

Making of the Western Mind Institute for the Study of Western Civilization Week 19, The Renaissance



THE RISE OF THE WEST: Western Civilization AND THE ROLE OF THE RENAISSANCE

Niall Ferguson:

“The rise of the West is, quite simply, the pre-eminent historical phenomenon of the second half of the second millennium after Christ. It is the story at the very heart of modern history. It is perhaps the most challenging riddle historians have to solve.”

The “Grand Narrative” and doubts about it.

THE RISE OF THE WEST: Western Civilization AND THE ROLE OF THE RENAISSANCE

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IF THE RISE OF THE WEST IS REAL
WHAT ROLE DID THE RENAISSANCE PLAY?

The Great Transition (1300-1600)

1. The emergence of the modern state.
2. The emergence of modern diplomacy.
3. The creation of the modern standing army.
4. The creation of modern taxation.
5. The creation of vernacular literature.
6. The creation of secular culture.
7. The creation of the idea of secular virtue.
8. The creation of modern vision (perspective).
9. The creation of modern religion (Protestants).
10. The creation of modern democratic ideas.
11. The creation of modern historiography.





THE RENAISSANCE AND FLORENCE







Florence, 1300



QVI COBYMCECINI MEDIMOVG IMMOMVE TRIBVNAL LVSTRAVIT QVE ANIMO CVNGTA POETA SVO DOCTVS ADEST DANES SVA QVEM FLORENTIA SAEPE
SENSIT CONSILIS AC PRELATE PATRE M NIL POTVIT TANTO MOIS SAFA NOCERE POETA QVEM VIVVM VIRTVS CARMEN IMAGO FACIES

Dante Alighieri, 1265-1321

Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
ché la diritta via era smarrita.

Ahi quanto a dir qual era è cosa dura
esta selva selvaggia e aspra e forte
che nel pensier rinova la paura!

Tant' è amara che poco è più morte;
ma per trattar del ben ch' i' vi trovai,
dirò de l' altre cose ch' i' v' ho scorte.

Io non so ben ridir com' i' v' intrai,
tant' era pien di sonno a quel punto
che la verace via abbandonai.

Ma poi ch' i' fui al piè d' un colle giunto,
là dove terminava quella valle

che m' avea di paura il cor compunto,
guardai in alto e vidi le sue spalle
vestite già de' raggi del pianeta
che mena dritto altrui per ogne calle.

Allor fu la paura un poco queta,
che nel lago del cor m' era durata
la notte ch' i' passai con tanta pietà.

E come quei che con lena affannata,
uscito fuor del pelago a la riva,
si volge a l' acqua perigliosa e guata,
così l' animo mio, ch' ancor fuggiva,
si volse a retro a rimirar lo passo
che non lasciò già mai persona viva.

Poi ch' èi posato un poco il corpo lasso,
ripresi via per la piaggia diserta,
sì che 'l piè fermo sempre era 'l più basso.

When I had journeyed half of our life's way,
I found myself within a shadowed forest,
for I had lost the path that does not stray.

Ah, it is hard to speak of what it was,
that savage forest, dense and difficult,
which even in recall renews my fear:

so bitter—death is hardly more severe!
But to retell the good discovered there,
I'll also tell the other things I saw.

I cannot clearly say how I had entered
the wood; I was so full of sleep just at
the point where I abandoned the true path.

But when I'd reached the bottom of a hill—
it rose along the boundary of the valley
that had harassed my heart with so much fear—

I looked on high and saw its shoulders clothed
already by the rays of that same planet
which serves to lead men straight along all roads.

At this my fear was somewhat quieted;
for through the night of sorrow I had spent,
the lake within my heart felt terror present.

And just as he who, with exhausted breath,
having escaped from sea to shore, turns back
to watch the dangerous waters he has quit,

so did my spirit, still a fugitive,
turn back to look intently at the pass
that never has let any man survive.

I let my tired body rest awhile.
Moving again, I tried the lonely slope—
my firm foot always was the one below.

4

7

10

13

16

19

22

25

28

Dante, Divine Comedy, I 300

CANTO I

Nel mezzo del cammin di nostra vita _____ a
mi ritrovai per una selva oscura, _____ b
ché la diritta via era smarrita. _____ a

Ahi quanto a dir qual era è cosa dura _____ b
esta selva selvaggia e aspra e forte _____ c
che nel pensier rinova la paura! _____ b

Tant' è amara che poco è più morte; _____ c
ma per trattar del ben ch' i' vi trovai, _____ d
dirò de l'altre cose ch' i' v'ho scorte. _____ c

Io non so ben ridir com' i' v'intrai, _____ IO
tant' era pien di sonno a quel punto
che la verace via abbandonai.

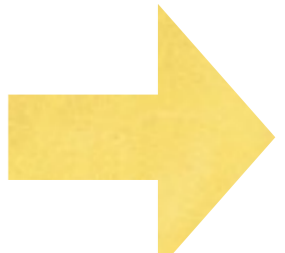
The World of Dante (c.1250-1300)

Medieval Time/Space-Unity

1. There is ONE TEXT
CHRISTIAN ONTOLOGY.
The Bible-OT & NT-is the Text.

2. TIME IS ONE STORY
beginning / middle / end.
Time is one solid piece /
one story in which we all participate.
Creation / Incarnation / Last Judgement.
God's creation on the move.

Time stretches out in one unbroken piece /
one narrative.
No cycles;



Time stretches out in one unbroken piece
one narrative.

No cycles;

No repetitions.

One Creation/One Salvation/One End

And Time is HOLY.

God's revelation will come IN HISTORY

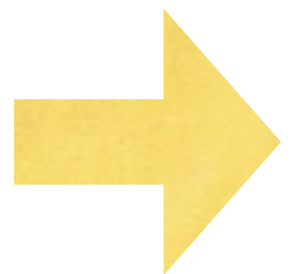
God's story and plan revealed in time, through time.

Everything is part of ONE GREAT DIVINE PAGEANT.

All time and space fall under one roof one unity stretching out.

All humanity, all nature all animals all everything together.

The world as NOAH'S ARK.



3. There is a ONE UNIFIED SPACE

A unified space.

A limited knowable time/space.

No infinity.

No hidden Black Holes.

A known and knowable world.

(but tiny little hints like Ulysses in DC that there is more)

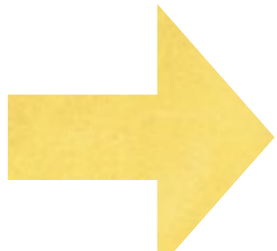
SPACE is full with gradations/ order/ unity.

It is knowable because it is God's space.

God WANTS us to know and understand our world.

God would not trick us. (Aristotle and Plato agree)

It has a limit/ an order/ a goal.



4. The ART of this time shows us this one story / one piece / one human narrative.

The Gothic Cathedral.

The Divine Comedy.

Scrovegni Chapel

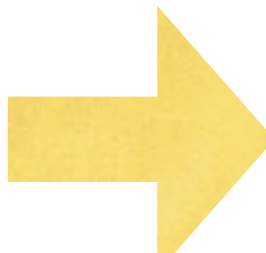
Maestá

5. This Judeo / Christian / Hellenic tradition has a kind of ENCYCLOPAEDISM.

Wants to include it all / aristotle / christ / aug / everything.

Thus 13thC Cathedral has everything in it; everything under one roof.

6. Dante's DIVINE COMEDY the one most perfect literary embodiment of this world.





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SENSIT CONSILII AC PRELATE PATRE M NIL POTVIT TANTO MOIS SAFA NOCERE POETA QVEM VIVVM VIRTVS CARMEN IMAGO FACIES

Dante Alighieri, 1265-1321



Sunday March 8, 2020



Florence, 1300-1350

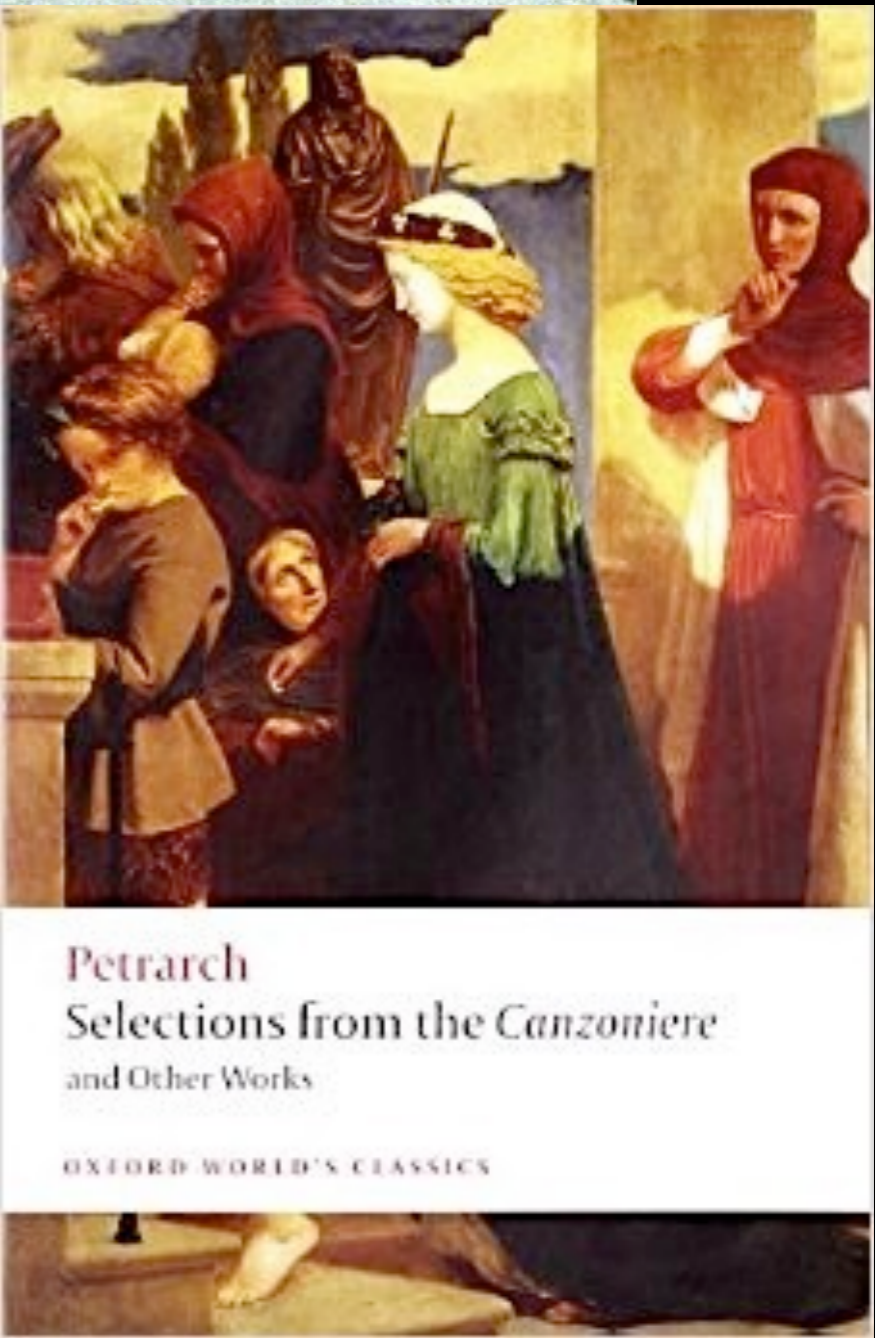


Fourteenth Century Background

1. Universal chronology breaks down into “ages.”
2. Church breaks down into schism and heresy.
3. Empire breaks down, thanks to collapse of Pope-Emperor partnership.
4. Christendom breaks down into “Europe.”
5. Europe breaks down into nation-states.
6. Italy breaks down into communes.
7. France breaks down into the Hundred Years War. (1337)
8. International language of Latin breaks down into vernaculars.
9. Literatures break down into national/vernacular works.
10. Art breaks down into personal point of view (Giotto).
11. Traditional religion of church breaks down into personal piety, personal inspiration, personal secret religious communication, and mysticism.
12. Christian confidence, piety breaks down under burden of Black Death.
13. Philosophy breaks down into subjectivism, intuition (Ockham).
14. Social cohesion, labor cooperation, entrepreneurial/labor unity breaks down under the impact of Black Death. End of “happy” family manor, beginning of modern labor, unions vs. owners (example: Ciompi Rebellion in Florence, 1381)
15. Agriculture breaks down under over-extension, famine, drought, and then Black Death; no workers, land values explode, overpopulation.



Francesco Petrarca, 1304-1374



Francesco Petrarca, 1304-1374

Solo e pensoso i più deserti campi
vo mesurando a passi tardi e lenti,
e gli occhi porto per fuggire intenti
ove vestigio uman l'arena stampi.

Altro schermo non trovo che mi scampi
dal manifesto accorger de la genti,
perché negli atti d'alegrezza spenti
di fuor si legge com'io dentro avampi.

Sì ch'io mi credo omai che monti e piagge
e fiumi e selve sappian di che tempore
sia la mia vita, ch'è celata altrui.

Ma pur sì aspre vie, né sì selvagge
cercar non so, ch'Amor non venga sempre
ragionando con meco; et io co' lui.

Alone and deep in thought
I measure with slow and lingering steps
the loneliest fields,
ready to flee if my eyes discern
a human footprint in the sand.

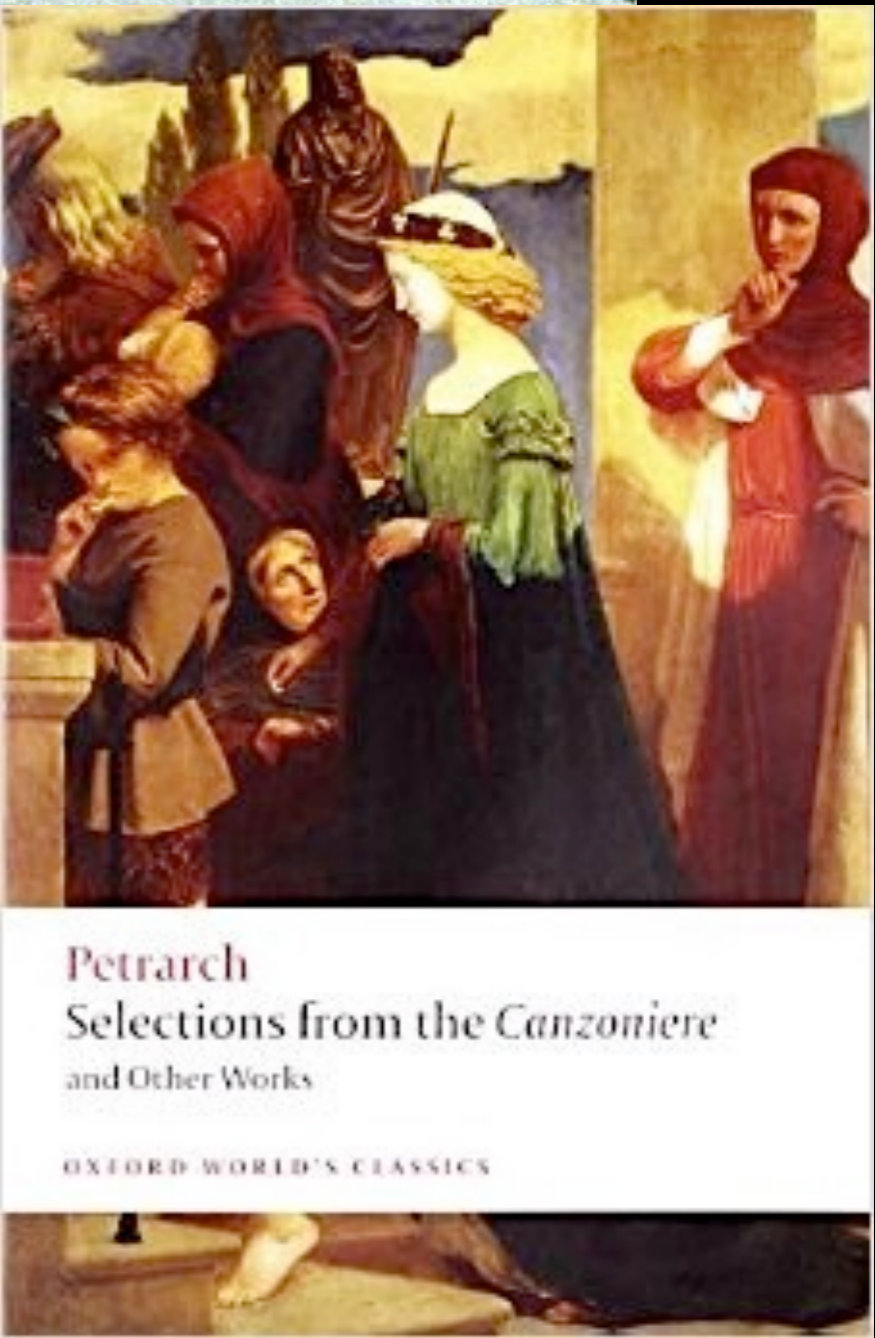
No other defense have I,
from the knowing glances of mankind
for in my looks, bereft of joy,
one may read outwardly
how I burn within.

So that now I think
only the mountains and the hillsides
the rivers and forests,
know the temper of my life,
which is hidden from all men.

Yet no path is so harsh, so savage,
that Love cannot find a way to join me
and to speak to me,
and I to Him.



