shows the conventions of the Byzantine tradition. Identify similarities that you see between these two.

2. Figure 3 by Giotto in the 1300s represents the new art form of the Renaissance. Compare and contrast figure 3 with figures 1 and 2.

3. Figure 4 by Castagno from the 1400s represents Renaissance humanism in art. How is Castagno's David more human than either Giotto's or Berlinghieri's St. Francis?

AP European History Vocabulary, Unit 1: Renaissance, Nation States, Voyages of Discovery _____

1. Renaissance
2. *The Decameron*
3. Lorenzo the Magnificent
4. Humanism
5. *studia humanitatis*
6. Baldassare Castiglione
7. Christine de Pisan
8. Lorenzo Valla
9. Civic humanism
10. Pico de Mirandola
11. Albrecht Durer
12. *chiaroscuro*
13. Raphael
14. Niccolo Machiavelli
15. Isabella of Castile and Ferdinand of Aragon
16. Henry Tudor
17. The Holy Roman Empire
18. The Reichstag
19. Johann Gutenberg
20. Desiderius Erasmus
21. *Utopia*
22. Prince Henry the Navigator
23. Bartolome de las Casas
24. Conquistadores
25. Encomienda
26. Tomas de Torquemada

Treatise of Lorenzo Valla on The Donation of Constantine

I have published many books, a great many, in almost every branch of learning. Inasmuch as there are those who are shocked that in these I disagree with certain great writers already approved by long usage, and charge me with rashness and sacrilege, what must we suppose some of them will do now! How they will rage against me, and if opportunity is afforded how eagerly and how quickly they will drag me to punishment! For I am writing against not only the dead, but the living also, not this man or that, but a host, not merely private individuals, but the authorities. And what authorities! Even the supreme pontiff, armed not only with the temporal sword as are kings and princes, but with the spiritual also, so that even under the very shield, so to speak, of any prince, you cannot protect yourself from him; from being struck down by excommunication, anathema, curse. So if he was thought to have both spoken and acted prudently who said "I will not write against those who can write 'Proscribed,'" how much more would it seem that I ought to follow the same course toward him who goes far beyond proscription, who would pursue me with the invisible darts of his authority, so that I could rightly say, "Whither shall I go from thy spirit, or whither shall I flee from thy presence?" [1] Unless perhaps we think the supreme pontiff would bear these attacks more patiently than would others. Far from it; for Ananias, the high priest, in the presence of the tribune who sat as judge, ordered Paul when he said he lived in good conscience to be smitten on the mouth; and Pashur, holding the same rank, threw Jeremiah into prison for the boldness of his speech. The tribune and the governor, indeed, were able and willing to protect the former, and the king the latter, from priestly violence. But what tribune, what governor, what king, even if he wanted to, could snatch me from the hands of the chief priest if he should seize me? But there is no reason why this awful, twofold peril should trouble me and turn me from my purpose; for the supreme pontiff may not bind nor loose any one contrary to law and justice. And to give one's life in defense of truth and justice is the path of the highest virtue, the highest honor, the highest reward. Have not many undergone the hazard of death for the defense of their terrestrial fatherland? In the attainment of the celestial fatherland (they attain it who please God, not men), shall I be deterred by the hazard of death? Away then with trepidation, let fears far remove, let doubts pass away. With a brave soul, with utter fidelity, with good hope, the cause of truth must be defended, the cause of justice, the cause of God.

Nor is he to be esteemed a true orator who knows how to speak well, unless he also has the courage to speak. So let us have the courage to accuse him, whoever he is, that commits crimes calling for accusation. And let him who sins against all be called to account by the voice of one speaking for all. Yet perhaps I ought not to reprove my brother in public, but by himself. Rather, "Them that sin" and do not accept private admonition "rebuke before all, that others also may fear." [2] Or did not Paul, whose words I have just used, reprove Peter to his face in the presence of the church because he needed reproof? And he left this written for our instruction. But perhaps I am not a Paul that I should reprove a Peter. Yea, I am a Paul because I imitate Paul. Just as, and this is far greater, I become one in spirit with God when I diligently observe his commandments. Nor is any one made immune from chiding by an eminence which did not make Peter immune, and many others possessed of the same rank; for instance, Marcellus, [3] who offered a libation to the gods, and Celestine [1] who entertained the Nestorian heresy, and certain even within our own memory whom we know were reproved, to say nothing of those condemned, by their inferiors, for who is not inferior to the Pope? [4]

It is not my aim to inveigh against any one and write so-called Philippics against him-be that villainy far from me-but to root out error from men's minds, to free them from vices and crimes by either admonition or reproof. I would not dare to say [that my aim is] that others, taught by me, should prune with steel the papal see, which is Christ's vineyard, rank with overabundant shoots, and compel it to bear rich grapes instead of meager wildings. When I do that, is there any one who will want to close either my mouth or his own ears, much less propose punishment and death? If one should do so, even if

it were the Pope, what should I call him, a good shepherd, or a deaf viper which would not choose to heed the voice of the charmer, but to strike his limbs with its poisonous bite?

