

Candidate 1 evidence

2.1.	<p>The High Renaissance occurred from 1500 - 1530, and was the final phase of the cultural movement of the Renaissance. This period of history was described by Giorgio Vasari as the 'Golden Age', as he believed such artists as Raphael, Leonardo da Vinci and Michelangelo were the culmination of all that came before, possessing god-like abilities. Central in Rome, the papacy played a dominant role in the cultural and artistic development of this period as not only were they great patrons of the arts, but they were also rulers of the papal states. However, historians remain divided today, as they were in the 16th century, as to whether the popes strayed from their religious values, and were worldly in their pursuits for temporal power and ^{and} magnificence, their willingness to resort to wars, and their dynastic ambitions. These worldly characteristics ^{characteristics} of the popes were criticised for possessing shall be further explored.</p>
	<p>There were many who criticised the popes for being worldly, including Martin Luther in 1517, Guicciardini in his 'History of Rome', and Erasmus (allegedly) in 'Julius Exclusus' (1514). These criticisms developed the popes a reputation for being in pursuit of temporal power. An</p>

Guliani della Rovere

example of this is Julius II[^], who strove to win back territories and cities she had exercised independence in recent years. According to John Julius Norwich[^], ^{this was} the primary task to which Julius devoted his pontificate. ~~the~~ The cities of Ferrara, Urbino and Bologna were all re-subjected to papal control, with the papacy choosing its new ruler.

Another example of a pope in pursuit of temporal power was Alexander VI, Rodrigo Borgia, who ~~was~~ was only elected pope via bribery. According to Robert Hulse, he delivered 400000 marks of bullion (gold) to other cardinals, collected from Borgia abbey and churches, in order to buy their votes. He was clearly not a man ^{driven} ~~motivated~~ by spiritual concerns, as is expected of a pope.

However, some popes were far from worldly and did not deserve this reputation flung upon popes of the High Renaissance. For example, Pope Adrian IV, who according to J.R. Hulse, campaigned against simony and nepotism and made a virtue of parsimony. He also refused to uphold the[^] ^{imperial} rights of the ~~papacy~~ ^{papacy}. Some may also argue that when Julius[^] sought to re-gain control of the papal states, he was actually attempting to strengthen the church by saving the papal states from the hands of any secular power (this being the

view (J.R. Hale). Moreover, such an argument ~~was~~ ^{weakens} when we take into account the fact that the very evidence that suggested the papacy had rights to the so-called 'Papal States' - ~~the~~ the 'Donation of Constantine' - was proved to be an ~~eight~~ ^{eight}-century forgery by Lorenzo Valla in the 1440's. It used to be believed that the great Emperor Constantine granted ^{the rights to} these lands to the first pope on his death bed, however as this proved to be a false belief, Julius II actually had no justification for his actions, other than that he was in pursuit of temporal power. Clearly he was very much deserving of a reputation of worldliness. Although not all of the popes of the High Renaissance were in pursuit of temporal powers - the majority certainly were and therefore they deserved their reputation for this ~~type~~ criticism.

Another criticism that contemporaries had of the popes ^{was} that they were in pursuit of magnificence, rather than aiming to strengthen the church. A prime example of this is the ~~rebuilding~~ rebuilding of the New St. Peter's, in a new classical style, for Julius II and Leo X.

The church was designed by Bramante and continued after his death by Michelangelo, and caused an uproar as people were dismayed that ~~was~~ a church of momentous historical importance was being hacked down. As well as encouraging the building of the new St. Peter's, Julius II also employed various artists and was a great patron. He commissioned Michelangelo to paint the ceiling of the Sistine Chapel, which was built by his uncle pope Sixtus IV, and this was completed in 4 years. He also asked Michelangelo to build his tomb, which was to be the greatest and largest mausoleum since antiquity - comprised of 40 figures. This demonstrates that Julius thought of himself as prince-like, and lived ostentatiously rather than by simple religious values. ~~He~~
~~commissioned Michelangelo's plans for the tomb.~~ Julius also commissioned Raphael to paint the rooms of the papal apartments, for example 'The School of Athens' Leo X, ~~commissioned~~ Girolamo de' Medici, also commissioned Raphael to design great tapestries for the Sistine Chapel. However, although the popes were great patrons of the arts, pursuing magnificence through art like the princes of the day, it can be argued that they were just trying to make

Rome took on the role of the centre of Roman Catholicism - especially after the bleak days of the Black Death (1347-8) and the Avignon Papacy, when the city was far from magnificent. According to Robert Kuhn, Julius's patronage of the arts laid the foundations for the High Renaissance. This suggests his patronage benefited the wider population and had a great positive influence. Many of the works he commissioned were also in glorification of god, suggesting pious motivation. It can also be argued that the New St. Peter's was designed simply to be worthy of the saint - as the old church was much less impressive. Having said this however, the new St. Peter's was paid for by the sale of indulgences, allowed by Pope Leo X, which exploited the impoverished. This drove Martin Luther to denounce the popes in 1517 with his 'Ninety-Five Theses', and caused a split in the church; giving rise to Protestantism. Although the popes may have had good intentions behind some works of pious patronage, the way in which works were paid for was a far ~~way~~ ^{con} from spiritual, and demonstrates the popes were ~~not~~ ^{conspicuously} worldly.

