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2

Europe in the Age of the Renaissance

Multiple Choice Questions

1. In searching for models, Renaissance thinkers looked to Ancient _____ for inspiration.
   a) Mesopotamia
   b) Rome
   c) Greece
   d) France
   e) China

2. _____ is considered the first humanist.
   a) Petrarch
   b) Machiavelli
   c) Virgil
   d) Burckhardt
   e) Michelangelo

3. One of the key developments in Renaissance art was the development of _____, which enabled artists to create the illusion of three-dimensional space.
   a) landscape
   b) naturalism
   c) portraiture
   d) perspective
   e) balance

4. According to art historians, _____, _____, and _____ represent the pinnacle of Renaissance art.
   a) Donatello, Leonardo, Brunelleschi
   b) Botticelli, Lippi, Raphael
   c) Leonardo, Raphael, Michelangelo
   d) Brunelleschi, Masaccio, Vasari
   e) Michelangelo, Medici, Botticelli

5. _____ transformed the Italian political universe in 1494.
   a) The French invasion
   b) Cosimo de Medici establishing control in Florence
   c) Rodrigo Borgia becoming Pope Alexander VI
   d) The end of the Great Schism
   e) The death of Alfonso the Magnanimous

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6. The Holy Roman Empire was a loose conglomeration of roughly 150 imperial cities, several hundred princes, and several thousand imperial knights. _____ held this loose conglomeration together.
   a) A strong sense of national identity
   b) A centralized power structure and a strong army
   c) Opposition to French and Spanish expansion
   d) The Emperor and occasional meetings of the Diet
   e) Self-interest of the ruling elites

7. Machiavelli's use of _____ demonstrated a shift in audience and the urgency of his message.
   a) Latin
   b) Greek
   c) French
   d) Arabic
   e) Italian

8. Pope _____ is responsible for firmly establishing papal control of the Papal States.
   a) Alexander VI
   b) Julius II
   c) Martin V
   d) Cesare Borgia
   e) Nicholas V

9. The 1454 Peace of Lodi created 40 years of relative peace in the Italian Peninsula. _____ was *not* one of the elements of the Peace of Lodi.
   a) The establishment of a permanent *condotierri* army
   b) Recognition of the power of Cosimo de Medici in Florence
   c) Guarantee of Venice's mainland possessions
   d) Recognition of the power of Francesco Sforza in Milan
   e) Binding states together to defend Italy against foreign attack

10. Ferdinand and Isabella of Spain were given the title of the "Most Catholic Monarchs" following the 1492 conquest of _____.
   a) Mexico
   b) Aragon
   c) Portugal
   d) Granada
   e) Cuba

True or False Questions

1. Henry VII was able to claim the English crown following the Wars of the Roses because he had the strongest genealogical claim to the throne.

2. The Renaissance originated in the Italian city-states during the fourteenth century.

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3. In seeking to better represent the human form, Renaissance artists such as Leonardo da Vinci worked from human models and dissected cadavers to gain a better understanding of human anatomy.

4. Politics during the Italian Renaissance was a relatively peaceful pursuit.

5. By the fifteenth century, the majority of Italian city-states had become truly republican regimes.

6. Venice's political system worked in large part because Venetians shared a common interest and depended on the city's trade for their livelihood.

7. In maintaining power in Florence, the Medici family relied on their strongest supporter, Girolamo Savonarola.

8. French nobles were able to maintain a united front against the centralizing tendencies of Charles VII and Louis XI.

9. By the end of the fifteenth century, the Holy Roman Empire was the most centralized monarchy in all of Europe.

10. In the wars following the French invasion in 1494, European rulers believed that control of Italy was the key to establishing their power.

11. The portrayal of Machiavelli as an amoral apologist for tyrants is due to the tendency to read *The Prince* in isolation rather than in conjunction with Machiavelli's other work, *Discourses on the First Ten Books of Titus Livius*.

