

## CHAPTER OUTLINE

- I. Period of Genius
  - A. Key writers and artists
  - B. The High Renaissance
    - 1. Characteristics
    - 2. Centered in Rome
  - C. Early Mannerism
    - 1. Antihumanistic vision
    - 2. Characteristics
- II. The Rise of the Modern Sovereign State
  - A. Emergence of unified, stable kingdoms
    - 1. The balance-of-power principle
    - 2. Overview of France's and Spain's involvement in international affairs
      - a) Characteristics of a typical sovereign state
      - b) The decline of the feudal nobility
      - c) French and Spanish wars
  - B. The struggle for Italy, 1494–1529
    - 1. Charles VIII's determining role
    - 2. Louis XII's and Francis I's continued aggression
    - 3. Charles V and the first Hapsburg-Valois war
    - 4. The independence of Venice
  - C. Charles V and the Hapsburg Empire
    - 1. Hapsburg-Valois struggles, 1530–1559
    - 2. Charles V, a ruler of paradox and irony
    - 3. The lands of Charles V
    - 4. The abdication of Charles V and the division of the Hapsburg inheritance
      - a) Ferdinand and the German-Austrian Hapsburg territories
      - b) Philip and the Spanish-Hapsburg territories
- III. Economic Expansion and Social Development
  - A. Period of increasing prosperity
    - 1. Recovery from plague years
    - 2. Commercial shift from Mediterranean to the Atlantic coast
  - B. Population growth
  - C. Prosperity and attendant problems
  - D. Delayed impact of new raw materials
  - E. Introduction of slavery to Europe's colonies in the New World
- IV. From High Renaissance to Early Mannerism
  - A. Definition of High Renaissance style
    - 1. Inspired by ancient Classicism

- a) Humanistic
  - b) Secular
  - c) Idealistic
- 2. Relationship to Early Renaissance style
- 3. Central role of Rome and the popes
- B. Definition of Mannerism
  - 1. Inspired by the religious crisis and the sack of Rome, 1527
  - 2. Reaction against Classical ideals
    - a) Antihumanistic
    - b) Odd perspectives in painting
    - c) Twisted figures placed in bizarre poses in sculpture
    - d) Architecture that tries to surprise
    - e) Negative view of human nature
- C. Literature
  - 1. High Renaissance
    - a) Gaspara Stampa and Venetian culture
      - (1) High Renaissance poetry
      - (2) Petrarchan style and themes
      - (3) The superiority of the suffering lover
    - b) Castiglione and the court of Urbino
      - (1) Revival of the Platonist dialogue
      - (2) *The Book of the Courtier*
        - (a) The ideal gentleman
        - (b) The ideal lady
  - 2. Early Mannerism
    - a) Machiavelli and the republic of Florence
    - b) *The Prince*
      - (1) Negative view of human nature
      - (2) A treatise on “how to govern”
- D. Painting
  - 1. Primary art form of the age
  - 2. Leonardo da Vinci
    - a) *The Last Supper*
      - (1) Description
      - (2) Characteristics
    - b) *Mona Lisa*
      - (1) Description
      - (2) Characteristics
  - 3. Michelangelo
    - a) His aesthetic creed
    - b) The Sistine Chapel ceiling frescoes: High Renaissance
      - (1) Description
      - (2) Characteristics

- c) *The Last Judgment* fresco: Early Mannerist
        - (1) Description
        - (2) Characteristics
  - 4. Raphael
    - a) His aesthetic creed
    - b) *The School of Athens*
      - (1) Description
      - (2) Characteristics
    - c) *Sistine Madonna*
      - (1) Description
      - (2) Characteristics
  - 5. The Venetian School: Giorgione and Titian
    - a) The Venetian tradition and development
    - b) *The Tempest*
      - (1) Description
      - (2) Characteristics
    - c) *Presentation of the Virgin in the Temple*
      - (1) Description
      - (2) Characteristics
  - 6. The School of Parma: Parmigianino
    - a) His aesthetic ideal
    - b) *Madonna with the Long Neck*
      - (1) Description
      - (2) Characteristics
- E. Sculpture
- 1. Introduction: Michelangelo
  - 2. *Pietà*, 1498–1499, High Renaissance
    - a) Description
    - b) Characteristics
  - 3. *David*, High Renaissance
    - a) Description
    - b) Characteristics
  - 4. *Pietà*, before 1555, Early Mannerist
    - a) Description
    - b) Characteristics
- F. Architecture
- 1. Bramante
    - a) His aesthetic code
    - b) The Tempietto, High Renaissance
      - (1) Description
      - (2) Characteristics
  - 2. Michelangelo
    - a) His aesthetic code