I know that for a long time now men's ears are waiting to hear the offense with which I charge the Roman pontiffs. It is, indeed, an enormous one, due either to supine ignorance, or to gross avarice which is the slave of idols, or to pride of empire of which cruelty is ever the companion. For during some centuries now, either they have not known that the Donation of Constantine is spurious and forged, or else they themselves forged it, and their successors walking in the same way of deceit as their elders have defended as true what they knew to be false, dishonoring the majesty of the pontificate, dishonoring the memory of ancient pontiffs, dishonoring the Christian religion, confounding everything with murders, disasters and crimes. They say the city of Rome is theirs, theirs the kingdom of Sicily and of Naples,^[5] the whole of Italy, the Gauls, the Spains, the Germans, the Britons, indeed the whole West; for all these are contained in the instrument of the Donation itself.^[6] So all these are yours, supreme pontiff? And it is your purpose to recover them all? To despoil all kings and princes of the West of their cities or compel them to pay you a yearly tribute, is that your plan?

I, on the contrary, think it fairer to let the princes despoil you of all the empire you hold. For, as I shall show, that Donation whence the supreme pontiffs will have their right derived was unknown equally to Sylvester and to Constantine.

But before I come to the refutation of the instrument of the Donation, which is their one defense, not only false but even stupid, the right order demands that I go further back. And first, I shall show that Constantine and Sylvester were not such men that the former would choose to give, would have the legal right to give, or would have it in his power to give those lands to another, or that the latter would be willing to accept them or could legally have done so. In the second place, if this were not so, though it is absolutely true and obvious, [I shall show that in fact] the latter did not receive nor the former give possession of what is said to have been granted, but that it always remained under the sway and empire of the Caesars. In the third place, [I shall show that] nothing was given to Sylvester by Constantine, but to an earlier Pope (and Constantine had received baptism even before that pontificate), and that the grants were inconsiderable, for the mere subsistence of the Pope. Fourth, that it is not true either that a copy of the Donation is found in the Decretum [of Gratian], or that it was taken from the History of Sylvester; for it is not found in it or in any history, and it is comprised of contradictions, impossibilities, stupidities, barbarisms and absurdities. Further I shall speak of the pretended or mock donation of certain other Caesars. Then by way of redundancy I shall add that even had Sylvester taken possession, nevertheless, he or some other pontiff having been dispossessed, possession could not be resumed after such a long interval under either divine or human law. Last [I shall show] that the possessions which are now held by the supreme pontiff could not in any length of time, be validated by prescription.

1. What accusation does Valla make against the Roman pontiffs (popes) about the *Donation of Constantine*?
2. What does he say he will show in his essay?
3. What is the general tone of this introduction?

Go to Tom Richey's AP Euro website and find Desiderius Erasmus' *The Praise of Folly* excerpt:

Questions:

1. Identify at least three ways that Erasmus contrasts the Church leaders of his day with the apostles.

The Apostles	Renaissance Era Church Leaders

2. According to Erasmus, is it biblical to execute heretics?

3. What is the relationship between Folly and forgiveness?

4. What makes *The Praise of Folly* a humanistic work?

Also from Tom Richey's website:

Baldassare Castiglione, *The Book of the Courtier*

1. What are characteristics of the ideal courtier (servant of the state):

2. Which of this advice is still true today and why?

François Rabelais: *Gargantua and Pantagruel* (selections)

Author: Francois Rabelais (c. 1495-c. 1553)

Text: *Gargantua and Pantaruel*

Genre: Novel

Date: 1534

Place: France

In his frequently outlandish, bawdy, and ribald (yet extremely popular) novel about the giants Gargantua and Pantegruel, Rabelais satirized the world he lived in. This section describes an imaginary monastery called Thélème founded by the main characters, which differs tremendously from the late medieval monasteries that existed in France in Rabelais's time. Rather than the dour and strictly regimented life of contemplation found in traditional monasteries, the monks of Thélème are guided by a continual celebration of the worldly life.