12. The urban republics that gave birth to humanism offered significantly expanded opportunities for women.

13. Humanistic education was designed to prepare individuals for their work in the "real world."

14. Naples was the centre of the Italian Renaissance.

15. The 1469 marriage of Ferdinand of Aragon and Isabella of Castile was an important element in the unification of Spain.

16. The examples of Isotta Nogarola (1418–66) and Laura Cereta (1469–99) show that humanism was for both men and women.

17. The "Big Five" (Milan, Venice, Florence, Rome and the Papal States, and the Kingdom of Naples) dominated Italian politics and diplomacy during the Italian Renaissance.

18. Dynastic relations played a minimal role in European politics and diplomacy.

19. In offering free passage across his territory to Charles VIII, Lodovico Sforza unwittingly set the wheels in motion for the French invasion of Italy in 1494.

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20. Rodrigo Borgia, who became Pope Alexander VI (r. 1492–1503), was renowned for his morality and opposition to corruption.

Short Answer Questions

1. What was humanism?

2. What was Neoplatonism and how did it differ from humanism?

3. What were the key developments in Renaissance art?

4. How did Cosimo de Medici establish and maintain power in Renaissance Florence?

5. How did the Renaissance popes establish control over Rome and the Papal States?

6. How did Venice become the leading naval and commercial power in the Mediterranean?

7. What obstacles did feudal monarchs have to overcome in their attempts to centralize power?

8. How did the French kings consolidate their power in the fifteenth century?

9. In consolidating his power on the English throne, Henry VII sought to limit the power of the nobility. How did he do so?

10. How did the Habsburg dynasty come to rule so much of Europe?

11. What was the Spanish Inquisition?

12. In contrast to the kingdoms of France, England, and Spain, the Holy Roman Empire did not develop a centralized monarchy. What factors contributed to this decentralized power in the Holy Roman Empire?

13. Who was Girolamo Savonarola?

14. Why did the Renaissance occur in Italy?

15. In Machiavelli's viewpoint, what were the characteristics of the ideal ruler?

16. According to Renaissance authors, successful men and rulers had *virtú*. What was *virtú*?

17. In *The Book of the Courtier,* Baldessare Castiglione (1478–1529) sets out the characteristics of the ideal courtier. According to Castiglione, what was the ideal courtier?

18. What were women's roles during the Renaissance?

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19. How does Sandro Botticelli's *The Birth of Venus* represent the distinct features of Renaissance art?

20. What caused the French Invasion of 1494?

Essay Questions

1. How did feudal monarchs associated with the "New Monarchy" centralize their power?

2. Does the Renaissance mark a break from the Middle Ages and the birth of modern Europe?

3. Was Renaissance Italy the birthplace of the modern state? Explain your answer.

4. How did the Renaissance lead to a changing understanding of the individual?

5. Achievements in painting, sculpture, and architecture define the Renaissance as a movement. How did art develop in Renaissance Italy?

6. Using the writings of Petrarch and Machiavelli, compare and contrast the late Renaissance and the early Renaissance.

7. How were the Renaissance writers a product of the context in which they wrote?

8. What role did dynastic relations play in European politics and diplomacy?

9. How were humanist values reflected in the intellectual, artistic, and political worlds of Renaissance Italy?

10. How did the French Invasion of 1494 affect Europe?

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Answer Key

Multiple Choice Questions

1. **B** (pp. 49–51)
2. **A** (p. 52)
3. **D** (p. 56)
4. **C** (p. 63)
5. **A** (pp. 64, 83)
6. **D** (p. 83)
7. **E** (p. 85)
8. **B** (p. 71)
9. **A** (p. 66)
10. **D** (pp. 78–9)

True or False Questions

1. **F** (p. 77)
2. **T** (pp. 49, 54)
3. **T** (p. 56)
4. **F** (p. 66)
5. **F** (p. 66)
6. **T** (p. 68)
7. **F** (pp. 70, 84)
8. **F** (pp. 76–77)
9. **F** (pp. 81–83)
10. **T** (pp. 83–84)
11. **T** (p. 85)
12. **F** (p. 89)
13. **T** (p. 52)
14. **F** (pp. 64, 69, 72)
15. **T** (pp. 78–79)
16. **F** (p. 90)
17. **T** (p. 72)
18. **F** (pp. 72, 83)
19. **T** (p. 83)
20. **F** (p. 71)