DOMINVS FRANCISCHVS PETRARCHA



Francesco Petrarca, 1304-1374



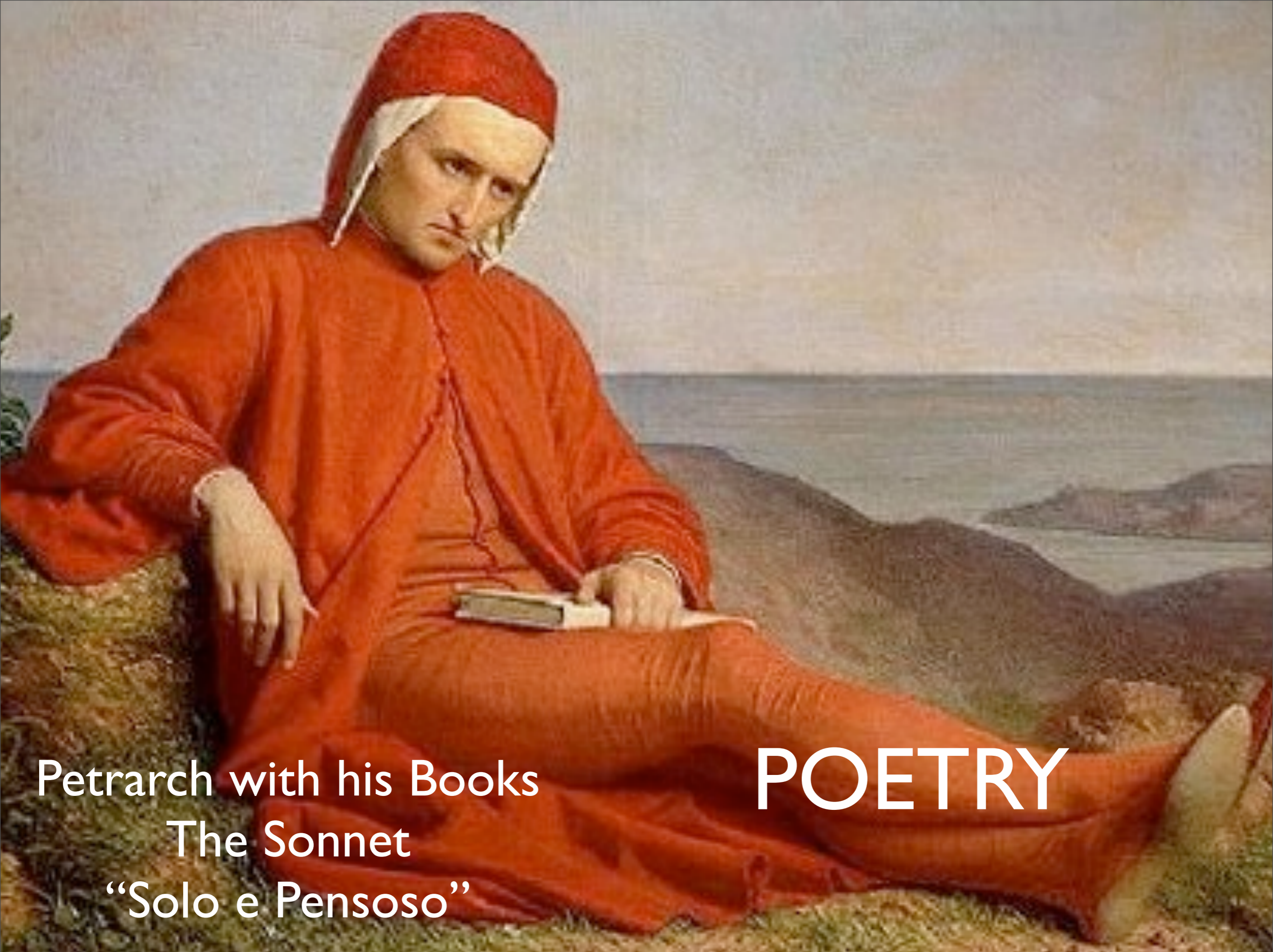
SCHOLARSHIP

Petrarch in the Library in Verona, 1345, Find Cicero

Petrarch in the Forum
with friend
Giovanni Colonna

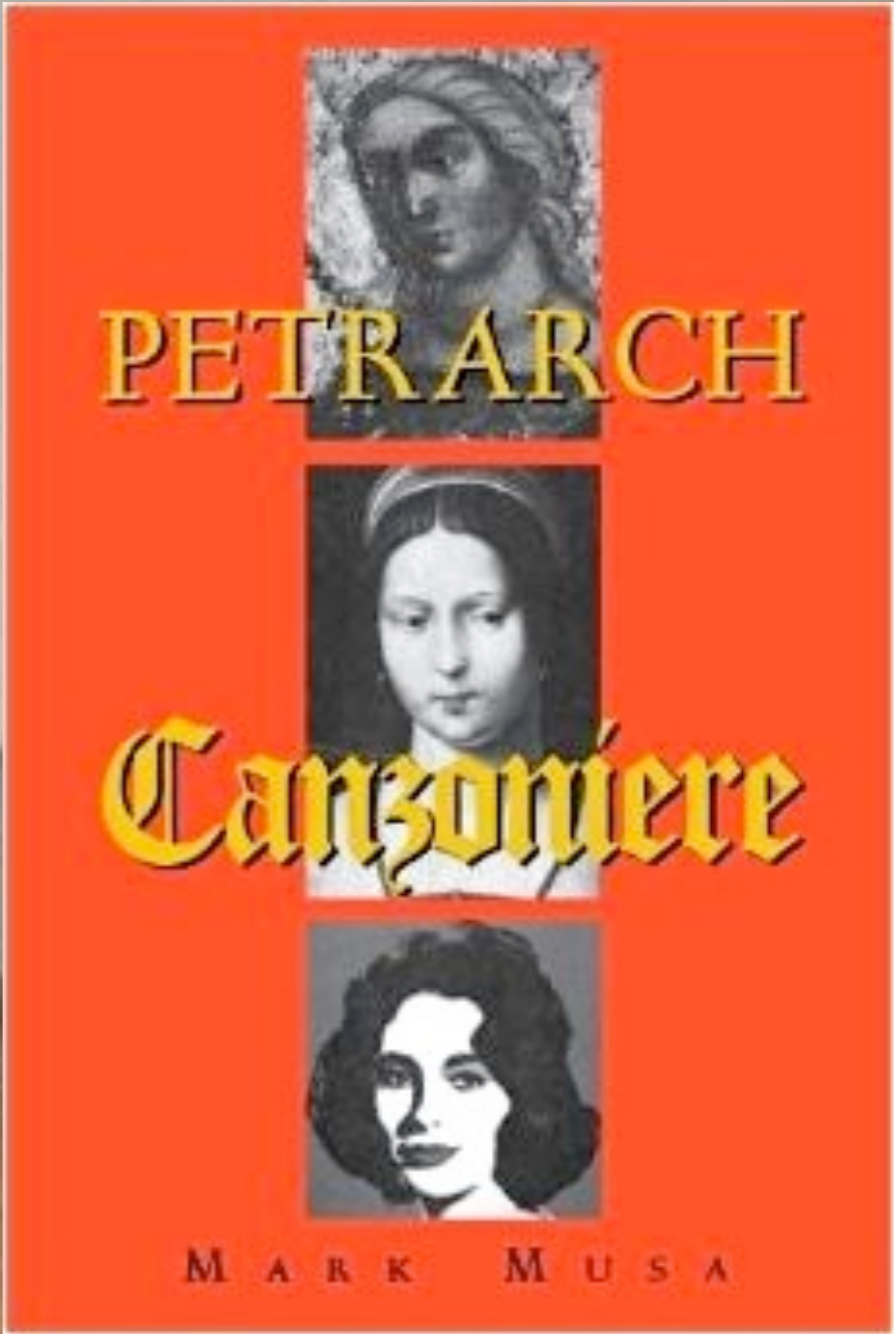


HISTORY



Petrarch with his Books
The Sonnet
“Solo e Pensoso”

POETRY



Petrarch with his Books
The Sonnet
“Solo e Pensoso”

Il Canzoniere
The Big Song Book

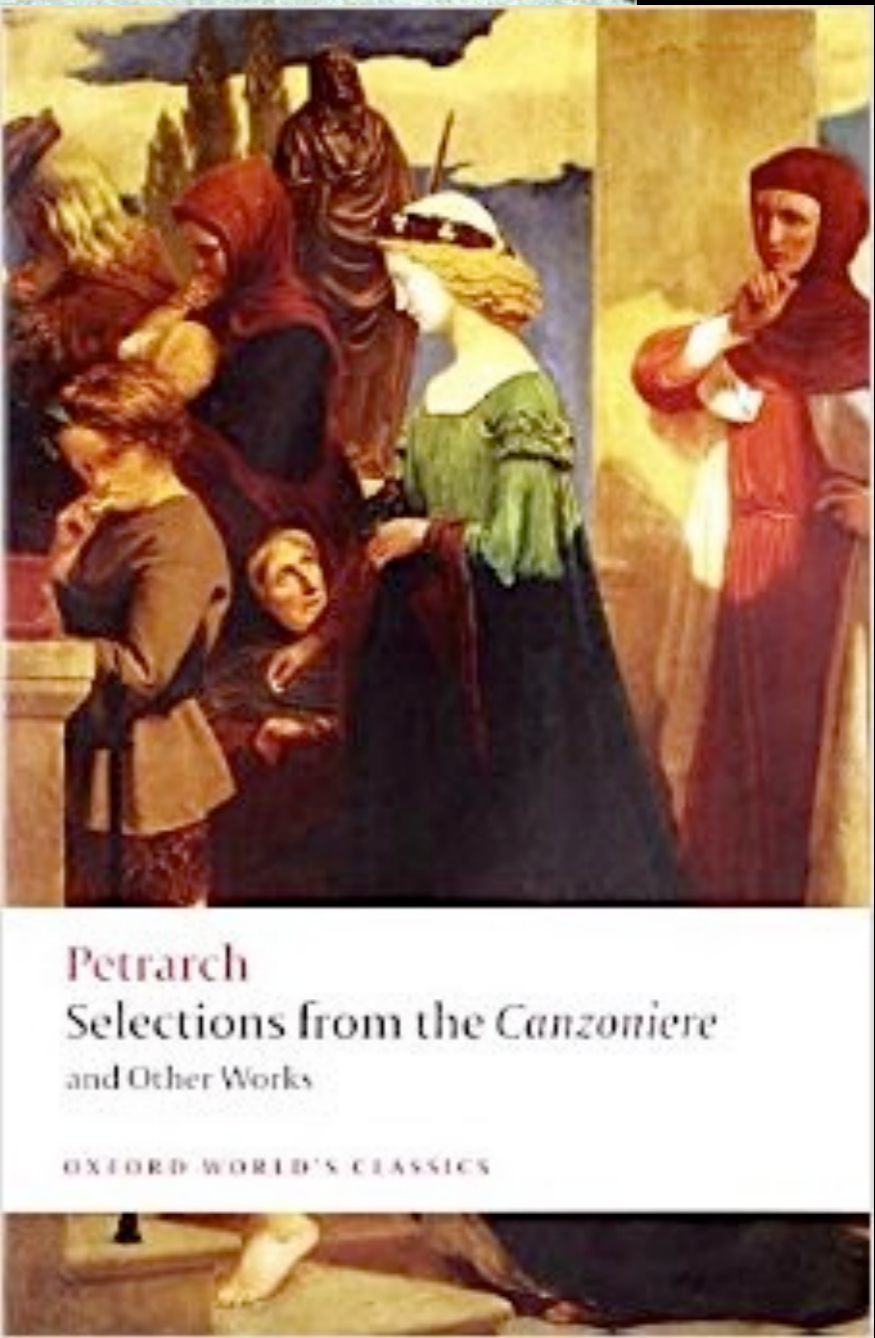


The Sonnet

1. Petrarch “invents” it.
2. One subject (love)
3. Short
14 lines (various)
12 syllables/line (various)
4. a/b/b/a
or
a/b/a/b



Wyatt
Sidney
Shakespeare
Donne
Milton
Wordsworth
Keats
Byron
Shelley



Francesco Petrarca, 1304-1374





Giovanni Boccaccio, 1305-1375



Giovanni Boccaccio, 1305-1375

IL DECAMERON

DI MESSER
GIOVANNI BOCCACCI
Cittadino Fiorentino.

Ricorretto in Roma, et Emendato secondo
l'ordine del Sacro Conc. di Trento,

*Et riscontrato in Firenze con Testi Antichi & alla sua
vera lezione ridotto da' Deputati di loro Alt. Ser.*

NOVAMENTE STAMPATO.

*Con Privilegi del Sommo Pontefice, delle Maestadi del Re Christianissimo &
Re Cattolico, della Serenissimi Gran Duca & Principe di Toscana,
dell' Ill. et Ecc. S. Duca di Ferrara, et d' altri Sign. et Rep.*



IN FIORENZA
Nella Stamperia de i Giunti
M D L X X I I I.



Vincenzo Gargani del.

Prof. Felice Morghen inc. 1872.

GIOVANNI BOCCACCIO

Giovanni Boccaccio, 1305-1375

I L
DECAMERON

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IN FIORENZA
Nella Stamperia de i Giunti
M D L X X I I I.

1. Florentine
2. Merchant-banker
3. Layman
4. Traveler
5. Scholar
6. Greek



Sunday March 8, 2020



Sunday March 8, 2020



Luigi Marsili, (1342-1394)
Augustinian Prior of
monastery at Santo Spirito
friend of Petrarch
friend of Boccaccio



Meetings at Santo Spirito:
Coluccio Salutati
Poggio Bracciolini
Roberto dei Rossi
Palla Strozzi



Sunday March 8, 2020



**Coluccio Salutati
Florentine Chancellor
1331-1406**



GIOVANNI BOCCACCIO

Giovanni Boccaccio and Florence



**Coluccio Salutati
Florentine Chancellor
1331-1406**



**COMES TO
FLORENCE
1400 TO
TEACH
GREEK**

**Manuel
Chrysoloras
1355-1415**



1400: Florence ready for new thought.



1402: The Political Crisis That Changes Everything



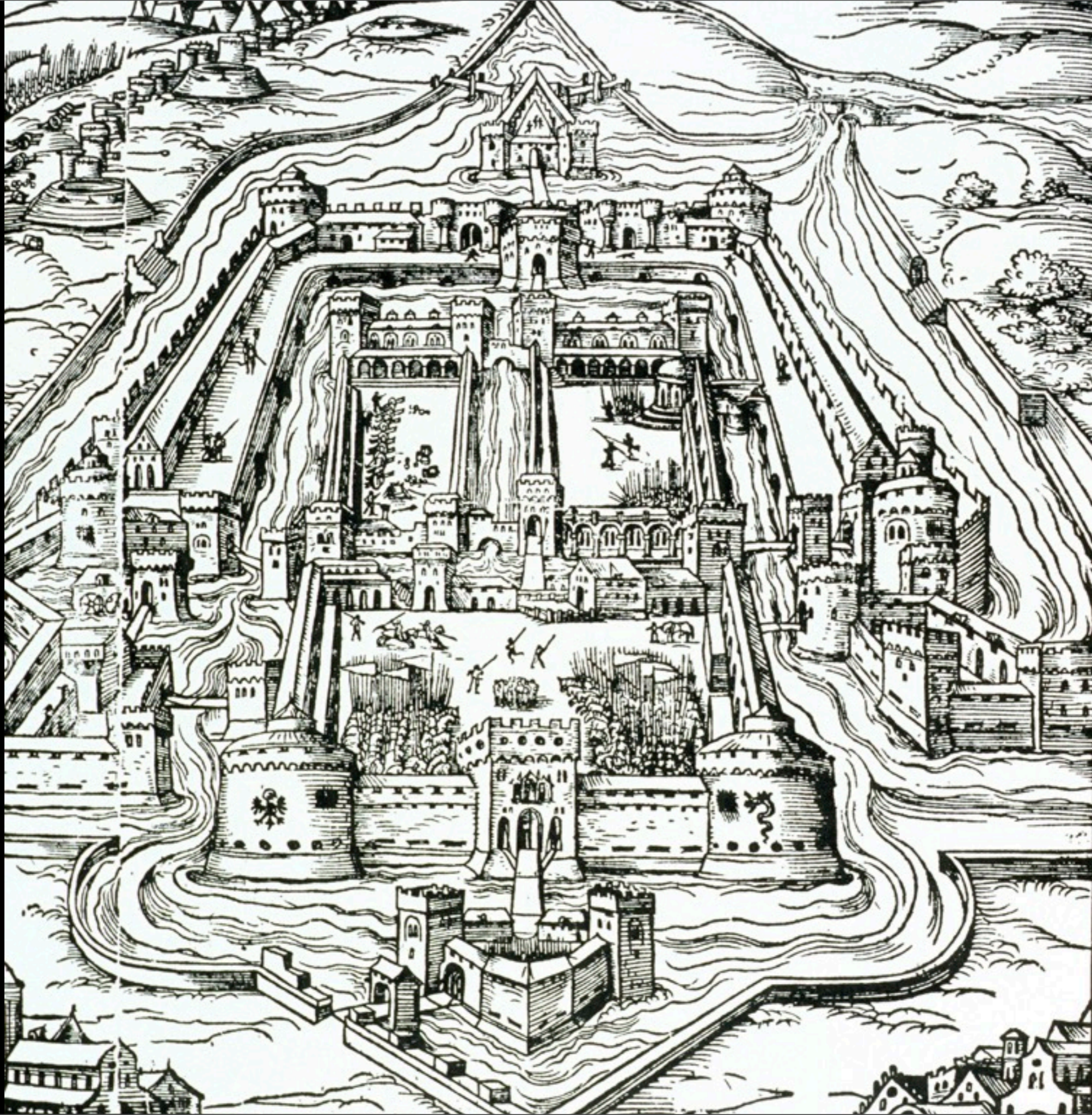
Gian Galeazzo Visconti
1351-September 3, 1402



Coluccio Salutati
Florentine Chancellor
1331-1406



Castello Visconteo, Milan











1385: Coup in Milan
Gian Galeazzo overthrows his uncle Bernabó
Gian Galeazzo in control.



1387: Milan Conquers Verona



1387: Giangaleazzo marries daughter Valentina to Louis d'Orleans, Brother of King Charles VI



1390: Treaty of Alliance between Milan and Siena



Feb 1399: Pisa Joins Milan Alliance



Aug 1399: Siena Accepts Milanese Overlordship



Florence pays huge price for Prince Rupert of Germany to come to Italy with troops to defeat Visconti.

Oct 1401: Rupert defeated by Milan.
All the money wasted.



June 1402: Milanese troops enter Bologna



Summer 1402: Florence totally isolated.
Empire cant help.
France cant help-royal chaos.
England cant help: political upheaval
Pope cant help: Schism
Siena, Pisa, Bologna in hands of enemy.



Summer 1402:
The greatest crisis in the history of the Florentine Republic



Summer 1402:
Florence waited all summer for the attack.



September 3, 1402: Giangaleazzo Visconti died of plague.



In Florence,
in leadership circles
the Crisis was a sign.
The meaning was
visible in Gregorio Dati
History of Florence:
“...all the freedom of
Italy lay in the hands of
the Florentines alone...
every other power
deserted them.”
Freedom won.
Free Flo Republic won.