A further criticism of the popes was that they were worldly in their willingness to resort to arms. For example, Alexander VI appointed his son Cesare as captain ^{-general} of the papal forces, and he devoted the last few years of his pontificate to turning the papal states into a Borgia family fief. Julius II was also directly involved in warfare, stripping an emperor to control the papal forces in the siege of Mirandula. Canon law forbade the clergy from shedding blood, however it did not prevent them from accompanying or directing violence. Julius II also ~~commissioned~~ commissioned a bronze statue of himself by Michelangelo - allegedly with a sword in one hand instead of a biblical scroll. Warfare is a worldly pursuit, ~~and~~ and demonstrates that the popes had greater personal ambition than ^{just} to strengthen the church. Julius II decreed a crusade against the Turks in Constantinople, and built a fleet in preparation - however despite his preparation, the crusade never materialised. He ~~could~~ could be viewed as a religious conscience, however this ~~is~~ is unlikely to be the case given his other military involvement.

A final cause behind the popes' reputation of worldliness was their dynastic ambitions. For example, Alexander VI appointed his son Cesare as a cardinal at aged only 18, and used his daughter Lucrezia to expand the Borgia family influence, through marriage. ~~Moreover~~ Alexander also ^(reputation) ~~had~~ had ~~8~~ 8 children from 3 different women - many of whom were born after he became pope. Julius II also ensured that his nephew, Francesco della Rovere, was accepted ~~to~~ to be heir to ~~the~~ the children Guicciuldo dei Montefeltro. This started the line of Aeneas Dukes of Urbino. Dynastic ambitions are worldly, ~~and~~ ^{and} demonstrate that the popes desired their reputation.

Overall, the High Renaissance was a period running from 1500 - 1530, in which the papacy played a dominant role in patronage of the arts and rulers of the papal states. The popes of this period, ~~especially~~ ^{especially} Alexander VI, Julius II, and Leo X, were criticised by contemporaries for pursuing temporal

powers in the way they ran over the Papal States based on a false document; pursuing magnificence through patronage paid for by the sale of indulgences; their willingness to resort to arms and exact violence; and their dynastic ambitions. It is clear that due to all of these temporal undertakings, the popes strayed from their spiritual concerns, and were causing a loss of reputation of holiness.

*¹ This was financed by the selling of high positions in church which had little responsibility (simony) - resulted in large increase in membership of the church, many of whom had nothing to do!

to Lorenzo de' Medici, Cosimo spend 600,000 gold florins on acts of public patronage before his death. Cosimo also helped to ensure that Florence was ^{considered} an important city in Italy - he was friends with foreign powers like the German ruler, ^{and the King of England} whom he invited to Florence and played host to.

The third view of the source is that Cosimo was fair towards other Florentines. This is shown by "...just and most charitable towards men". Cosimo built up a group of allies through lavish gifts, acts of patronage, and his client network. This strengthened his relationship with condottieri such as Francesco Sforza of Milan, who Cosimo sought help from during the Medici domestic crisis in Florence. ~~cosimo was a very strong impact on~~

Source B is from 'The Italian Renaissance' by J.R. Hale.

The first way in which the source shows the influence of Cosimo is that it highlights that he had a very strong impact on government in Florence. This is shown by "Cosimo's influence in the governing of Florence was dominant...". This was ~~powerful~~ because, when it mattered, Cosimo could effectively ensure that the top places

in government were killed by Medici supporters. This was done ~~also~~ with the scrutiny, which was a process ~~where~~ in which people sorted through election bags and took out names of the dead and added new members. Cosimo could make this process last years, and it was often his friends who were ~~the~~ ones carrying out the scrutiny. To insure that Medici supporters were elected into government ^{each time}, Cosimo also ensured that elections were conducted 'a mano' during the scrutiny - meaning names were chosen from the ~~guilt~~ ^{members} ~~and~~ ~~the~~ ~~scrutiny~~ ~~with~~ ~~the~~ ~~signatures~~, ~~and~~ ~~the~~ ~~head~~ ~~of~~ ~~state~~. The names were put in front of them. However, according to Giles Brucher, although Medici authority in Florence increased, the regime was never absolute and the Republic was not turned into an autocratic despotism.

The second view of the source is that Cosimo used his earnings to gain power. This is shown by "...wealth was granted more authority breeding". Cosimo's wealth came from ~~the~~ ~~banking~~ ~~business~~ ^{successful} and clever banking. The Medici bank became one of the first international banks - with branches all over Europe including in England, France, and the Germanies. The census law of

usury at the time prevented any profit from being made off of loans - and the Medici bank in particular was so successful because Cosimo found ways of getting round these rules. For example, he disguised loans as 'gifts', which should be repaid with larger 'gifts', and he used the currency exchange ^(Bills of exchange) to gain further loans abroad.

The final way in which Source B reveals the influence of Cosimo de' Medici is when it highlights that he ~~was~~ commissioned art to increase his influence. This is shown by "Patronage included status". ~~Patronage included status~~ Cosimo was one of the greatest patrons of the Renaissance and according to Margaret King, the Medici dominated the city culturally, as well as politically. For example, Cosimo rebuilt the monastery of San Marco, and commissioned Fra Angelico to decorate it - at an estimated cost of 30,000 florins. However, Vasariano da Bihieri argues that the motive behind this act of patronage was to decrease his sum of the 1% of usury.

Overall, both sources show that Cosimo was a powerful leader, and ~~therefore~~ so don't recall much about differing interpretations of his generosity.