Short Answer Questions

1. Humanism was the broad intellectual movement associated with the Renaissance. Proponents of humanism advocated reviving the study of ancient texts to recover the values and knowledge of Ancient Rome and later other classical civilizations. Humanists looked to models such as Cicero to provide models for their own society. The "rebirth" of knowledge had a practical component, with humanist education designed to train individuals to live a good life and be good citizens. In order to do so, the humanities was designed to help individuals develop the skills to prosper in the worlds of politics and finance, which included the ability to judge right from wrong and the development of rhetoric as a practical skill. (pp. 49–52)

2. Neoplatonism had a similar methodology to humanism, but its goals differed. Neoplatonists were involved in the revival of Greek and a study of Plato's original texts. The movement was originally designed to harmonize Plato and Christianity, but it evolved into a desire to unify all religions and philosophies with Christianity. Neoplatonism was also about mystical contemplation. Both humanism and Neoplatonism had similar techniques to recover ancient knowledge, but the end results were different. The goal of humanism was for individuals to live good lives now and contribute to contemporary society. The goals of Neoplatonism were more focused on the inner world and the mystical world. (pp. 54–55)

3. Renaissance art distinguished itself from medieval art, both in what artists portrayed and how they portrayed it. Renaissance artists began to use classical themes in addition to the earlier focus on religious subjects. They also began to emphasize naturalism and realism, both in the

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incorporation of landscapes and more realistic human portraiture. Renaissance artists began to use the technique of perspective, which enabled them to present three-dimensions on flat surfaces. Above all, Renaissance art was marked by an emphasis on harmony and balance. (pp. 56–7)

4. Cosimo de Medici was a member of a Florentine banking family, who became the spokesman of lesser craftsmen with no political voice. He opposed the aristocratic oligarchy and managed to gain control of the governing council (the *Signoria*). Once there, he maintained power by working behind the scenes to control Florence's affairs. He also gained recognition and prestige through his skillful diplomacy, especially in relation to the Peace of Lodi and through his patronage of the scholarship and the arts. (pp. 69–70)

5. In addition to being the spiritual head of Christendom, Renaissance popes were also the secular rulers of Rome and the Papal States. Following the chaos of the Great Schism, the Renaissance popes needed to reestablish control over the Papal States and rebuild Rome. In order to do so, they played the cutthroat game of Italian politics, although each pope took a different approach. Alexander VI used his daughter Lucrezia as a pawn in dynastic marriages and relied on his son Cesare to subdue lawless areas. Julius II led armies, manipulated alliances, and became a patron of Renaissance art. (pp. 70–71)

6. Venice became the leading naval and commercial power in the Mediterranean by taking advantage of its location and ensuring that trade remained central to all Venetians' livelihoods. Venice used its strategic location to avoid Italian turmoil and to access the sea. It built on its privileged relations with the Byzantines and Ottomans, while gaining an Asian trade monopoly. It also established a territorial empire in the Mediterranean in order to protect and promote trade. (pp. 67–69)

7. In centralizing power, feudal monarchs faced three significant obstacles. The first was the independent power of the nobility. Under feudalism, nobles had independent political, judicial, and military power and viewed the king as the first amongst equals to whom they owed conditional obedience. Feudal monarchs also had to contend with the power of the Church, which was a competing sovereign power that played significant roles in people's lives. Beyond that, feudal monarchs had limited sources of money and were dependent on consultative bodies such as Parliament or the Estates-General for additional taxation to gain access to more money. (pp. 74–75)