Result: Inside the salons, a new ethic was formed:
Greek philosophy, Roman history, Florentine Republic





THE CRISIS
OF
THE EARLY
ITALIAN
RENAISSANCE

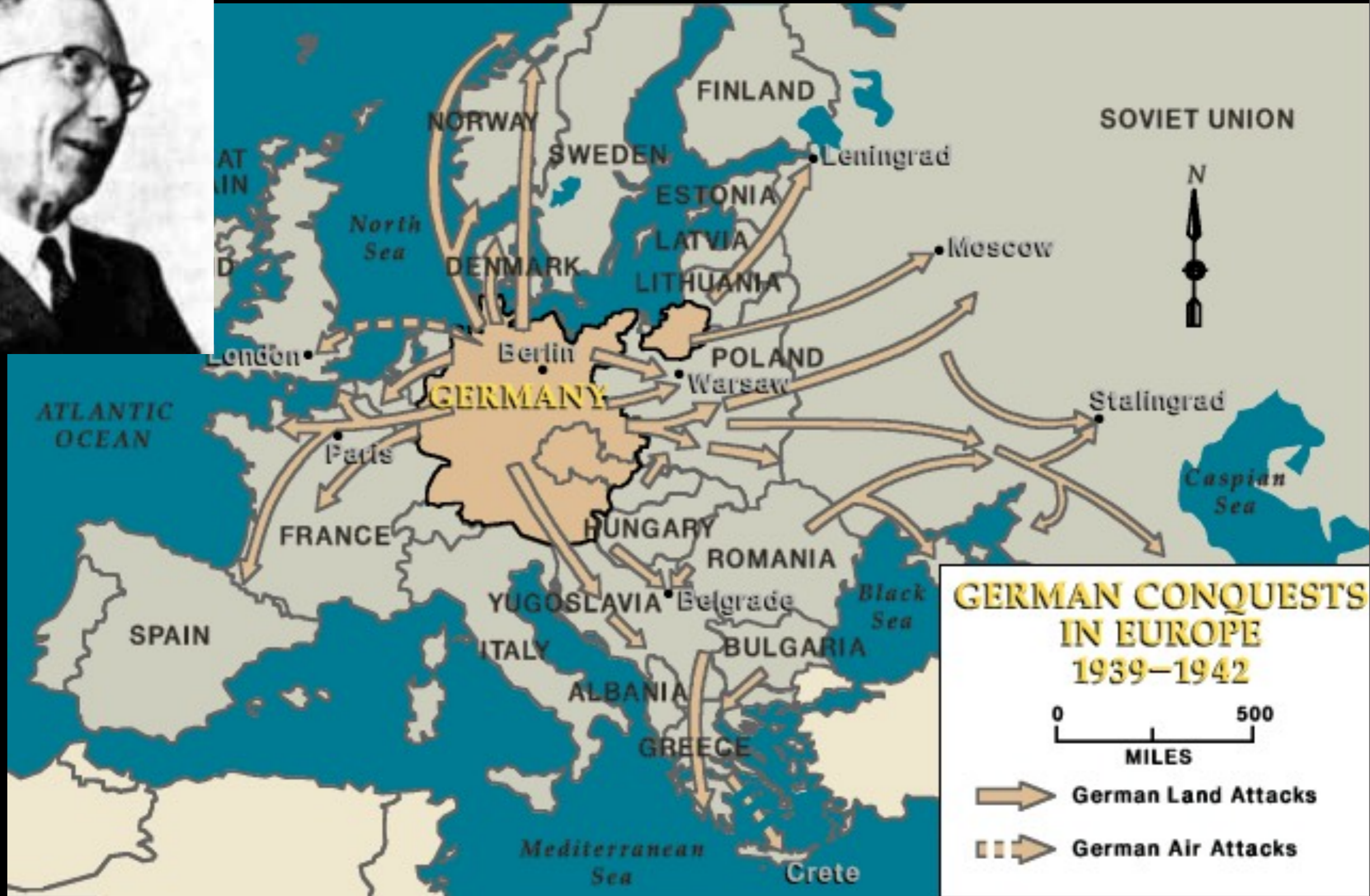


By Hans Baron



1900-1988

Hans Baron writing from London, 1939





THE CRISIS
OF
THE EARLY
ITALIAN
RENAISSANCE



By Hans Baron



1900-1988

1400-1405: Circle of scholars, politicians, businessmen



Salutati

Poggio
Bracciolini



Fra Luigi Marsili



Palla Strozzi



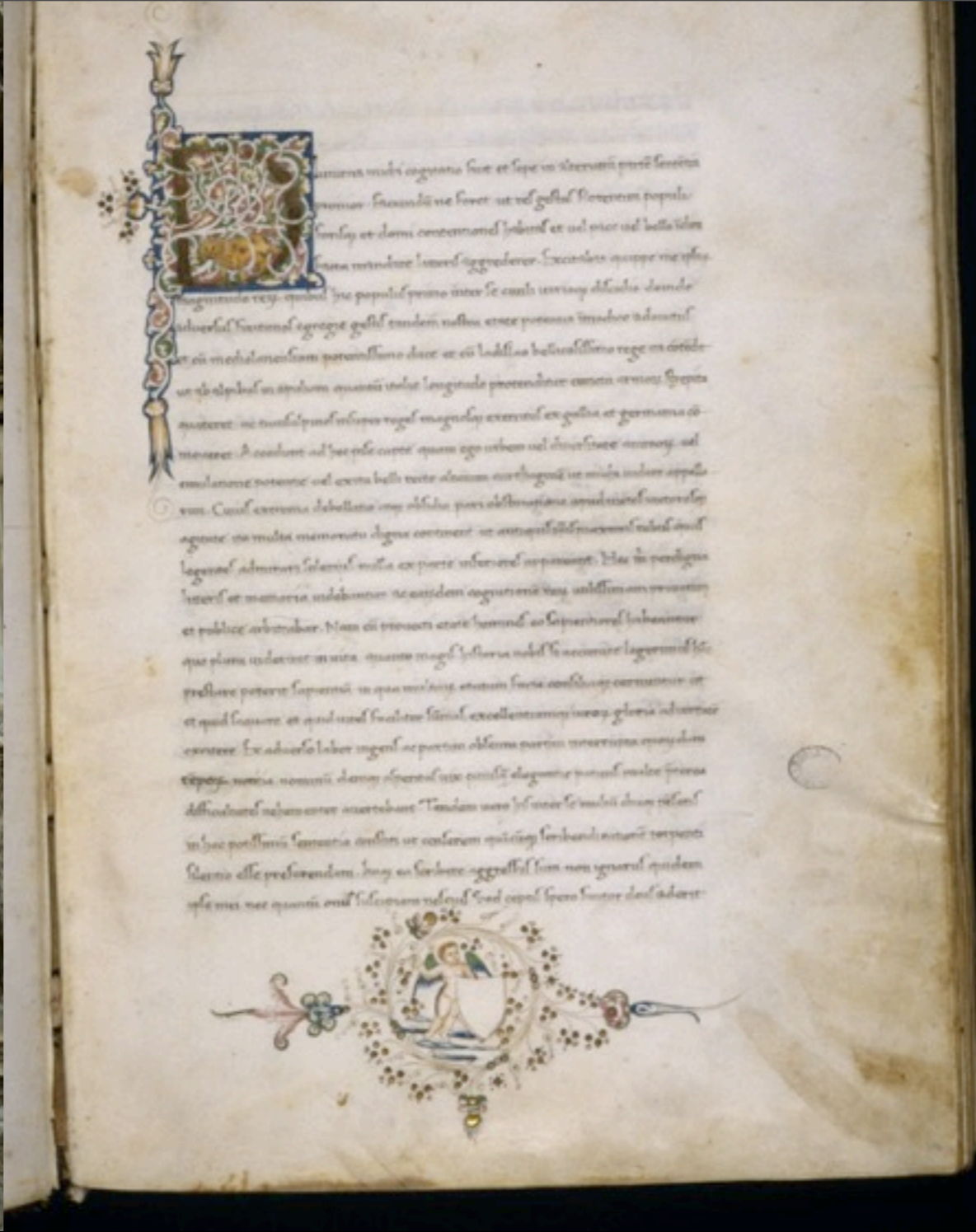
A NEW
VIEW
OF
HISTORY
EMERGES
FLORENCE
AS
HEROIC
REPUBLIC
FREEDOM
WINS:
CULTURE
POLITICS
HISTORY

THE CRISIS
OF
THE EARLY
ITALIAN
RENAISSANCE



By Hans Baron





Leonardo
Bruni
1370-1444

Historiarum Florentini populi libri XII

History of the Florentine People, 12 Books

Republics good things, Roman Empire not so good.

Leonardo Bruni:

Italy had revived in recent centuries; could be described as entering a new age.



Manuel Chrysoloras not only teaches Greek to Flo. He also brings books in Greek to Flo.

Manuel Chrysoloras
1355-1415

1395 Chrysoloras in Venice
Meets Guarino and others

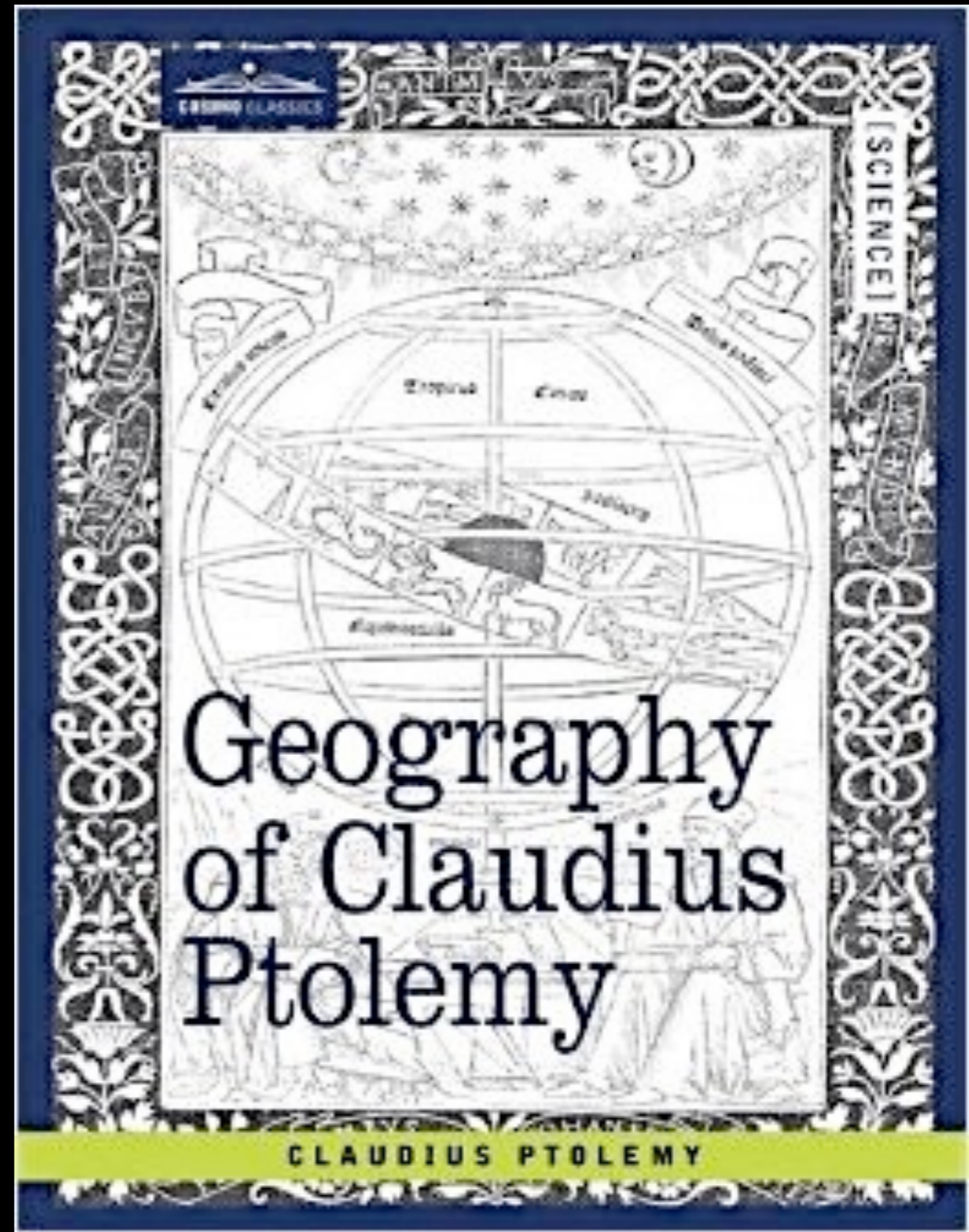


**Manuel Chrysoloras
1355-1415**

**1395 Chrysoloras in Venice
Meets Guarino and others**



**Ptolemy of Alexandria
100 - 170 AD
The Geography**





Ptolemy of Alexandria
100 - 170 AD
The Almagest
and
The Geography
The Geography gives us
a complete version
of latitude and longitude.
It posits a
**GEOCENTRIC
UNIVERSE.**
Columbus carried copy
of the Geography maps
with him.



**Manuel Chrysoloras
1355-1415**

**1395 Chrysoloras in Venice
Meets Guarino and others**



**Jacopo
d'
Angelo
di
Scarperia
1360-1411**

Jacopo d' Angelo di Scarperia
1360: born in Scarperia
1380: Florence meet Salutati
1395: Venice meet Chrysoloras
1396: Constantinople with Chrysoloras
1397-1400: Florence
1406: Translate Ptolemy
1411: death in Rome





Alexandri pontificis max. Ja. Angli.

In tempora claudij ptholomei viri alexandri: in cogitanti michi illud occurrit ut que admodum in rebus veteris que a natura dignantur secula alienando ipa. seu ex celestium siderum meatu que in inferiora demittant seu ipius aeris terreque temperie: seu ex verborum: sed tamen causam vna habere potest veritatem quadam insolitam parant. Sic et in preclaris obtigisse ingenij visum est. Apud enim duum platone seculum per multos ex grecis floruisse philosophos novissime per multos etiam oratores eadem q. Demostene tulerunt tempora. Quot prestantissimi claudere viri duum augusti imperio: duum naz scripturaru principes qui in nra religione ac habitant: et apud grecos. et apud nos. nome ex vna tamq. matre vel mdo vna genuerunt secula. Nam in liberalibus tantu diuineq. doctrinis animas digne hoc licet. Sed in re nra militari: in morebusq. alijs disciplinis: sculpro: pictore: q. aliaru artium quas etas pda vna excellentissime sibi usurauisse est digna. Et s. parua componere matine licet. hoc nom non seculum in ciuitate precipue nra florentia. quot emicuit ingenij que pmodu sopita liberaliu studia maxima sua gloria suscitauerunt: tulerunt et auctore dnm mathematicos: doctissimu hunc ptholomeu duum Antonij tempora que habunde clarissime: et alio florere ingenij quo popa mortalitati nra seculum illud consecrauit alij quidam alia ptholomeus vero ipse q. multa diuinitus edidit: nec q.

ot. Itte alexander fuit tpe magni scilicet factus in pisano vialio. ano. 1209.



Fratrum
Sancti
Conuictus

T. G. Ariore
Francisci
Ramus

1400
Ptolemy Comes to Flo
1406
Jacopo trans. Geographia
1410
Studies of Ptolemy
Florence, Rome
1477
Print Ptolemy
Geographia
1492
Columbus
Carries
Ptolemy
with him.

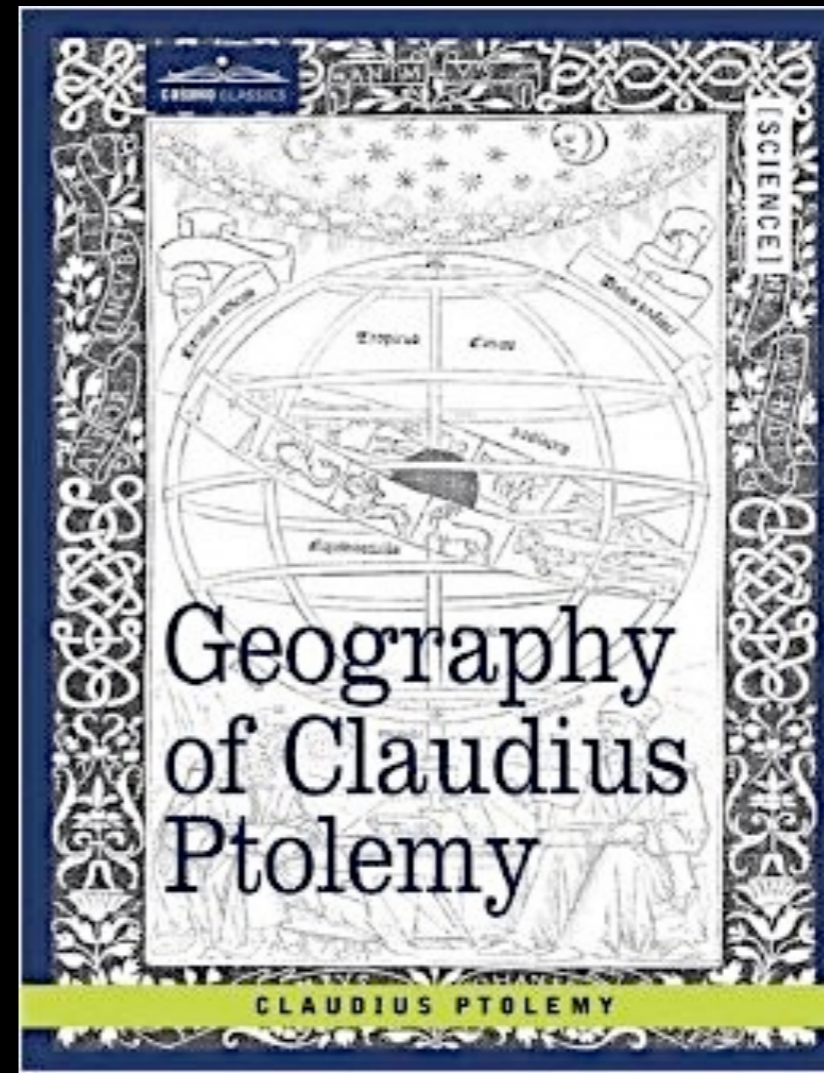






The Medici Villa at Cafaggiolo



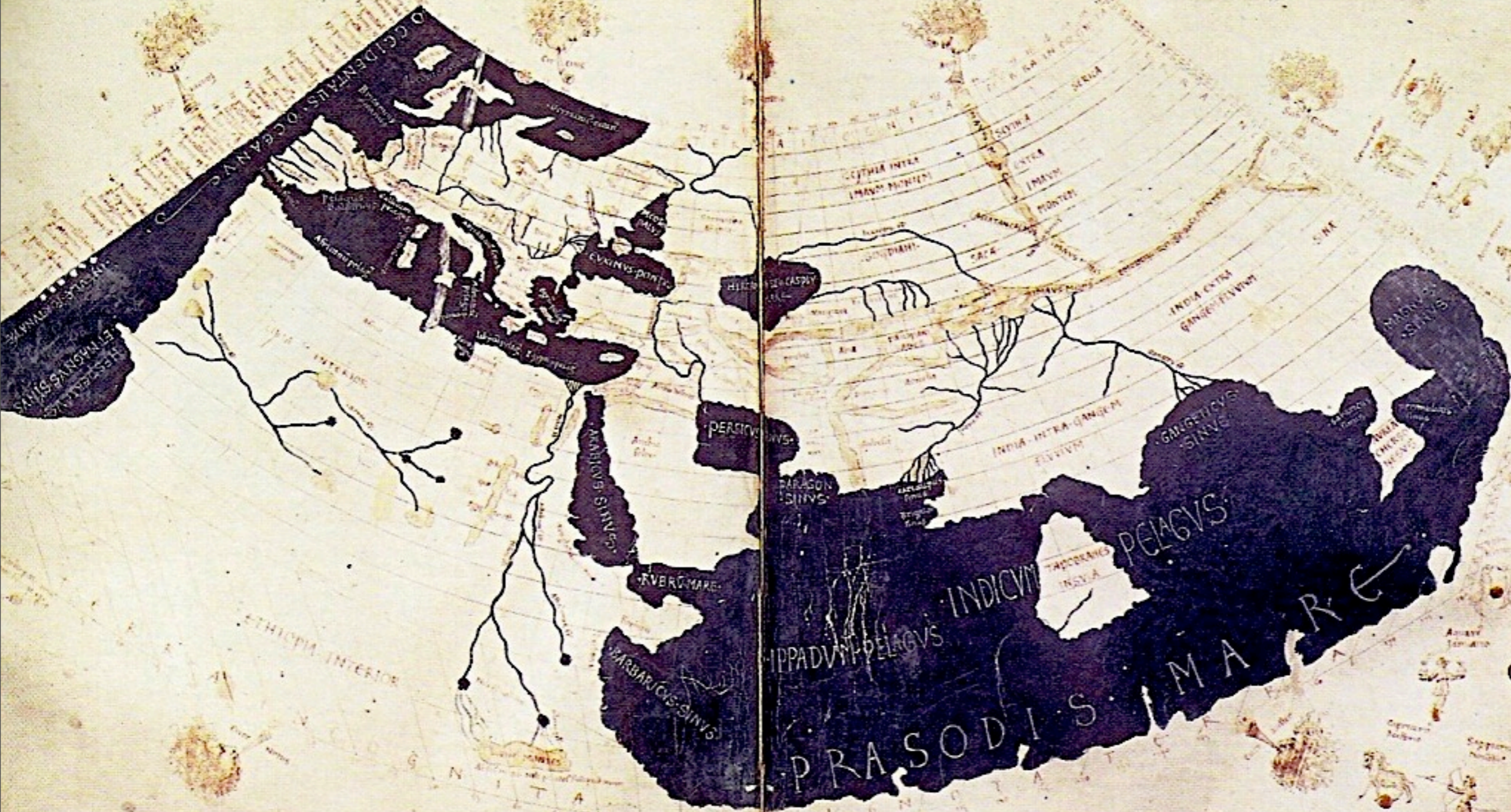


15th Century Europe
Mapping the World
The Geometrization of the World
The Power of Abstraction
Ptolemy Leads to Columbus