THE RULES ACCORDING TO WHICH THE THÉLÈMITES LIVED

All their life was regulated not by laws, states, or rules, but according to their free will and pleasure. They rose from bed when they pleased, and drank, ate, worked, and slept when the fancy seized them. Nobody woke them; nobody compelled them either to eat or to drink or to do anything else whatever. So it was that Gargantua had established it. In their rules there was only one clause:
DO WHAT YOU WILL.

Because people who are free, well-born, well-bred, and easy in honest company have a natural spur and instinct which drives them to virtuous deeds and deflects them from vice; and this they called honor. When these same men are depressed and enslaved by vile constraint and subjection, they use this noble quality which once impelled them freely towards virtue, to throw off and break this yoke of slavery. For we always strive after things forbidden and covet what is denied us. Making use of this liberty, they most laudably rivaled one another in all of them doing what they saw pleased one. If some man or woman said, "Let us drink," they all drank; if he or she said, "Let us play," they all played; if it was "Let us go and amuse ourselves in the fields," everyone went there. If it were for hawking or hunting, the ladies, mounted on fine mares, with their grand palfreys following, each carried on their daintily gloved wrists a sparrow-hawk, a lanneret, or a merlin [types of hunting birds], the men carrying the other birds.

So nobly were they instructed that there was not a man or woman among them who could not read, write, sing, play musical instruments, speak five or six languages, and compose in them both verse and prose. Never were seen such worthy knights, so valiant, so nimble both on foot and horse; knights more vigorous, more agile, handier with all weapons than they were. Never were seen ladies so good-looking, so dainty, less tiresome, more skilled with the fingers and the needle, and in every free and honest womanly pursuit than they were ...

[Gargantua writes to his son Pantagruel, studying in Paris; in the letter he describes a truly liberal education, one befitting a Renaissance humanist.]

Now every method of teaching has been restored, and the study of languages has been revived: of Greek, without which it is disgraceful for a man to call himself a scholar, and of Hebrew, [other ancient Semitic languages], and Latin. The elegant and accurate art of printing, which is now in use, was invented in my time by divine inspiration; as, by contrast, artillery was inspired by diabolical suggestion. The whole world is full of learned men, of very erudite tutors, and of most expensive libraries, and it is my opinion that neither in the time of Plato, of Cicero, nor of Papinian [a Roman legal scholar] were

there such facilities for study as one finds today. No one, in future, will risk appearing in public or in any company, who is not well polished in Minerva's [Roman goddess of wisdom] workshop. I find robbers, hangmen, freebooters, and grooms nowadays more learned than the doctors and preachers were in my time.

Why, the very women and girls aspire to the glory and reach out for the celestial manna of sound learning. so much so that at my present age I have been compelled to learn Greek, which I had not despised like Cato [a Roman statesman famously hostile to Greek influence in Roman society], but which I had not the leisure to learn in my youth. Indeed I find great delight in reading the *Morals* of Plutarch, Plato's magnificent *Dialogues*, the *Monuments* of Pausanias, and the *Antiquities* of Athenaeus, while I wait for the hour when it please God, my Creator, to call me and bid me leave this earth.

Therefore my son, I beg you to devote your youth to the firm pursuit of your studies and to the attainment of virtue. You are in Paris. There you find many praiseworthy examples to follow. You have Epistemon for your tutor, and he can give you living instruction by word of mouth. It is my earnest wish that you shall become a perfect master of languages. First of Greek ... secondly of Latin, and then of Hebrew, on account of the Holy Scriptures, also of Chaldean and Arabic, for the same reason; and I would have you model your Greek style on Plato's and your Latin on that of Cicero. Keep your memory well stocked with every tale from history and you will find help in the *Cosmographes* [books on geography, geology, and astronomy] of the historians. Of the liberal arts, geometry, arithmetic, and music, I gave you some smattering when you were still small, at the age of five or six. Go on and learn the rest, also the rules of astronomy. But leave divinatory astrology and [magic] alone, I beg of you for they are frauds and vanities. Of Civil Law I would have you learn the best texts by heart and relate them to the art of philosophy. And as for the knowledge of Nature's works, I should like you to give careful attention to that too; so that there may be no sea, river, or spring of which you do not know the fish. All the birds of the air, all the trees, shrubs and bushes of the forest, all the herbs of the field, all the metals deep in the bowels of the earth, the precious stones of the whole East and the South – let none of them be unknown to you.