8. In recovering from the disasters of the Hundred Years' War, French kings relied on a combination of circumstances and individual personalities in the centralization of power. Despite its problems, France was the wealthiest kingdom in Europe and the kings were able to tap into that tax base without the consent of the Estates-General. They then used that tax revenue to establish a permanent army. French kings also limited the competing powers of the Church and the nobility. With the nobility, they relied on divide-and-conquer techniques and plots. To undercut the power of the Church, by enhancing their power over the Church and by making the French Church autonomous in specific circumstances. (pp. 75–77)

9. Henry VII had to limit the power of the English nobility because his claim to the throne was tenuous and he wanted to avoid returning England to the turmoil caused by the Wars of the Roses. The key ways he limited their power was by reducing their wealth, enriching his treasury,

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and making nobles useful servants. Henry relied on existing laws and used them for his own purposes. When he could not enforce the law against nobles having their own armies, he required them to provide him with armed men. Those who resisted were put on trial before a Parliament packed with the king's men. Instead of punishing them, however, Henry often required them to sign bonds for good behaviour, made them pay fines, or confiscated part of their property and offered the hope of restitution if they proved their obedience. In this way, Henry gained money for himself while transforming nobles into loyal subjects. (pp. 77–78)

10. The Habsburg dynasty came to rule most of Europe primarily through the results of dynastic marriages. The most important marriages were between Maximilian I and Mary of Burgundy (who controlled the Netherlands and Franche-Comté) and Maximilian's son Philip to Juana of Spain. As a result of these marriages, Charles of Habsburg (who became Emperor Charles V) inherited a multinational empire consisting of: Castile, Aragon, Spanish imperial possessions, Franche-Comté, the Netherlands, and Austria. (pp. 77, 81, 83)

11. The Spanish Inquisition was an institution designed to strengthen religious uniformity in the Spanish kingdoms. It was created with the pope's permission but was under the control of the Spanish monarchs, who used it to strengthen their power. Its original purpose was to strengthen religious uniformity by rooting out *conversos* who were passing as Christians but secretly practicing Judaism. It was later deployed against Jews, Muslims, and Christian heretics. Inquisitors relied on torture to gain confessions and although the Inquisition was responsible for a number of executions, punishment typically consisted of public humiliation and confiscation of property. (p. 80)

12. Part of the reason why the Holy Roman Empire did not develop into a centralized monarchy was because of the Golden Bull of 1356. This document regularized elections of the Holy Roman Emperor and defined seven Electors who in addition to choosing the emperor, were recognized as sovereign in their own land. Maximilian I tried to bring about reforms and increase his imperial power, but his focus on the Italian wars after 1494 and the increasing hostility of the German rulers meant that he was unsuccessful. (pp. 81–83)

13. Girolamo Savonarola was a Dominican friar whose preaching and apocalyptic views attracted a significant following. While he had some influence in Florence, it was not until the French invasion that he gained power. In the chaos following the flight of the Medicis, Savonarola was able to restore order. Once in power, he imposed his puritanical vision, outlawed a number of behaviours, and managed to anger Pope Alexander VI and the leading aristocratic families. These individuals engineered his overthrow, after which he was excommunicated, hanged, and his body was burned publicly. (pp. 70, 84)

14. The Renaissance arose in Italy because of the unique social, cultural, and political settings of the Italian city-states. Italy had a high concentration of urbanized areas, whose members did not fit into the traditional medieval orders and who did not feel attuned to the prevailing feudal values. In an attempt to develop new values that corresponded with their lives, they looked for something that resembled their world and found the answer in Rome. The supposed similarities between Rome and the Italian city-states were also helped by the remnants of Roman civilization, which surrounded people in the Italian peninsula. (pp. 49, 56)

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15. A good ruler was important because, as Machiavelli pointed out, there was no remedy but "cold steel" against an evil-minded prince. Machiavelli's ideal ruler was strong enough to fight the evils of the age. Strength, however, was not enough. A good ruler was someone who was adept at gaining and maintaining power, who responded to situations as needed, who was not afraid to do bad things if the situation warranted, who was adaptable to circumstances, and who could balance mercy and cruelty. Above all, Machiavelli's ideal ruler was an individual who put the good of the state above himself. (pp. 85–87)