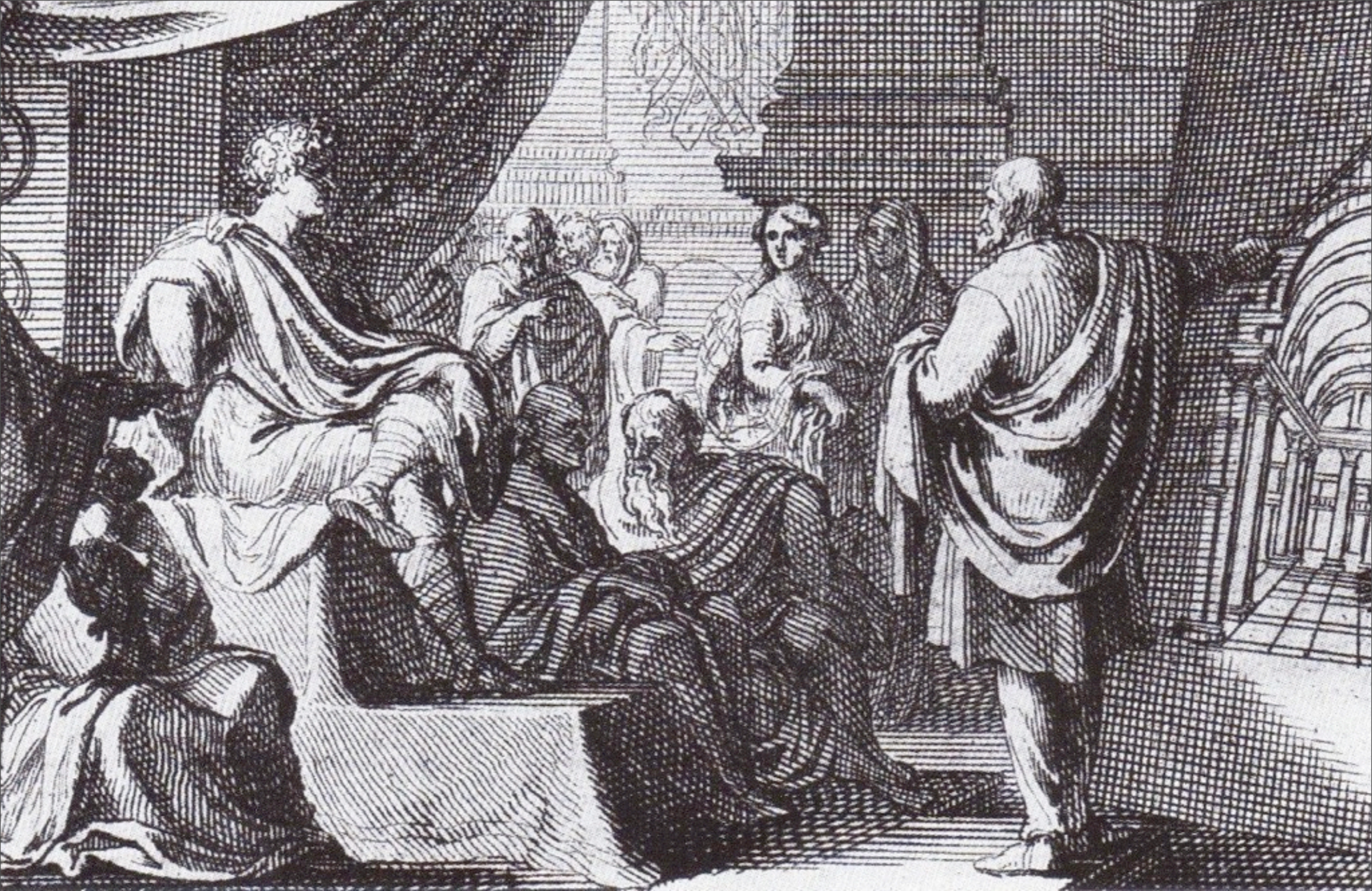


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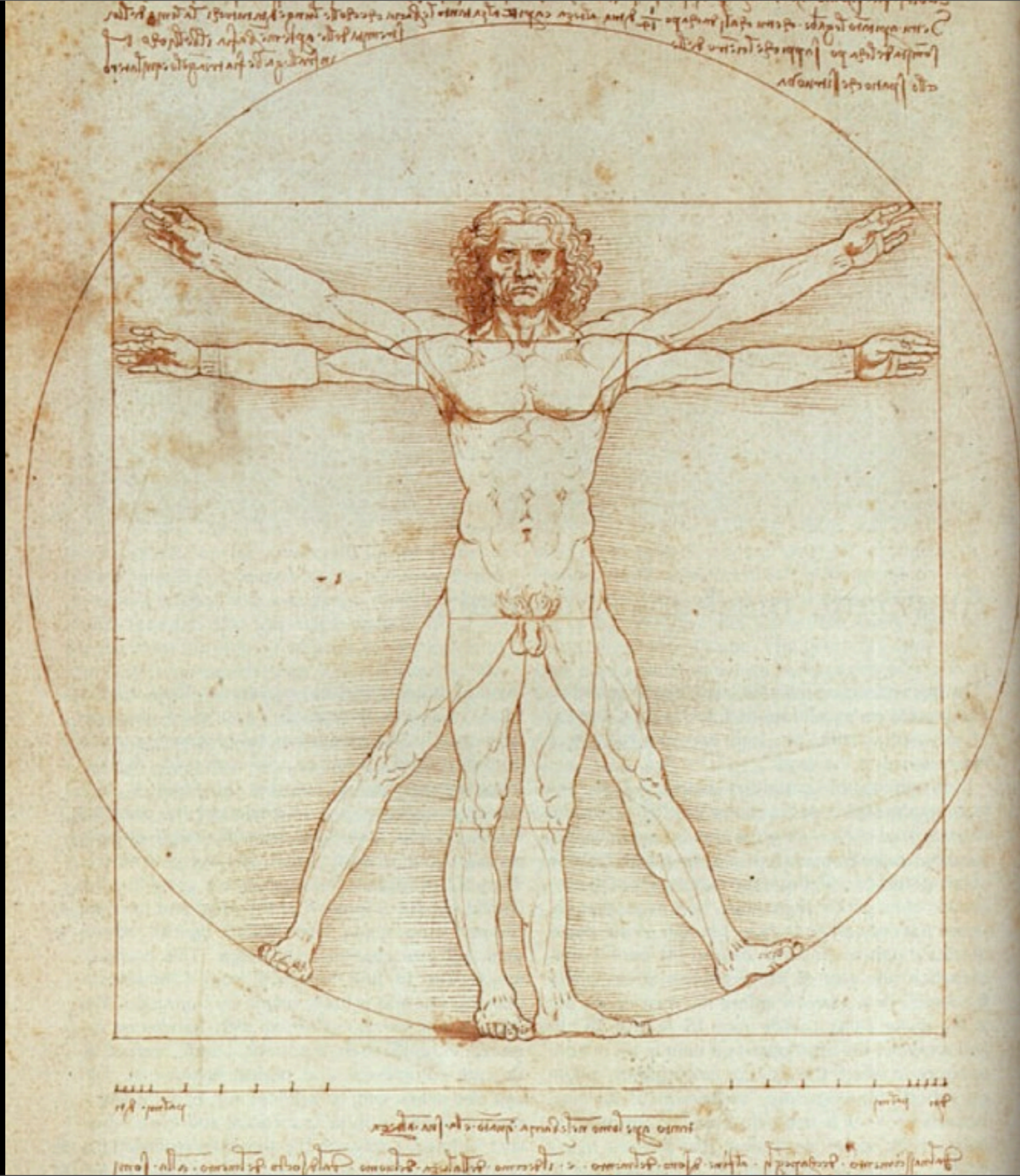
!5th Century Italian manuscript based on Ptolemy



Vitruvius Presents His Book on Architecture to the young Emperor Augustus, 20 BC

De architectura – Ten Books on Architecture

1. Town planning, architecture or civil engineering in general, and the qualifications required of an architect (Education)
2. Building materials
3. Temples and the orders of architecture
4. 'continuation of book IV'
5. Civil buildings
6. Domestic buildings
7. Pavements and decorative plasterwork (FRESCO)
8. Water supplies and aqueducts
9. Sciences influencing architecture – geometry, measurement, astronomy, sundial
10. Use and construction of machines - Roman siege engines, water mills, drainage machines, Roman technology, hoisting,





FR. POGGIO



Vitruvius, De Architectura, Bk X
St Gall manuscript on parchment (Vellum)
Dated: 750-987



FR. POGGIO



Vitruvius, De Architectura, Bk X
St Gall manuscript on parchment
Dated: 750-987

1415: Poggio Bracciolini Brings Vitruvius to Florence
Brunelleschi reads Vitruvius







THE WARBURG INSTITUTE

Ptolemy's *Geography*
in the
Renaissance

A Colloquium at the Warburg Institute
Warburg Square, London WC1E 6AR
Friday 27th and Saturday 28th June 2003

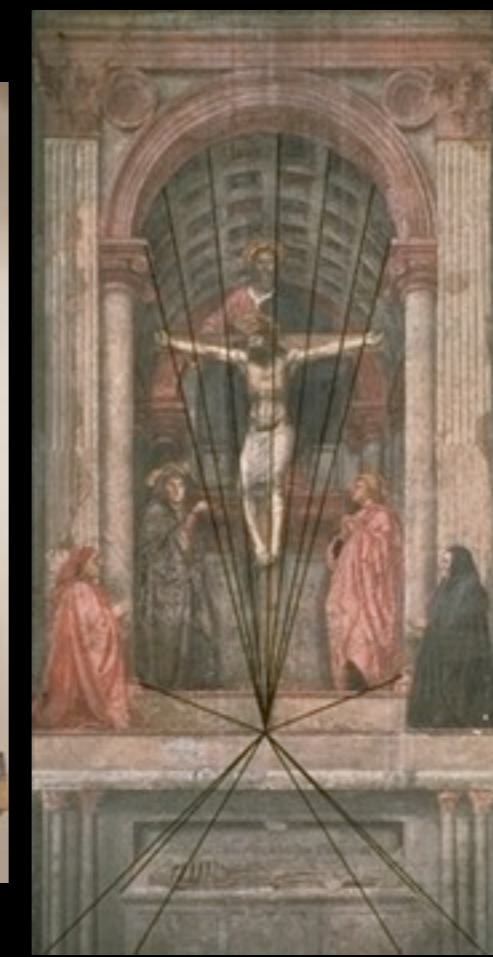
Speakers include:
Daniel Broussier, Maria Corpas, Angelo Costanzo, Lesley Coombs,
Francesca Fiorani, Daria Hayton, Alfred Haver, Alexander Jones,
Alexander Kraft, Margaret Small, Daria Texeira,
George Tsoukas, and Benjamin Weiss

Organized by:
Zoe Staley (Princeton University) and Charles Burnett (Warburg Institute)

Supported by the British Academy and the British Library

Admission (25.00 per day / full price for students)

Further information on the Warburg Institute website: <http://www.warburg.ac.uk/>
or contact Elizabeth Witchell
Tel: 020 7662 8819 or email: Elizabeth.Witchell@warburg.ac.uk