Then scrupulously peruse the books of the Greek, Arabian, and Latin doctors once more, not omitting the Talmudists and Cabalists [post-Biblical works of Jewish law and religion], and by frequent dissections gain a perfect knowledge of that other world which is man. At some hours of the day also, begin to examine the Holy Scriptures. First the New Testament and the Epistles of the Apostles in Greek; and then the Old Testament, in Hebrew. In short, let me find you a veritable abyss of knowledge. For, later, when you have grown into a man, you will have to leave this quiet and repose of study, to learn chivalry and warfare, to defend my house, and to help our friends in every emergency against the attacks of evildoers.

1. How did the curriculum recommended by Gargantua reflect the teachings of the Renaissance humanists?

2. What similarities are there in this letter with the *Book of the Courtier's* advice?

Questions on Niccolo Machiavelli's *The Prince*

Below are 3 URLs where you can find *The Prince* online. The book has 26 chapters.

elf.chaoscafe.com/machiavelli/the_prince/

www.constitution.org/mac/prince00.htm

www.the-prince-by-machiavelli.com/

Questions

Machiavelli is cynical and does not direct his reader toward Christian or moral considerations on the acquisition and exercise of power. His book is famous for its turning away from medieval notions of a godly kingdom.

- Chapter 8: What does he say about inflicting injuries?
 Why does he advise his ruler to confer benefits little by little?
- Chapter 15: Machiavelli advises against fanciful or imaginary ways a ruler ought to live. What he means is not to be a good Christian. Instead how should a ruler act (what should he not hesitate to do)?
- Chapter 16: Can one give enough to please people? So on what side (in what way) should a ruler error?
- Chapter 17: When is cruelty good? Machiavelli's most famous question is whether it is better to be feared or loved as a ruler. What is his conclusion? Why?
- Chapter 18: What animal(s) should the ruler copy? What does Machiavelli say about keeping one's word? Explain.

Note: To be "Machiavellian" is synonymous with being manipulative and lying to gain power. Keep in mind, Machiavelli's ultimate goal was for a strong Italian ruler to achieve power for the goal of peace, unity, and prosperity.

Waking the Dead Qs

Page 1

1. What does Eldredge says was bestowed on us at the beginning (Genesis)?
2. What does Eldredge mean when he says we made to be “living icons”?
3. Icons of whom?
4. With what were we endowed with by God?
5. What Scriptural passages does Eldredge appeal to support his argument about bestowal and endowment?
6. What has caused our glory to fade (he also says our glory has been veiled), says Eldredge?
7. In 2 Corinthians, it says our faces have become unveiled. How?

Page 2

8. What does Eldredge say was the mission of Christ?
9. Iraneus, who is third in line from the apostles, says the glory of God is what?
10. Whose image do we bear?
11. What did God say after making man?

Questions on the summer reading

12. Who does Eldredge sound like- Pico de Mirandola or Thomas a Kempis?
13. How are Pico and Thomas different in their description of man’s posture before God?
14. Who is most right?
15. Why?

Questions on Trump’s Poland Speech, July 6, 2017

1. What simple words did Trump say the Poles sang out, when Pope John Paul II visited Communist Poland in 1979? Trump says Europeans still cry out these words.
2. Who did Trump say Poland is dedicated to?
3. What does Trump say “we” are fighting hard against?
4. Who is this “we”?
5. Trump said the community of responsible nations was fighting in defense of what?
6. Forces from where, according to Trump, threatened Western Values, culture, faith, and tradition?
7. Trump praised art that honors whom?
8. Trump asked the question, does the West have the will to do what?
9. Where did Trump say the fight in the West is taking place?

Renaissance Review:

<i>Contrast Middle Ages and the Renaissance</i>	
Middle Ages	Renaissance
Church dominates	
Church corruption	
Faith over reason	
One truth	
No dissent	
Individual is part of a larger group	
Few towns	
Latin	
Study of religion/theology	
Focus on future/heaven	
Religious art	
No religious freedom	
Illiteracy	
Universe exists and is centered on man	
Christendom contains all knowledge	
God is enthroned on earth	
Geocentrism	
Surety and certainty	

Humanism and the Italian Renaissance

The Values of the Renaissance:

1. _____
2. _____
3. _____

The Vehicles of the Renaissance

1. _____
2. _____

Patronage:

What Florentine family was known for their generous patronage of the arts and philosophy?