16. The literal translation of *virtú* is prowess, but it also means foresight, bravery, strength, and manliness. *Virtú* is a skill or inner quality that enables men to deal with and rise above their circumstances. Although one can never completely discount the fate of fortune, *virtú* is like a dam that enables one to withstand the floods of fortune. (pp. 85–88)

17. A courtier was a noble servant of a princely ruler. The ideal courtier had a number of skills and broad characteristics. Outside of serving the prince, he should be a soldier. He should effortlessly demonstrate artistry and skills such as grace, athleticism, and musical abilities. He should be an above average scholar who knew Greek and Latin, was familiar with authors and poets, and who was skilled at writing. These skills, while important, were ornamental and meant to serve the prince and please the ladies of the court. (pp. 88–89)

18. Women's roles in the Renaissance were varied but limited. Some noblewomen were educated and acted as patrons of Renaissance arts, while others served as regents and were active in politics. There were examples of female artists, although they did not work from nude models. Women were also humanist scholars, but they needed the support of important men in order to take this path. These examples were exceptions, and many humanists believed that women's roles should be limited due to their weak character. (pp. 89–90)

19. Botticelli's *The Birth of Venus* contains a number of key features of Renaissance art. The first is the use of perspective, which involves three-dimensional representation. You can see this in the sea and the trees behind Venus and the other figures. These figures are all pained in realistic human form, demonstrating the increased emphasis on realism and portraiture. And finally, the use of the classical theme (the birth of Venus) speaks to the influence of Ancient Rome as an inspiration. (pp. 56–57, 61)

20. The French invasion of 1494 followed a chain of events, with unintended but disastrous consequences. Dynastic politics were certainly at play when Charles VIII of France decided to press his claim to the Kingdom of Naples following the death of Ferrante. Lodovico Sforza wanted to become Duke of Milan, instead of simply ruling in his nephew's name. In order to do so, he enlisted the help of the French and allowed French armies free passage across his territory. France easily took Naples and the reaction to that event set off sixty years of warfare in which Italy remained the prize. (pp. 72, 77, 83)

Essay Questions

1. This question asks students to discuss the broader nature of the "New Monarchy" and examine how individual countries followed the broader pattern. A good answer will:

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- Outline the concept of the "New Monarchy," which refers to the process of centralization that occurred in some western European kingdoms following the upheaval of the late medieval period (p. 74). The general process of centralization saw rulers appealing to tradition and using existing systems to enhance their power while at the same time creating a new institutional and bureaucratic structure.
- Highlight the general challenges that feudal monarchs faced (powerful nobility, lack of funds, and competition with Church power) (p. 74).
- Use specific examples from the countries identified in the textbook (France, England, and the Spanish Kingdoms) to illustrate these broader movements towards centralization (pp. 75–81).

2. This question asks the student to engage with the framework established by Jacob Burckhardt and the challenges to that framework that now characterize the study of the Renaissance. The question asks students to enter into and evaluate this specific "Historical Debate" (pp. 50–51). In addition to the historiography, this question also asks students to think about the broader concepts of continuity and change. A good answer will:
   - Discuss the broader historiography, with a focus on Burckhardt and his critics. Burckhardt identified the Renaissance as a pivotal moment that signified a radical break between the Middle Ages and the birth of modernity. In contrast, modern historians point to a continuity of ideas and daily lives (pp. 48, 50–51).
   - Highlight elements of change brought about by the Renaissance. Key developments include: humanism (pp. 49–52); art (pp. 55–63); and the "birth" of the modern state (p. 64).
   - In discussing these broader changes, the answers should highlight how Burckhardt overstated some of these changes. For example, Burckhardt overstated the secular nature of humanism (p. 51) and looking at the specific examples of the Italian city-states demonstrates how this was not the birth of the modern state (pp. 64–74).
   - Discuss areas where the change was limited or where there were continuities with the medieval past. In addition to the limitations listed above in (c), answers can also highlight how Burckhardt's developments were limited to very few people. In reality, the Renaissance did not necessarily affect people's daily lives (pp. 48, 89–90).