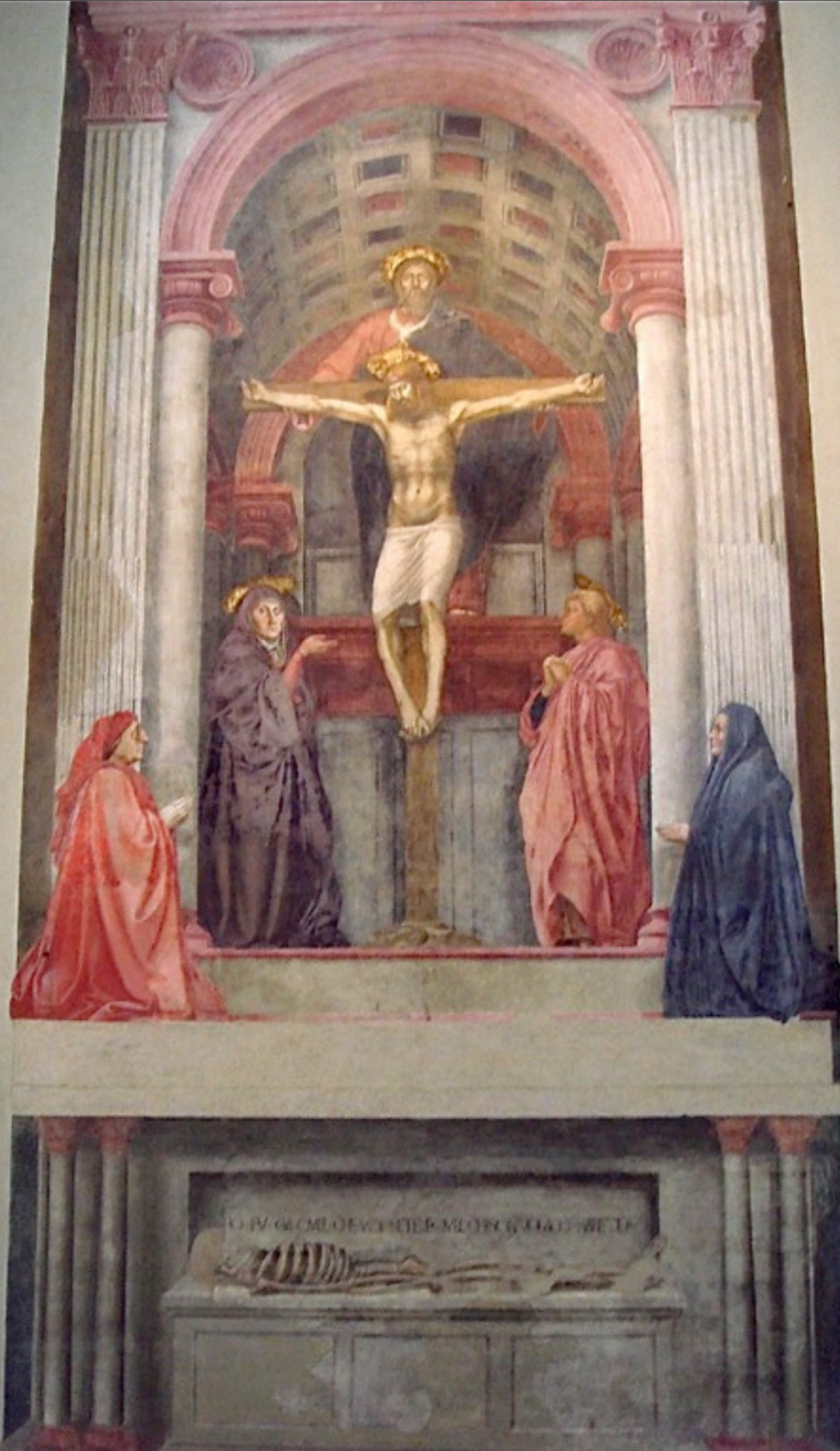


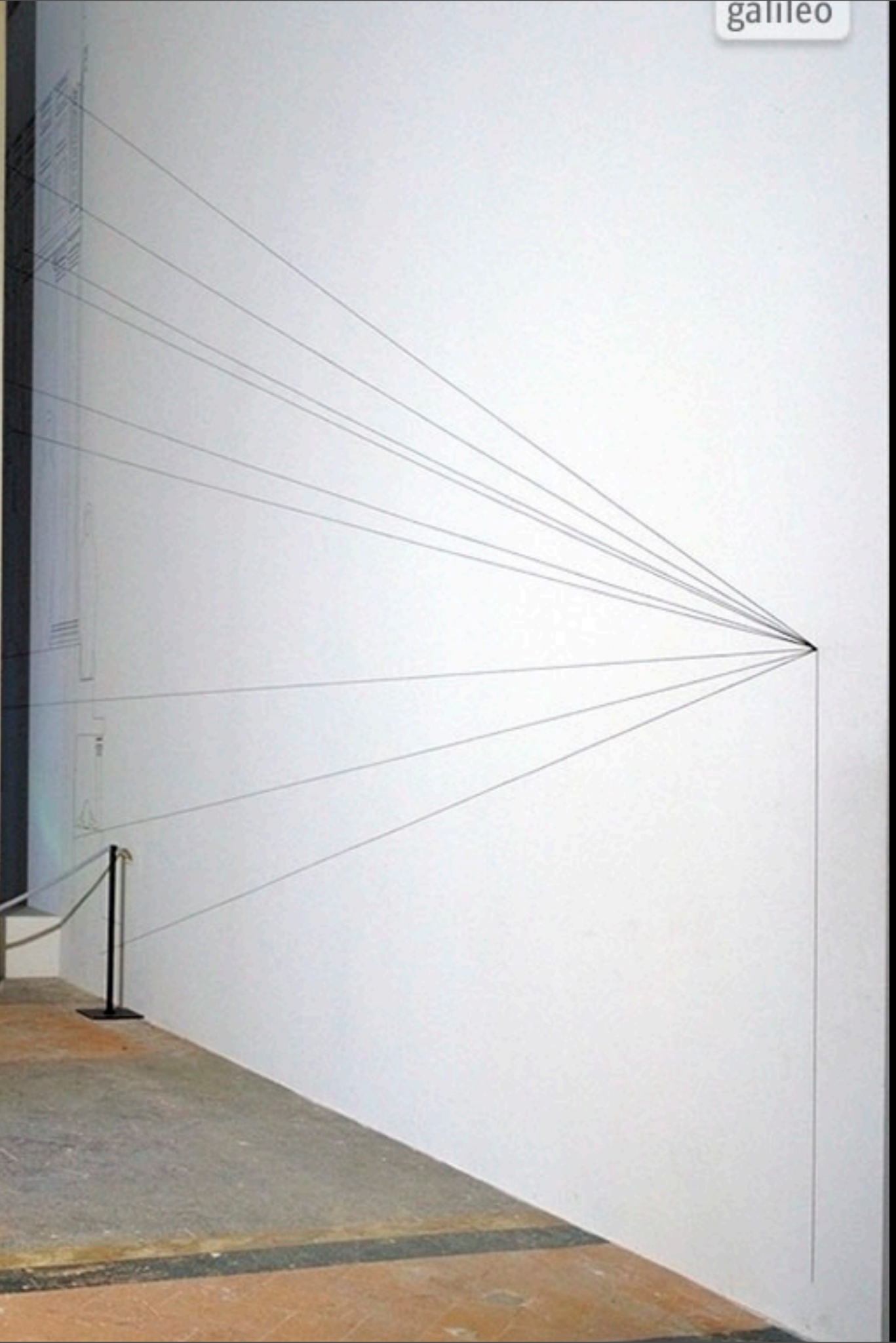
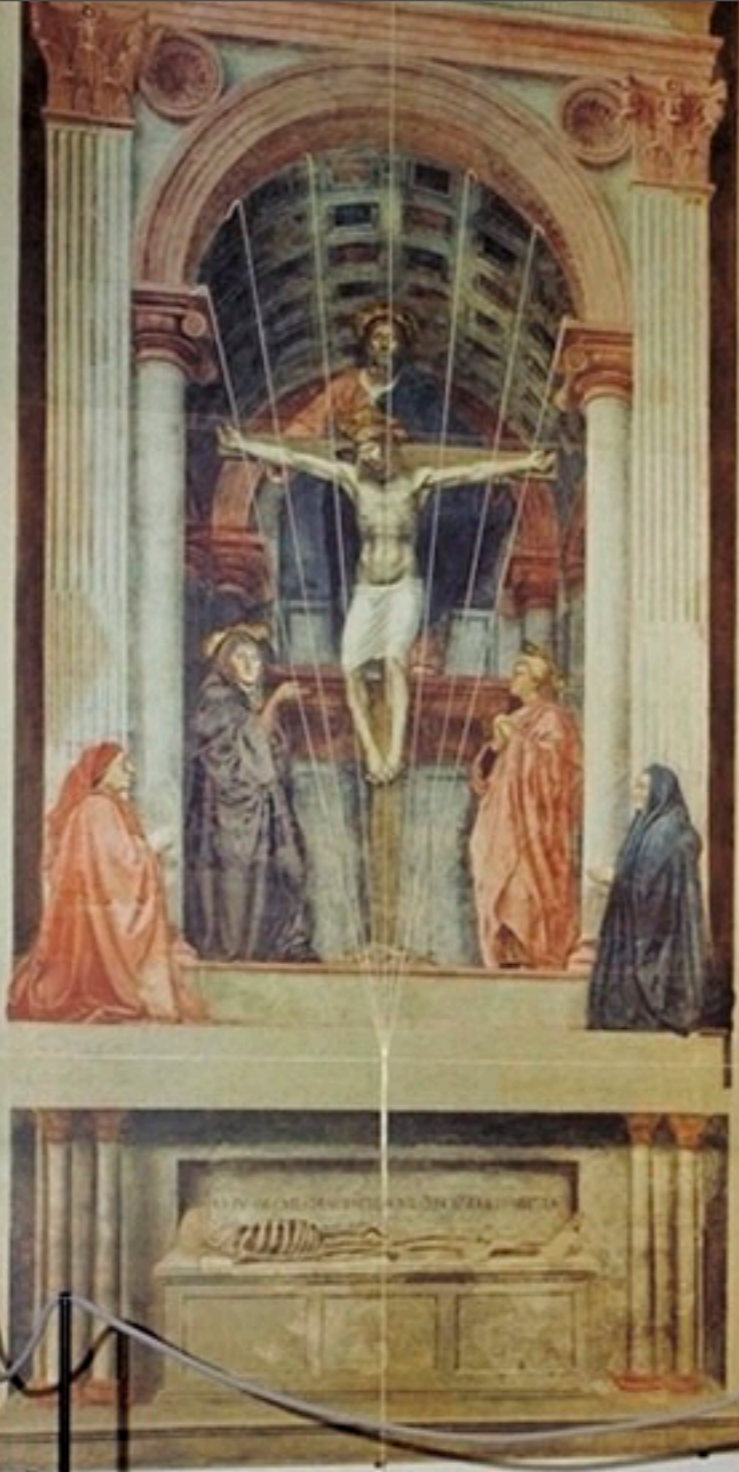


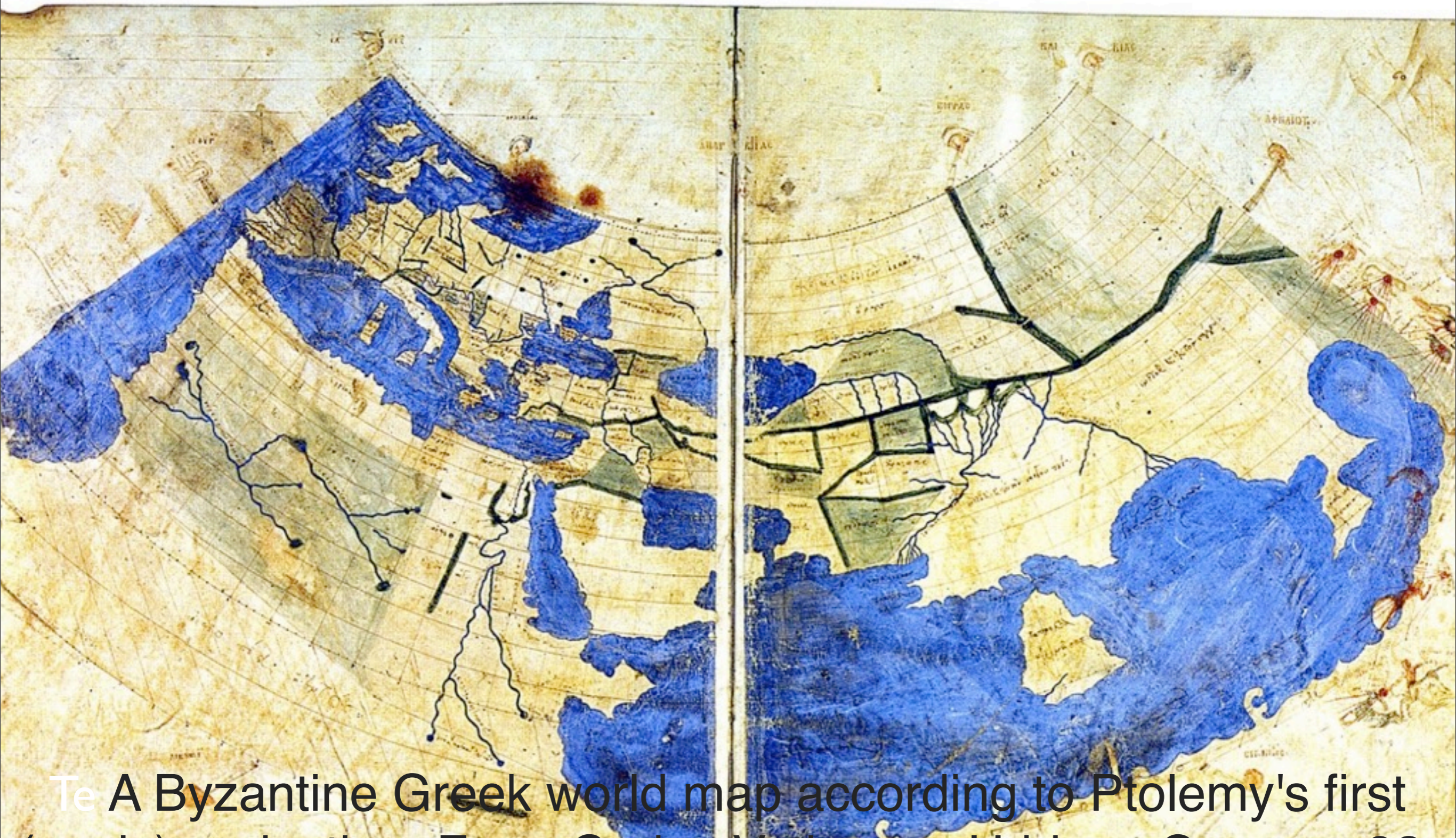


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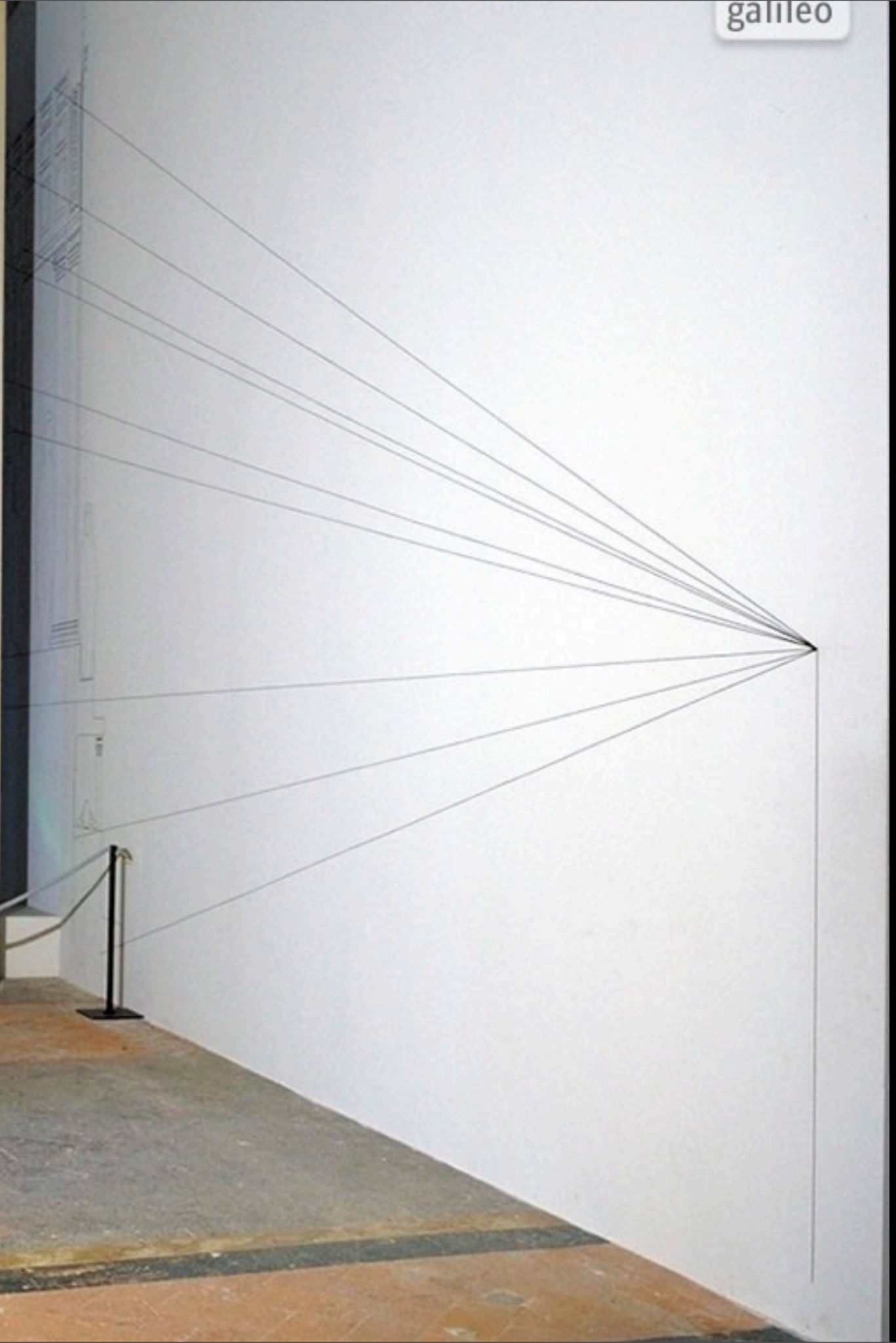
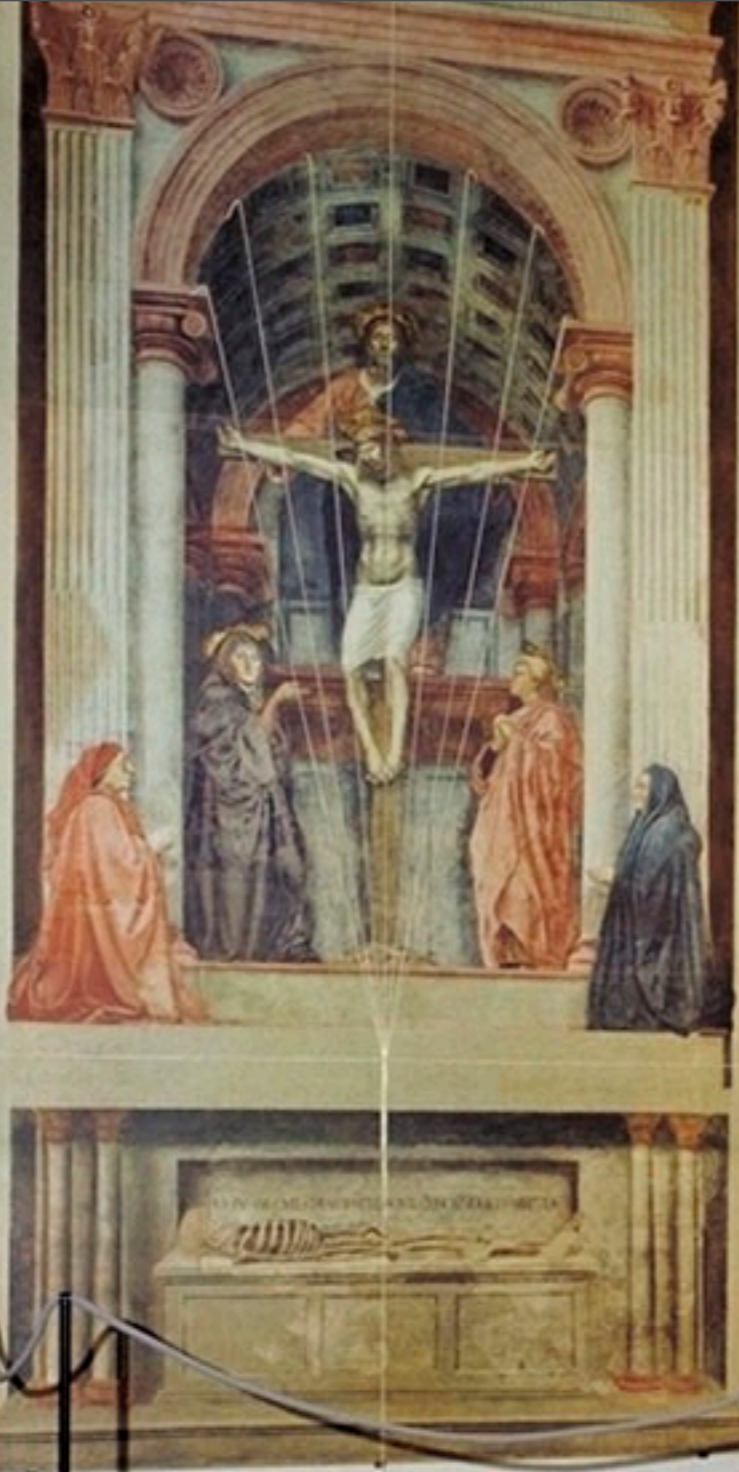