Humanism

Humanists have a fascination with the following types of literature: (the first two are *classical* literature)

1. _____
2. _____
3. Biblical

Italian and Northern Renaissance Compared

The Italian Renaissance	The Northern Renaissance
Similarities	

Notable Authors and Their Works

Author	Work(s)	Importance
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Italian Renaissance

Francesco Petrarch		
Pico della Mirandola		
Niccolo Machiavelli		
Baldassare Castiglione		

Northern Renaissance

Thomas More		
Desiderius Erasmus		

The New Monarchies

	Spain	England	France
New Monarchs			
Major Wars			
What methods did these monarchs use to consolidate power			

The New Monarchs, in general, increased the power of the monarchy as the power of the _____ and the _____ declined.

AP Euro **Unit 1 Review: Renaissance and Rise of Nation-States** _____

1. The rebirth of interest in Classical learning = _____.
2. Classical cultures = The _____ and _____.
3. Scholars brought Classical manuscripts to Italy after the Muslim conquest of Christianity's wealthiest city in 1453: _____.
4. The Renaissance saw the rise of this class: _____.
5. During the Renaissance there was less focus on the Church and more on _____-ism.
6. The Renaissance began in this "country": _____.
7. Why did the Renaissance begin here? _____.
8. The powerful Florence (Florentine) family that were bankers, rulers, and upper clergy, were the _____ family.
9. The philosophical viewpoint championed human dignity and potential and beauty: _____.
10. Humanism can be seen in the "Adonis" 17-ft. high statue of _____ by the sculptor, _____.
11. Pagan Greek humanist themes can be seen in *The Birth of Venus*, goddess of love, by _____.
12. The father of humanism who collected original source manuscripts and who wrote letters to the ancient Latins was _____.
13. Pico Mirandola wrote _____, which said man was higher than the _____ and just a bit lower than God himself.
14. Baldassare Castiglione wrote _____, which advocated the universal, or "_____ man", who knew art, music, classical studies, and who was of good character and who was physically fit.
15. Niccolo _____ wrote _____, to teach rulers how to _____. He wrote it to the _____ ruler of Florence. Machiavelli was frustrated that _____ was divided, allowing an invasion by _____.
16. Lorenzo _____ debunked *The Donation of Constantine*, throwing doubt on the authority of the _____.

New art techniques of the Renaissance included:

17. Use of bold colors,
18. weight shift, or _____,
19. vanishing point, or _____,
20. use of light and shadow, or _____.
21. Filippo _____ built the largest _____ since the ancient _____ in Rome.
22. Raphael painted the _____ in the Pope's library, showing which two philosophers front and center? _____, _____
23. DaVinci's _____ showed the technique of chiaroscuro, and perhaps the Mantua patroness of the arts, _____.
24. This Italian/French woman was a prolific writer of poetry and essays: _____

Women who were queens (or regents= care-takers) included:

25. _____ of Spain,
26. _____ of England,
27. _____ of France.
28. Another realistic, although young and skinny *David* was a free-standing bronze by _____.
29. _____ painted frescos on the ceiling of the _____ Chapel.
30. Showing realism are also Michelangelo's _____, of the dead Christ in Mary's lap,
31. His _____ is behind the altar in the Sistine Chapel,
32. and the statue of the Old Testament prophet, _____ is by Michelangelo.
33. The Northern Renaissance was located here: _____,
34. because of trade where? _____.
35. Like Italy, the Northern Renaissance saw much _____ paintings of the rising middle-class.
36. _____ painted *The Arnolfini Wedding*.

37. The _____ Renaissance was more interested in reforming _____, than the Italian Renaissance.
38. The most famous critic of the Catholic Church (before Luther) was _____, who wrote _____.
39. Erasmus put together a _____ New Testament, which was more accurate than the Latin _____.
40. Thomas _____, an Englishman, wrote _____, which described the perfect society governed by love of education instead of love of money.
41. Renaissance/humanist ideas were spread by the invention of moveable type by _____ . Printed books spread secular, humanist, dissenting, and vernacular ideas across Europe.
42. _____ painted famous portraits of Henry VIII, Thomas More, Desiderius Erasmus, and Anne of Cleves.
43. The rise of _____ was in part due to the weakened power of the _____ and of the _____.
44. Three increasingly powerful nation-states were _____, _____, and _____.
45. Two divided "countries" were _____ and _____.
46. The emperor of the Holy Roman empire was chosen by 7 German state " _____."

47. Fill in chart below on rise of nation-states/monarchies:

	How ruler(s) came to power	How rulers maintained power
England		
France		
Spain		

48. The job of middle-class women was to show-off the culture, status, wealth, and dignity of their _____.
49. The questioning and independent spirit of the Renaissance is in contrast to the earlier _____ which was more about religious obedience and which had less trade and political stability.
50. The famous fresco showing perspective of Jesus and his disciples by Da Vinci: _____.