3. This question asks students to engage in the political history of Renaissance Italy. It also asks them to discuss the concept of the modern state and consider specific examples in relation to these qualifications. A good answer should contain:
   - An overview of the markers of political modernity. These four markers include: people's allegiance to the nation as an "imagined community"; generally recognizable territorial boundaries; stability of institutions and constitutional arrangements; and sovereignty (p. 64).
   - Discussion of the Italian city-states and the general state of politics, highlighting how they conformed to some components of modernity, but not all. Points against include the expansionistic nature of the city-states and the instability of politics (which has been characterized as a cutthroat business). Points for include the concept of sovereignty and loyalty to the city-state. The answer should highlight the importance of diplomacy at some point (p. 65–66).
   - Reference to at least one city-state as an example. Possible options include Milan (p. 67), Venice (pp. 67–69), Florence (pp. 69–70), Rome and the Papal States (pp. 70–72), and the Kingdom of Naples (p. 72).

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4. This question asks students to examine the broader ideals that stemmed from Jacob Burckhardt's argument that the Renaissance was the period during which "man became a spiritual individual and recognized himself as such" (p. 50). The extent to which individualism occurred is debatable, but there are components of a growing sense of individualism in this period. In answering this question, students will evaluate the broader argument drawing on specific examples from various fields of Renaissance developments. A good answer should:
    - Provide some discussion of Burckhardt's "the discovery of man" and the broader viewpoint that individualism started to emerge in this period. A strong answer will address the limitations of Burckhardt's theory (pp. 50–51).
    - Evaluate the nature of individualism in relationship to humanism and/or artistic developments, drawing attention to the concept of the dignity of man (p. 56).
    - In terms of humanism, answers should highlight the emphasis on training individuals and the cultivation of private virtue. In doing so, answers will also address the ideal of paying attention to life in this world rather than focusing solely on the afterlife (pp. 49–52).
    - Discuss the increased emphasis on portraiture and the depiction of individuals in art, which had not been seen since antiquity (p. 56).
    - Highlight the shift in understanding artists as craftsmen and skilled journeymen who worked anonymously to the reverence of great artists such as Leonardo, Michelangelo, and Raphael (pp. 63–64).
    - Examine the qualities of individuals argued for by later Renaissance thinkers such as Machiavelli and Castiglione (pp. 85–86, 88–89).

5. This question asks students to analyze and discuss the broader changes in artistic fields of painting, sculpture, and architecture. While this is meant to be a discussion of the visual changes there should still be a discussion of the broader values that characterized this period. A good answer should contain:
    - A discussion of the significant changes in artistic expression. These include: naturalism, perspective, individualism, emphasis on portraiture and human models, inclusion of classical themes, and an increased emphasis on harmony and balance (p. 56).
    - Specific examples of these broader changes. Reference should be paid to the examples on pp. 57–62.
    - Discussions of sculpture, including Donatello's and Michelangelo's *David* (pp. 59, 61, 63).
    - Discussions of architecture should refer to the classical influence, especially in relation to Filippo Brunelleschi and the dome of Florence's cathedral (p. 63).
    - Discussion of specific artists and a reference to how the emphasis came to be placed on individual artists rather than on artists as anonymous craftsmen (pp. 63–64)
    - Emphasis on the importance of art to civic identity and the importance of patronage. Examples include Florence (pp. 63, 69) and Rome (p. 71).