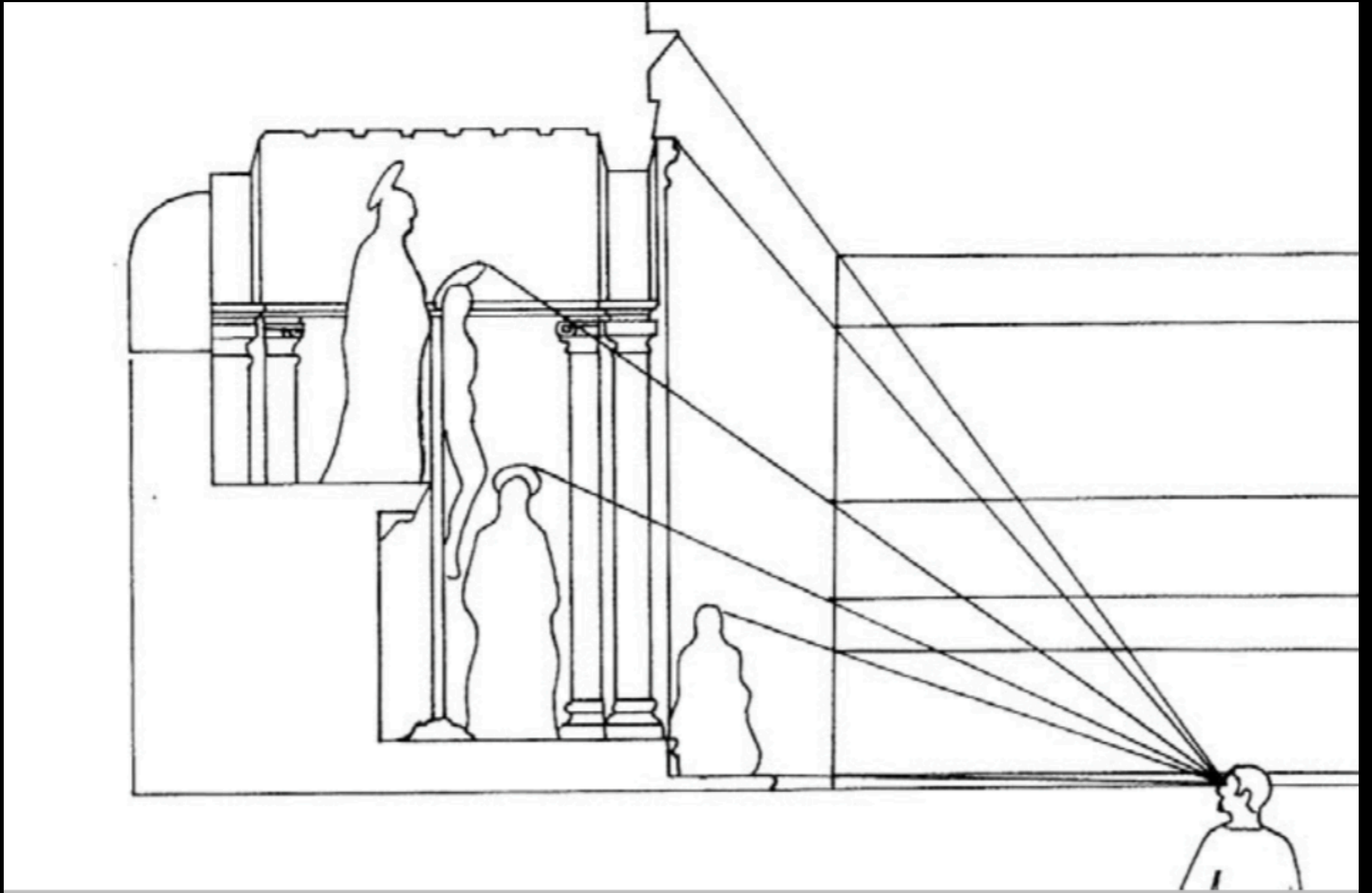


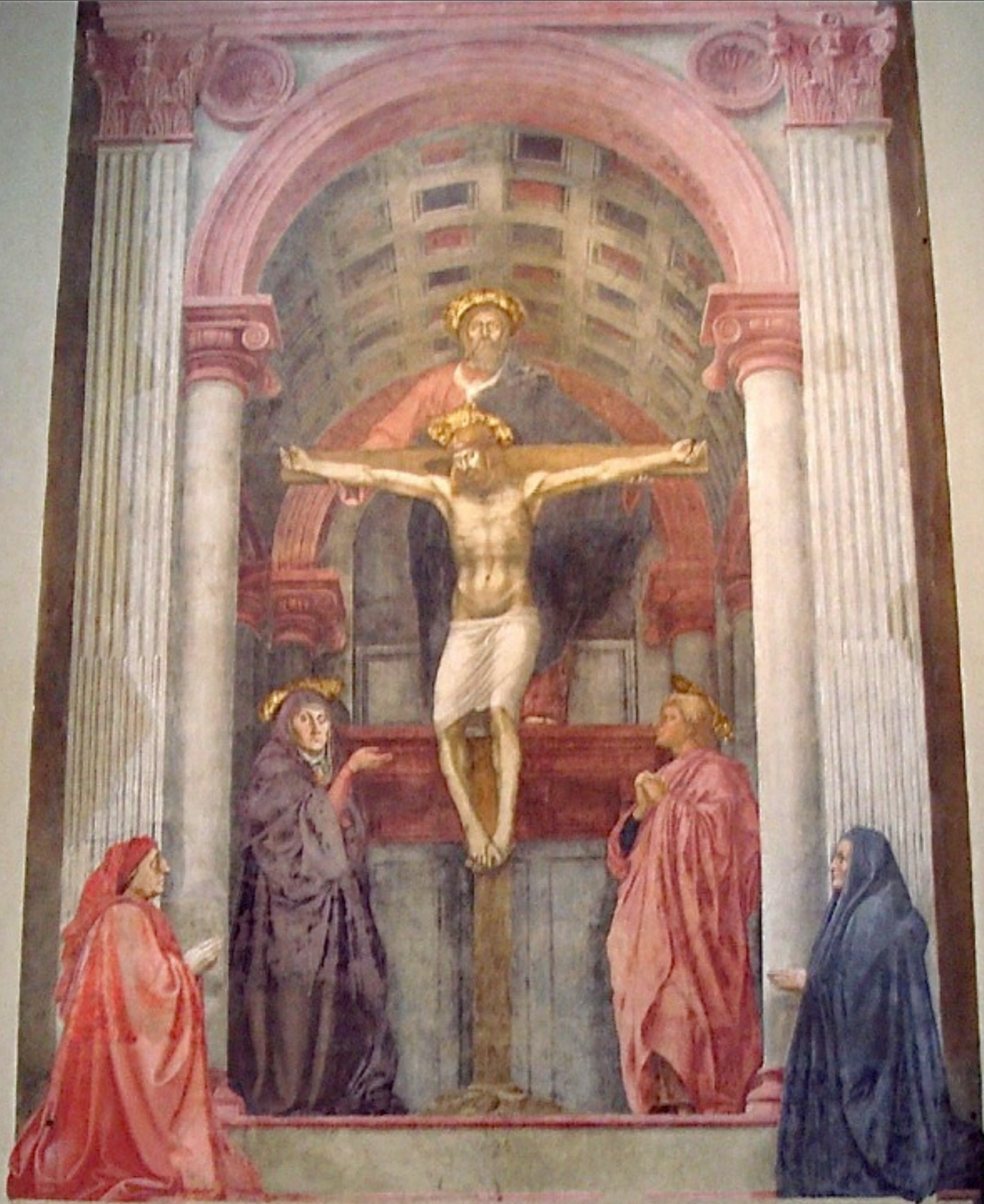




A Byzantine Greek world map according to Ptolemy's first (conic) projection. From Codex Vaticanus Urbinas Graecus 82, Constantinople c. 1300. Parchment 575 x 418 mm. Probably assembled by Maximus Planudes; later in possession of Palla Strozzi (1372-1462) then with Federico da Montefeltro,





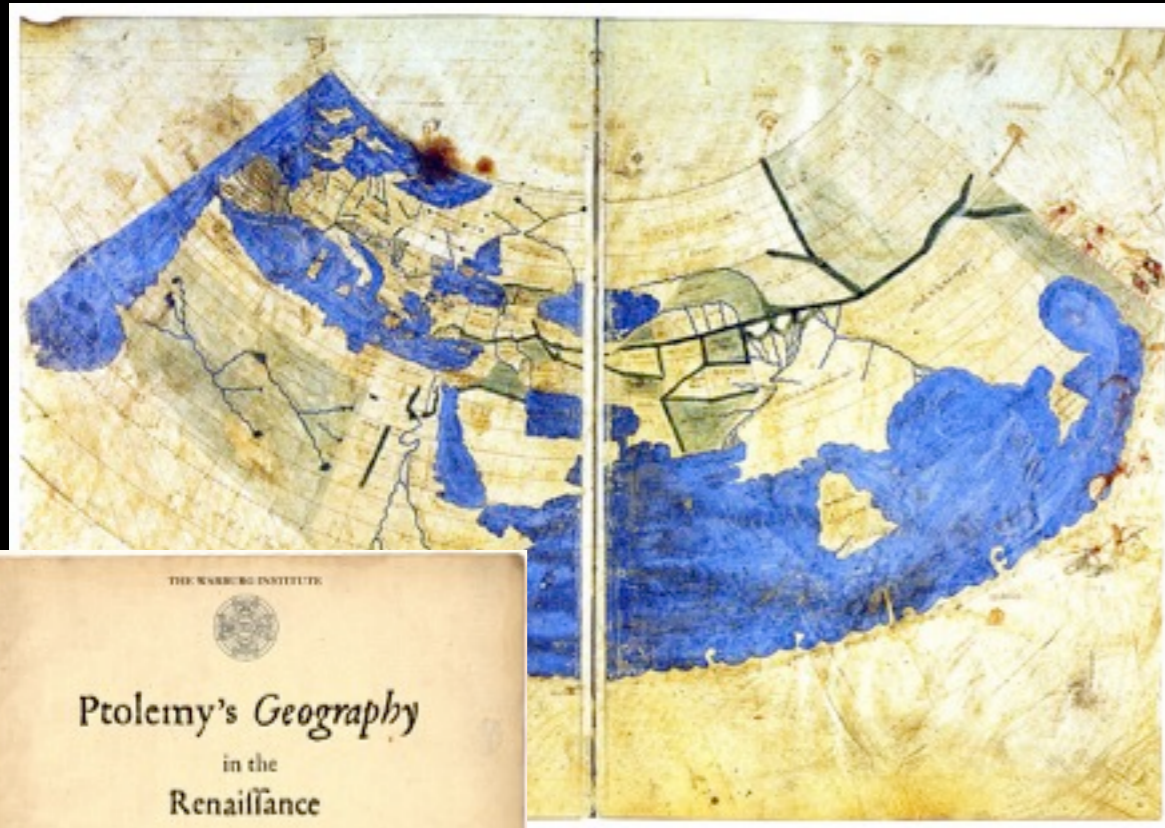









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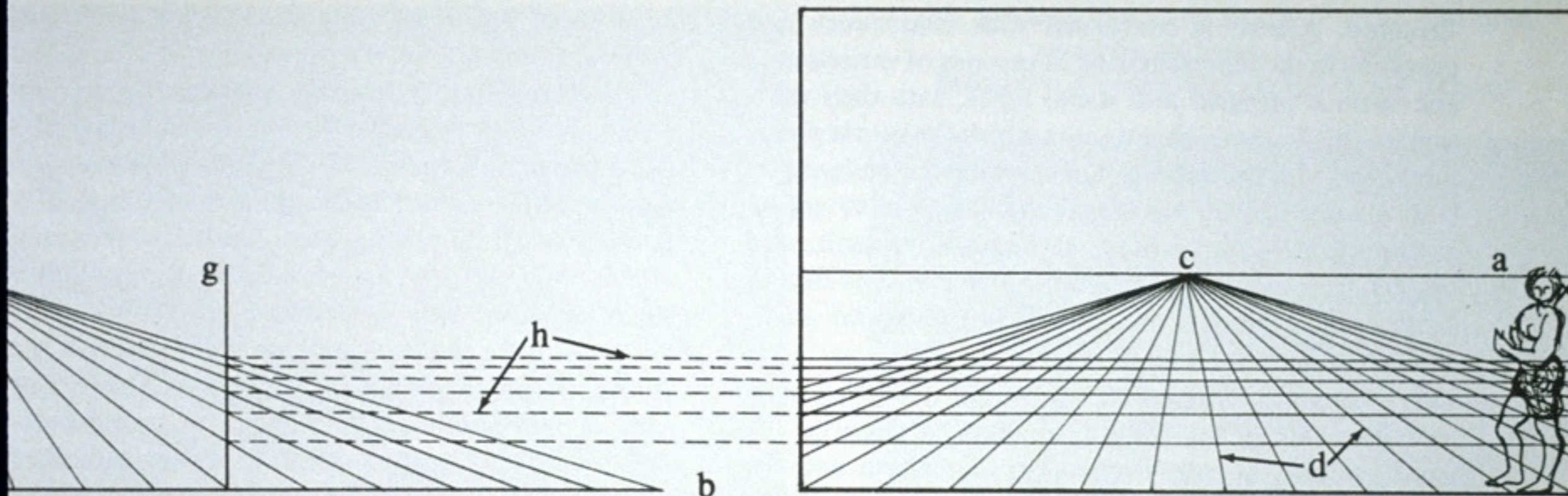
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Latin 1406

Vitruvius, De Architectura,





232. Design of Alberti's Perspective Construction, according to recent discoveries
a. height of human being *b.* base line *c.* vanishing point *d.* orthogonals
e. "little space" *f.* distance point *g.* vertical intersection *h.* transversals

Brunelleschi's perspective theory provided no system projecting imaginary spaces and their contents within pictorial field. Alberti's formula, however questionable from a modern scientific standpoint, produced a result which was aesthetically attractive and visually convincing

across to the first. These horizontal lines would become the desired transversals in the first construction, and form trapezoids in conjunction with its orthogonals. The results can be easily counterproved by drawing diagonals through the corners of the trapezoids. These diagonals