6. This question asks students to evaluate the changes between the early and late Renaissance by focusing on two key individuals within the debate. The question also asks them to engage with the primary source excerpts provided, looking at the "Voices" of both Petrarch and Machiavelli. A good answer should contain:

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- An overview of Petrarch and his ideas. In particular, answers should address what was new about Petrarch, highlighting the shift from scholasticism and the importance of individual learning (pp. 52–53).
- An overview of Machiavelli and his ideas. This discussion should highlight Machiavelli's emphasis on what constitutes an ideal ruler and the broader characteristics of that ruler (pp. 85–87).
- A comparison of the two writers and their ideas.
- Discussion of the broader context that may help explain the difference between the two individuals. Particular emphasis should be paid to the fact that Machiavelli was writing in the context of the Italian wars following the French Invasion of 1494 (pp. 52, 85).

7. This question asks students to consider the broader context of intellectual developments and to highlight how we cannot separate the idea from its society. In answering the question, students should draw attention to specific examples. Possible examples to highlight within this discussion include:
   - An analysis of why the Renaissance occurred in Italy. In particular, what social and political factors contributed to the development of a new approach to understanding the world (pp. 49, 54).
   - The development of civic humanism in Florence in response to the military threat of the Duke of Milan (p. 52).
   - Machiavelli and his response to the crises of the sixteenth century. In particular, answers should discuss Machiavelli's abandonment of republican government for a strong ruler. In addressing the broader changes and urgency with which Machiavelli wrote, answers may also want to highlight how he wrote in Italian rather than Latin (p. 85).

8. This question engages with European politics on the large scale, highlighting the importance of dynasties and dynastic relations in determining broader European relations. Dynastic politics played a significant role and answers should highlight how the relationships between ruling families determined who ruled what during this period. Good answers will discuss a number of examples, relating them back to the broader question. Possible examples include:
   - The development of Habsburg power and the growth of its control over Europe (pp. 81–83).
   - The association of power with particular families in Renaissance Italy. This could include the Sforzas in Milan (p. 67) and the Medicis in Florence (pp. 69–70).
   - The Kingdom of Naples and the indirect effect its dynastic history had on Europe. In particular, the Angevin claim on the throne, which led to the French Invasion of 1494 (p. 72).
   - The marriage of Ferdinand and Isabella and how this drove the unification of the Kingdom of Spain (pp. 78–79).
   - Henry VII, his role in the Wars of the Roses, and the need to shore up his power against Yorkist claims (pp. 77–78).

9. This question asks students to consider the broader nature of humanism and to consider how these values played out in specific circumstances. The answer should draw attention to the multiple effects of humanism and should highlight elements of negotiation between the broader intellectual ideas and their real-life application. A good answer should contain:
   - A discussion of humanistic values, particularly the importance of civic life, education, and classical examples (pp. 49–52).

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- Examination of these values in relation to intellectual developments. The principal area here is humanism, but answers should draw attention to specific developments such as civic humanism (p. 52) as well as individual scholars such as Petrarch and Machiavelli (pp. 52–54, 85–89).
- Examination of humanistic values in the development of artistic movements. This discussion should highlight what made Renaissance art unique and how this was connected to the broader values associated with humanism (pp. 56–64).
- Examination of political developments and the development of components of the modern state (pp. 64–67). Here, answers can draw attention to the intellectual changes, but it would be better to provide specific political examples. A strong example for this section would be Florence (pp. 69–70, 84–85).

10. This question asks students to consider the effects of the French invasion and the transformative role it played in European politics. It highlights the connections between kingdoms and countries, drawing attention to the European scope of the conflict. A good answer should contain:
    - An overview of the French invasion and its causes. In particular, it should highlight the French claim to the Kingdom of Naples and the consequences of Lodovico Sforza's attempts to use France's support to gain the title of Duke of Milan (pp. 67, 72, 83).
    - The immediate consequences for Italy, highlighting the loss of political control and the responses to this catastrophe. Possible aspects to discuss include the chaos in Florence and the rule of Girolamo Savonarola, literary responses, and the response of Julius II (pp. 71, 84–85).
    - A discussion of the Italian wars and how the French invasion set off over sixty years of warfare (pp. 83–84).
    - The changing nature of Italian politics, particularly in relation to shifting alliances (pp. 71, 83–84).

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