Rebecca
Receiving
Prophecy

Rebecca gives
birth to
Twins

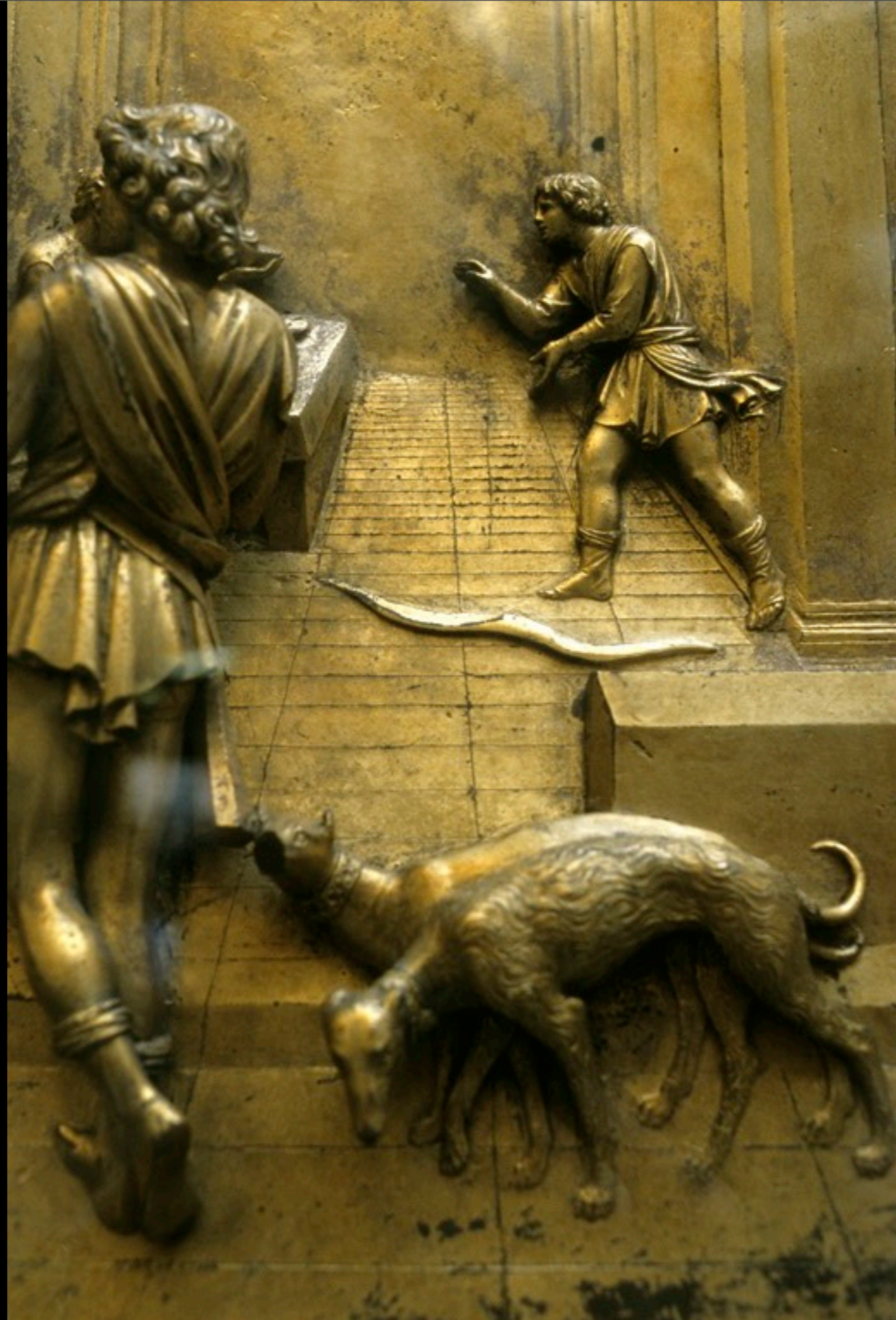
Esau
sells
his birthright
to bro

Isaac
sends
Esau
hunting

Old Isaac Tricked
into Blessing Jacob
instead of elder Esau





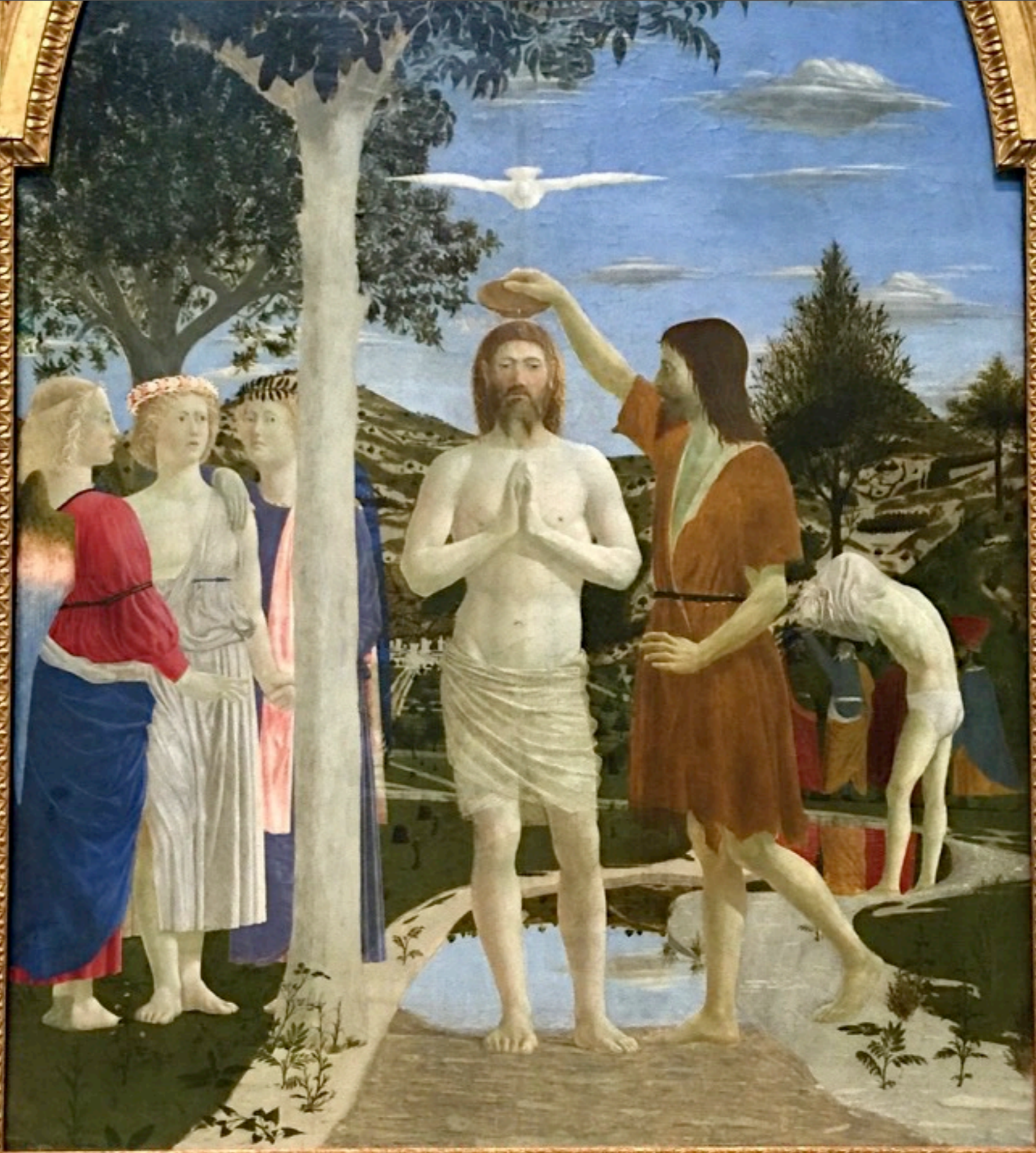


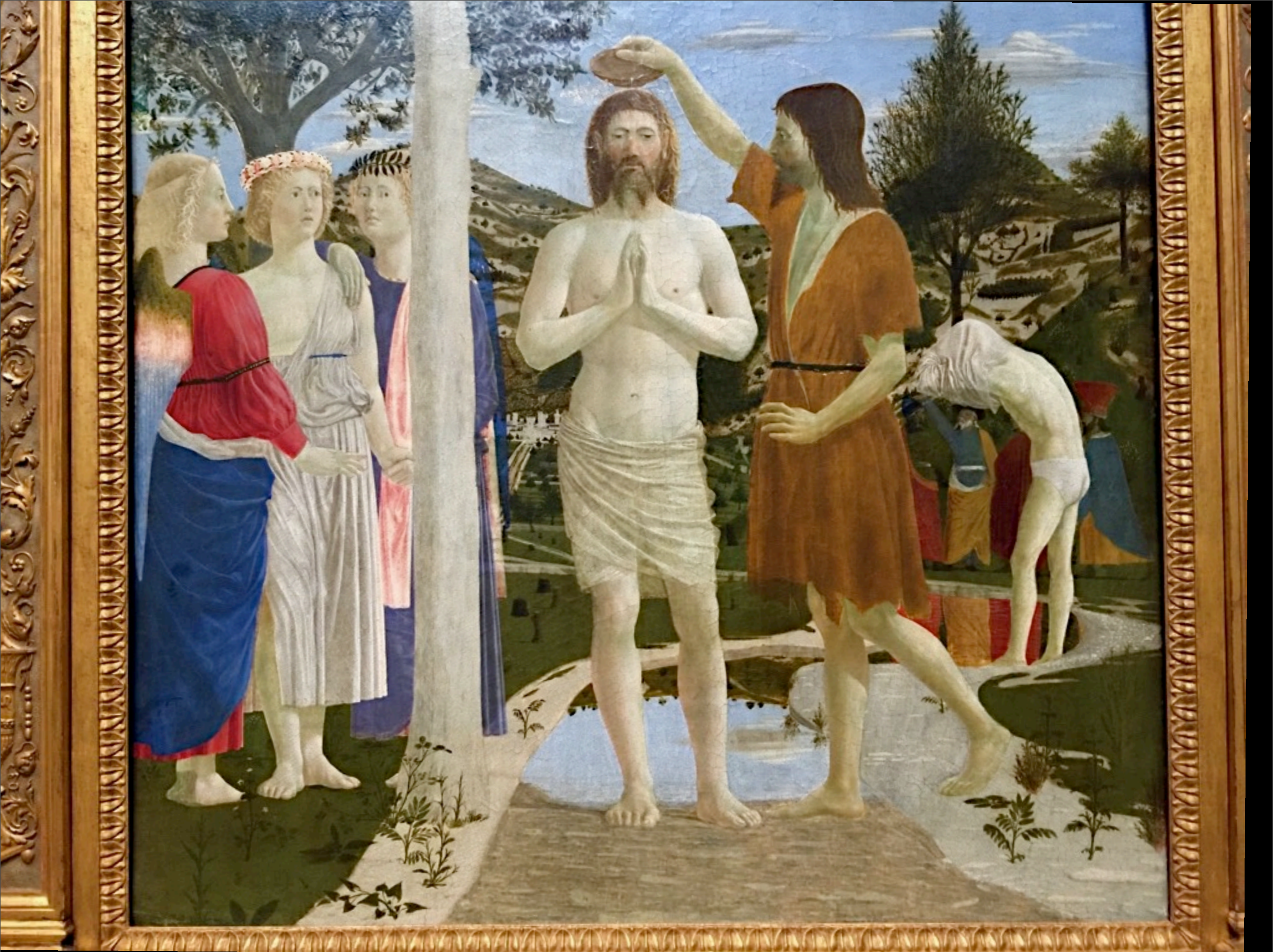


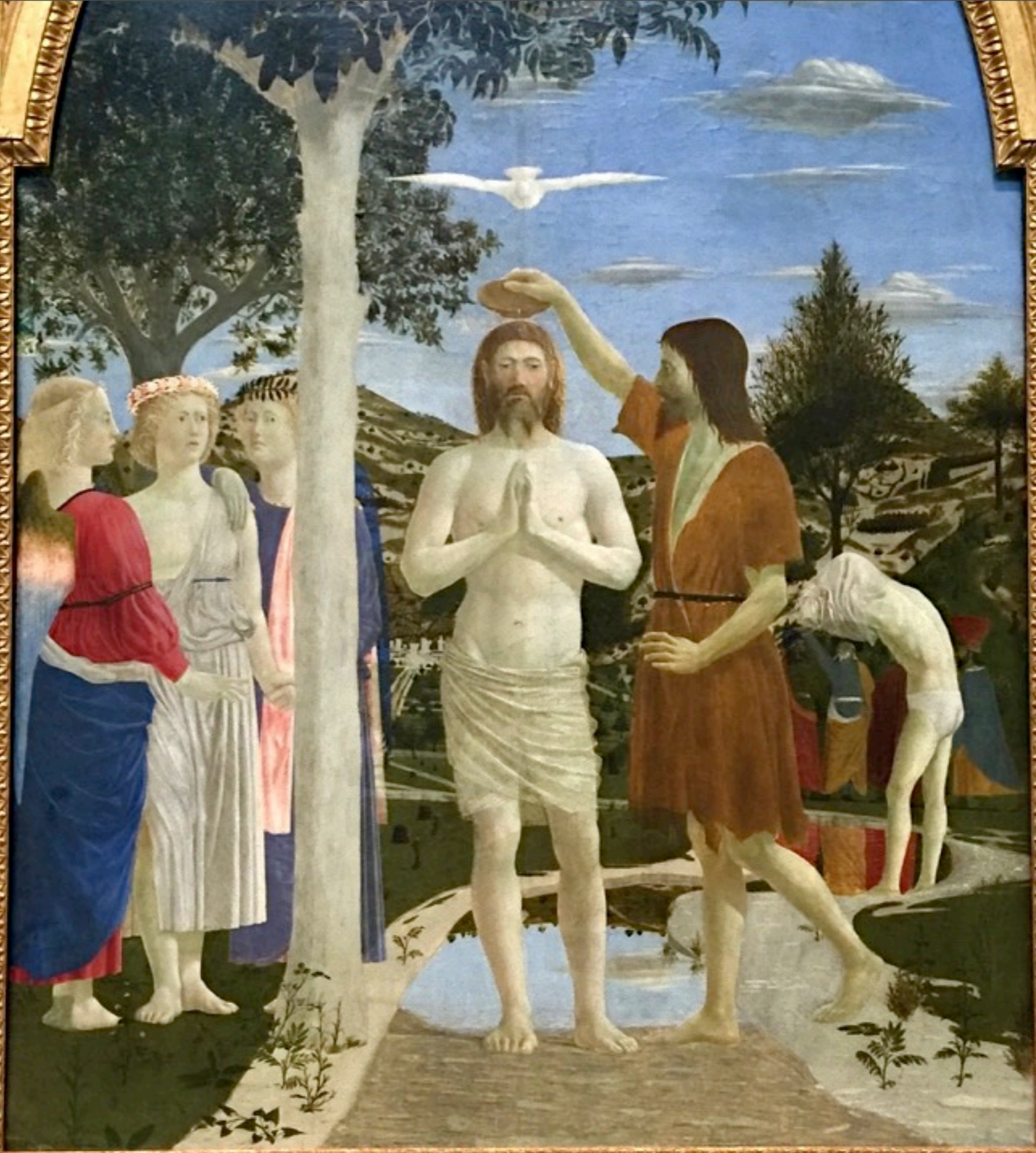














BOTTICELLI IN FLORENCE 1470S WITH MEDICI



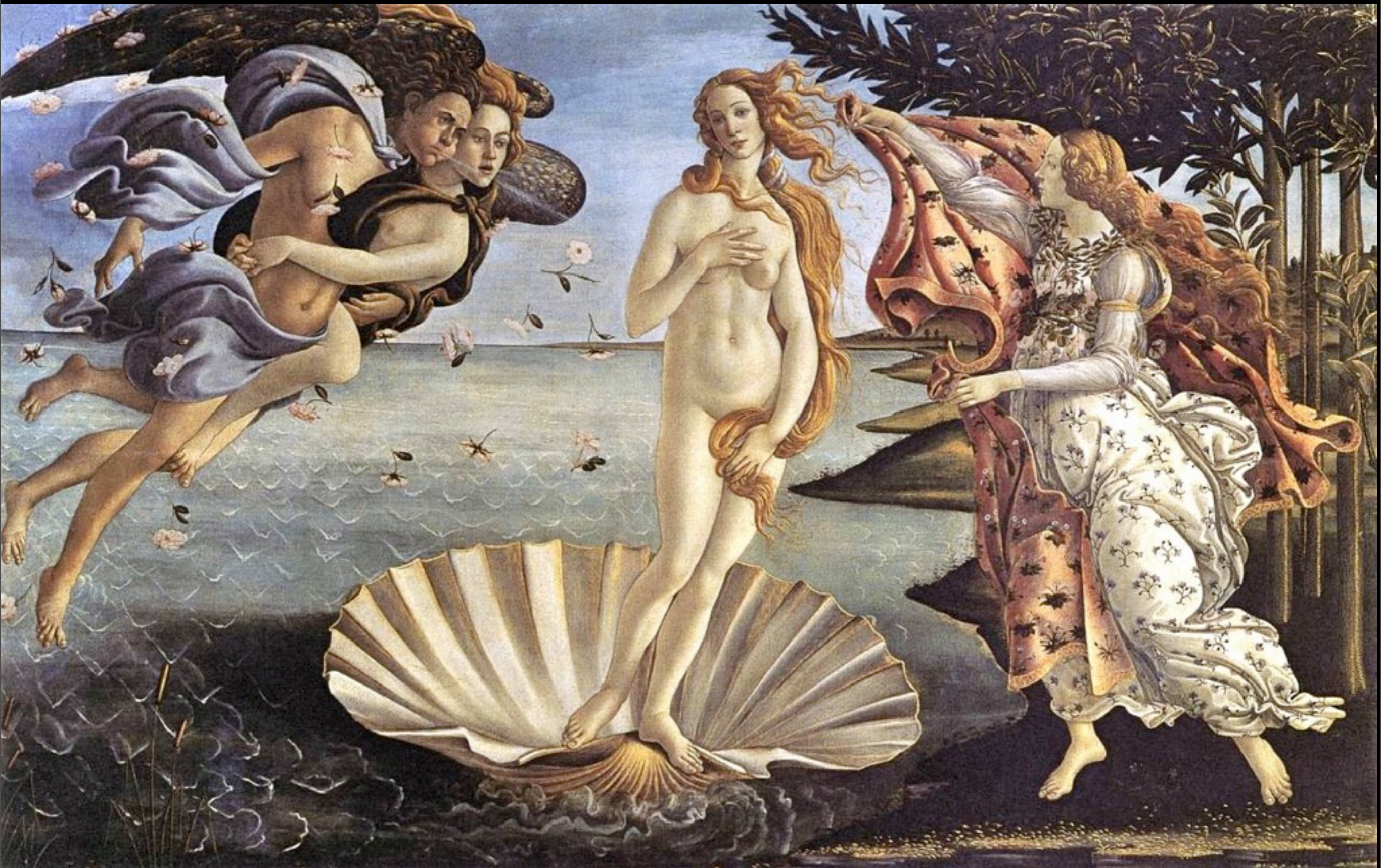






Simonetta Vespucci, 1453- April 26, 1476,
buried in the church of Ognissanti, Florence



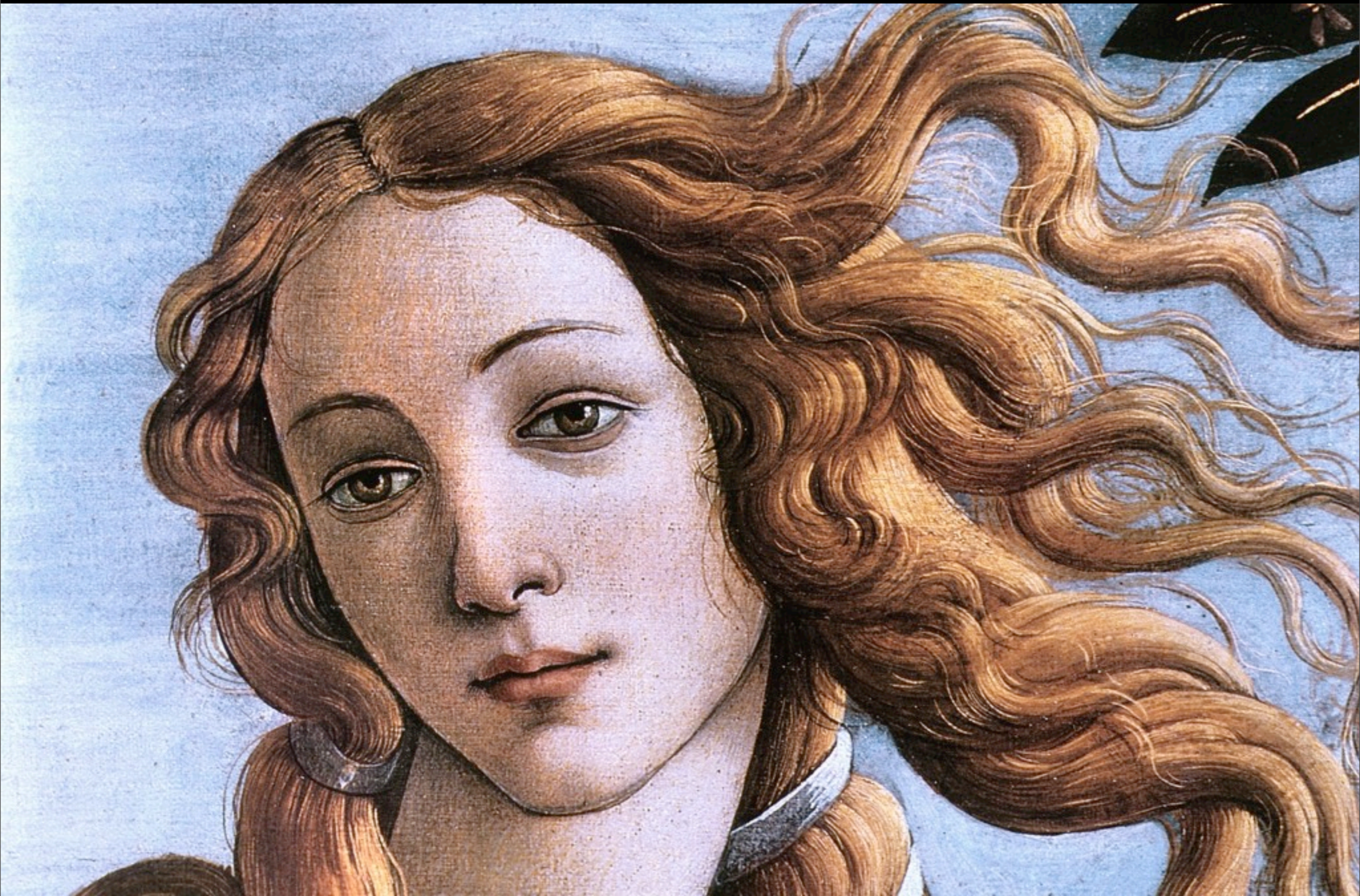


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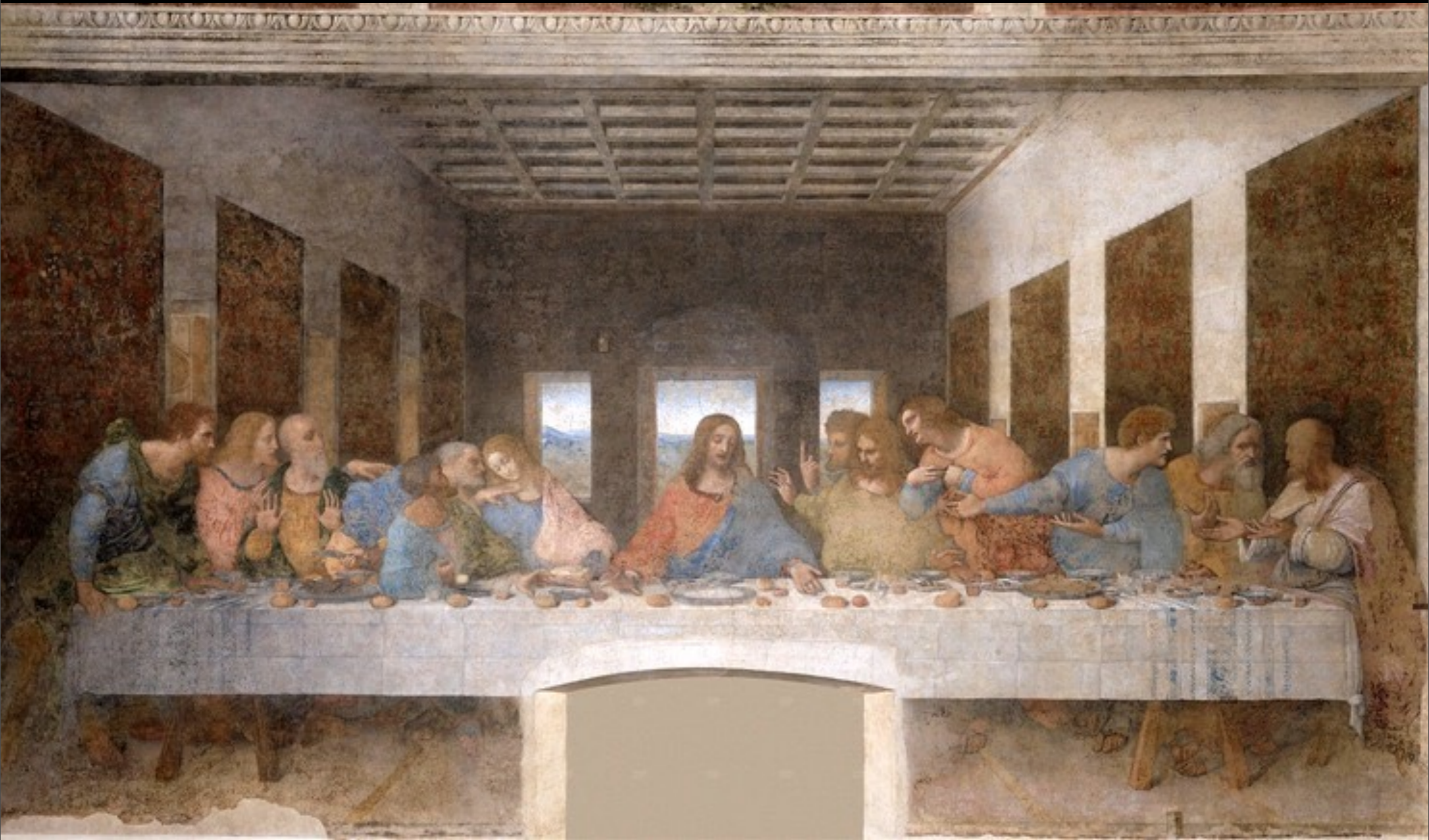
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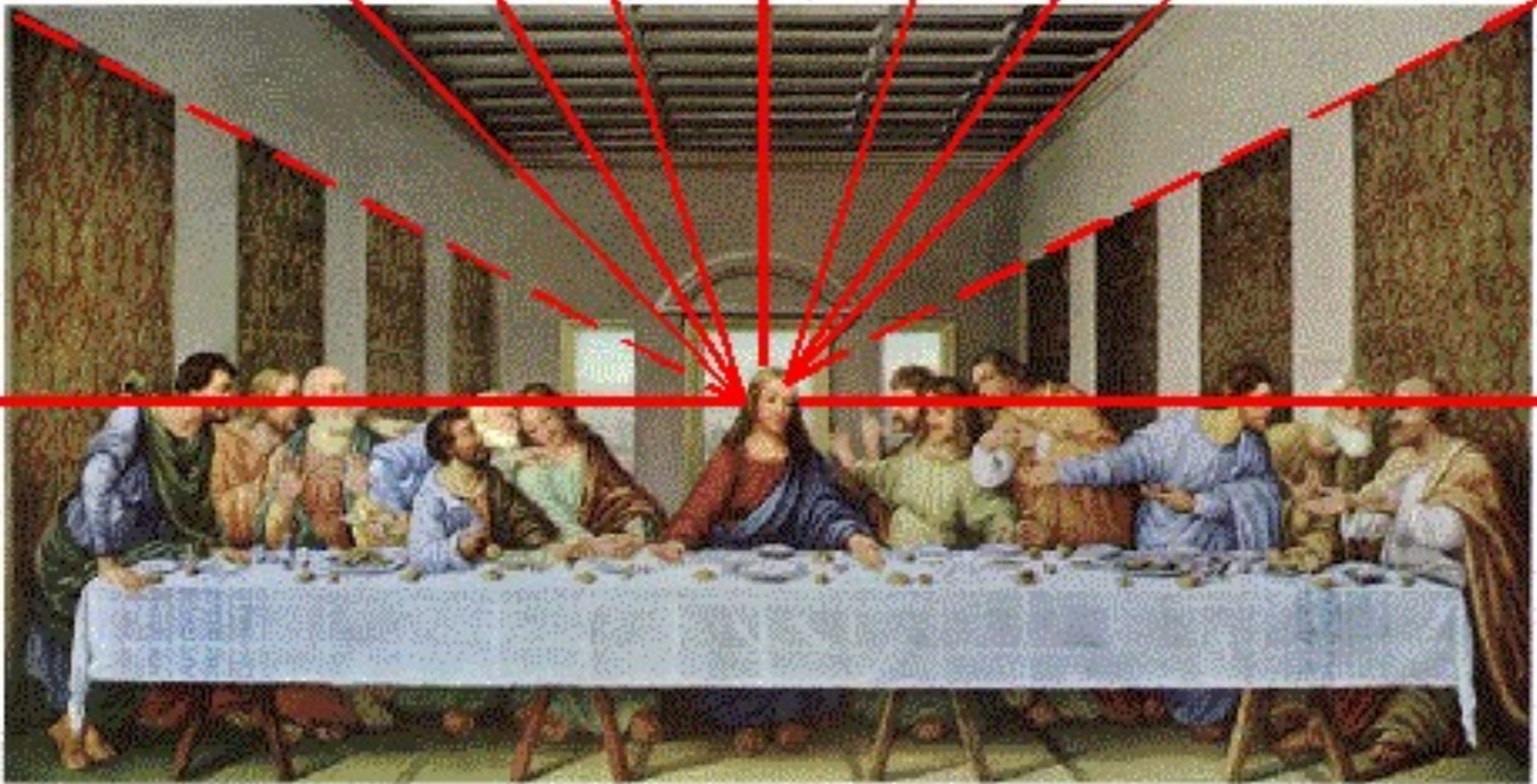




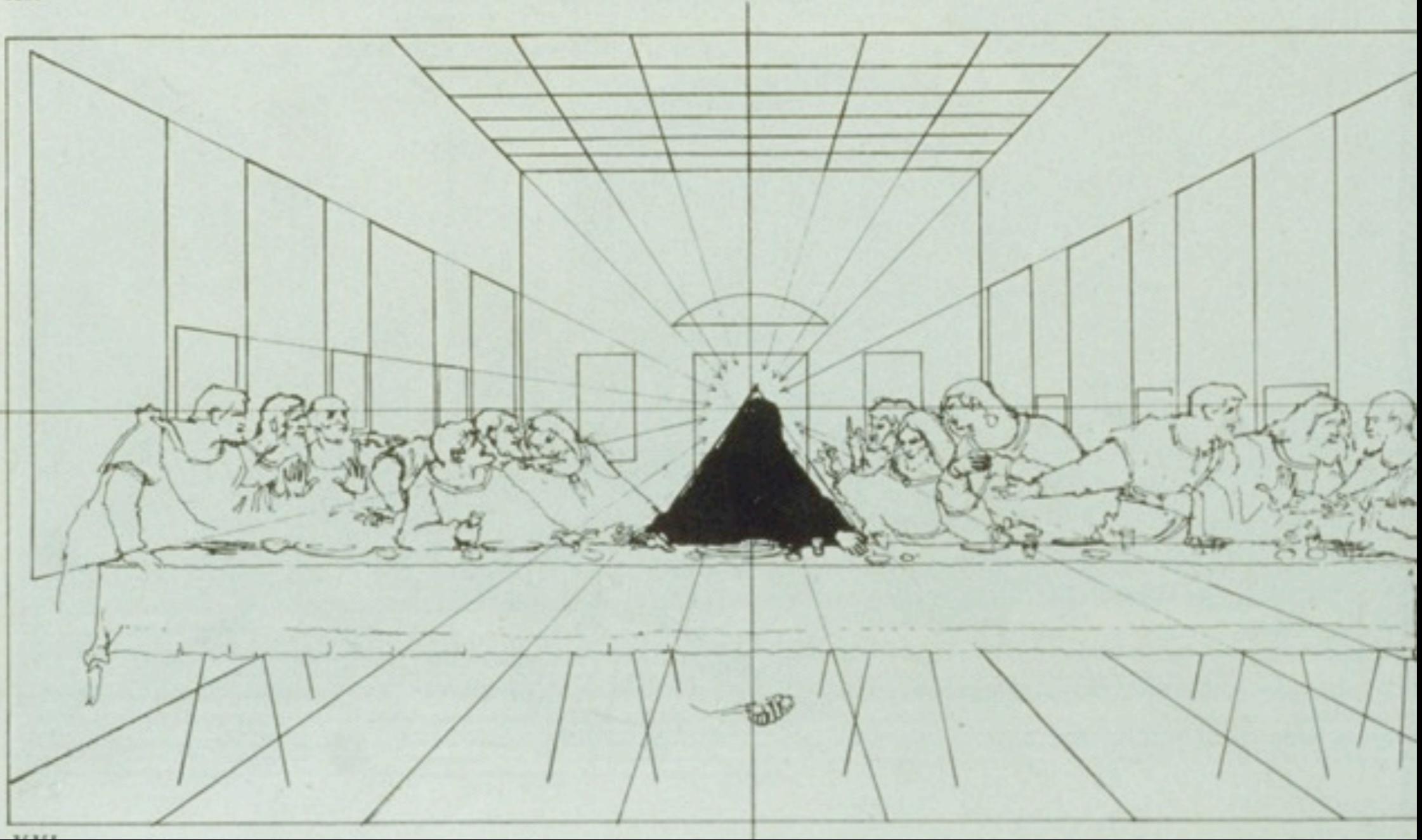








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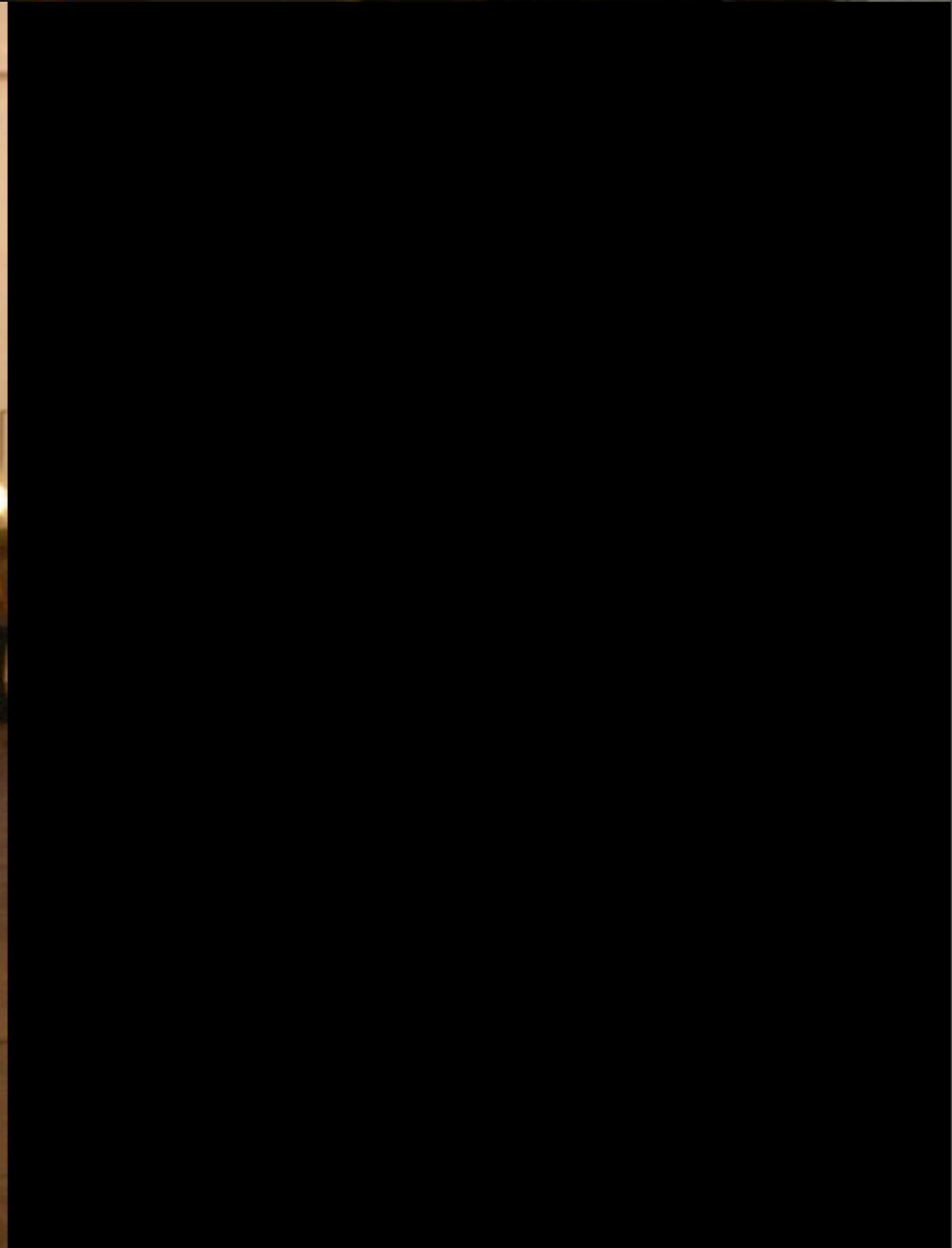


Piazza Santo Spirito



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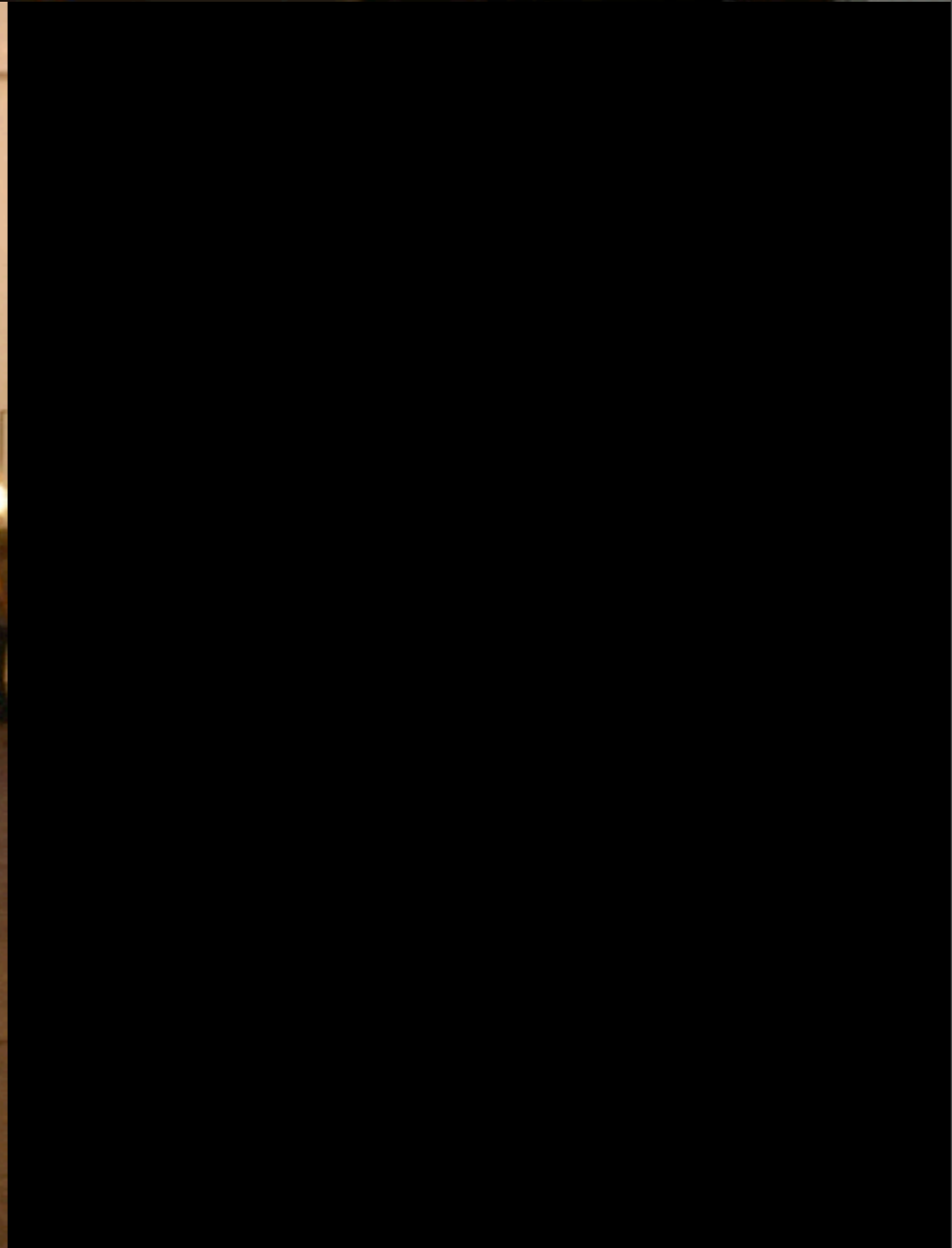
TRATTORIA
BORGO ANTICO





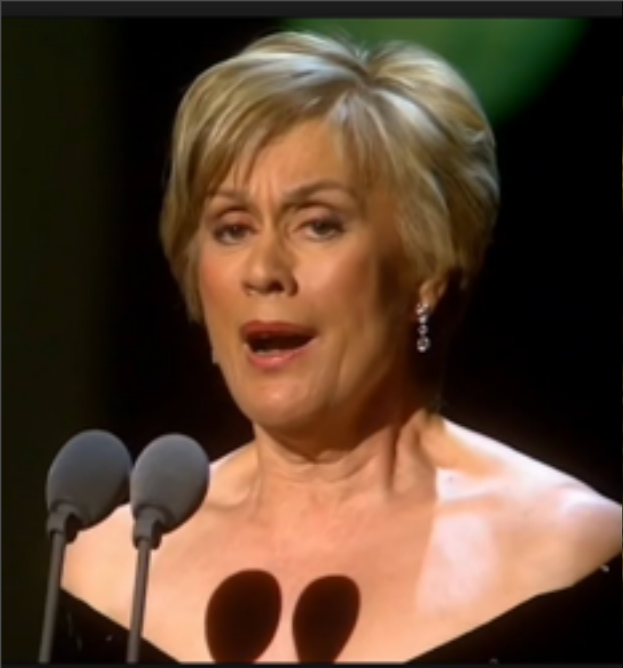
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Puccini: Gianni Schicchi, O mio babbino caro



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