

# STATION 2: MEDICI SNAPSHOT BIOGRAPHY

**Name:** Giovanni de'Medici

**D.O.B.:** 1360

**Died:** 02/20/1429

**Heir:** Cosimo de'Medici

**Father:** Averardo detto Bicci

**Mother:** UNKNOWN

**Spouse:** Piccarda Bueri

A financially cautious, self-made man, Giovanni was one of five sons of a poor widow. He got his first break from wealthy cousin Vieri, who gives him a job in the family firm, the Medici bank. Giovanni's success with the branch in Rome leads to him taking over from Vieri to become the *Capo* of the Medici family. Giovanni chooses his clients carefully. He demands loyalty, as well as profit. His gamble on an old friend, Baldassare Cossa, to support Cossa's bid to become Pope, is a risk, but it pays off. In 1410 ex-pirate Cossa is elected Pope John XXIII, and Cossa hands over the entire Papal account to the Medici bank. Giovanni has become "God's banker".

**A.K.A.:** di Bicci

**Rep.:** Modest, shrewd, cautious.

**Modus Operandi:** "Always keep out of the public

eye - and never display any pride"



# STATION 3: SHAKESPEARE

*Shakespeare's reputation as dramatist and poet actor is unique and he is considered by many to be the greatest playwright of all time, although many of the facts of his life remain mysterious.*

William Shakespeare was born in Stratford-upon-Avon in Warwickshire (England) and was baptised on 26 April 1564. His father was a glovemaking and wool merchant and his mother, Mary Arden, the daughter of a well-to-do local landowner. Shakespeare was probably educated in Stratford's grammar school. The next documented event in Shakespeare's life is his marriage in 1582 to Anne Hathaway, daughter of a farmer. The couple had a daughter the following year and twins in 1585. There is now another gap, referred to by some scholars as 'the lost years', with Shakespeare only reappearing in London in 1592, when he was already working in the theatre.

Shakespeare's acting career was spent with the Lord Chamberlain's Company, which was renamed the King's Company in 1603 when James succeeded to the throne. Among the actors in the group was the famous Richard Burbage. The partnership acquired interests in two theatres in the Southwark area of London, near the banks of the Thames - the Globe and the Blackfriars.

Shakespeare's poetry was published before his plays, with two poems appearing in 1593 and 1594, dedicated to his patron Henry Wriothesley, Earl of Southampton. Most of Shakespeare's sonnets were probably written at this time as well. Records of Shakespeare's plays begin to appear in 1594, and he produced roughly two a year until around 1611. His earliest plays include 'Henry VI' and 'Titus Andronicus'. 'A Midsummer Night's Dream', 'The Merchant of Venice' and 'Richard II' all date from the mid to late 1590s. Some of his most famous tragedies were written in the early 1600s including 'Hamlet', 'Othello', 'King Lear' and 'Macbeth'. His late plays, often known as the Romances, date from 1608 onwards and include 'The Tempest'.

Shakespeare spent the last five years of his life in Stratford, by now a wealthy man. He died on 23 April 1616 and was buried in Holy Trinity Church in Stratford. The first collected edition of his works was published in 1623 and is known as 'the First Folio'.

Source: [http://www.bbc.co.uk/history/historic\\_figures/shakespeare\\_william.shtml](http://www.bbc.co.uk/history/historic_figures/shakespeare_william.shtml)

<i>Excerpt: Romeo and Juliet</i>	<i>Excerpt from As You Like It</i>
Two households, both alike in dignity, In fair Verona, where we lay our scene, From ancient grudge break to new mutiny, Where civil blood makes civil hands unclean. From forth the fatal loins of these two foes A pair of star-cross'd lovers take their life; Whose misadventured piteous overthrows Do with their death bury their parents' strife. The fearful passage of their death-mark'd love, And the continuance of their parents' rage, Which, but their children's end, nought could remove, Is now the two hours' traffic of our stage; The which if you with patient ears attend, What here shall miss, our toil shall strive to mend.	All the world's a stage, And all the men and women merely players. They have their exits and their entrances, And one man in his time plays many parts, His Acts being seven ages. At first the infant, Mewling and puking in the nurse's arms. Then, the whining schoolboy, with his satchel And shining morning face, creeping like snail Unwillingly to school. And then the lover, Sighing like a furnace, with a woeful ballad Made to his mistress' eyebrow. Then, a soldier, Full of strange oaths and bearded like the pard, Jealous I honour, sudden and quick in quarrel, Seeking the bubble reputation even in the cannon's mouth.

# **STATION 4: ART**

**THAT A FIGURE IS NOT ADMIRABLE UNLESS IT EXPRESSES BY ITS ACTION THE PASSION OF ITS SENTIMENT.**

That figure is most admirable which by its actions best expresses the passion that animates it.

**HOW AN ANGRY MAN IS TO BE FIGURED.**

You must make an angry person holding someone by the hair, wrenching his head against the ground, and with one knee on his ribs; his right arm and fist raised on high. His hair must be thrown up, his brow downcast and knit, his teeth clenched and the two corners of his mouth grimly set; his neck swelled and bent forward as he leans over his foe, and full of furrows.

**HOW TO REPRESENT A MAN IN DESPAIR.**

You must show a man in despair with a knife, having already torn open his garments, and with one hand tearing open the wound. And make him standing on his feet and his legs somewhat bent and his whole person leaning towards the earth; his hair flying in disorder.

**HOW YOU SHOULD MAKE AN IMAGINARY ANIMAL LOOK NATURAL.**

You know that you cannot invent animals without limbs, each of which, in itself, must resemble those of some other animal. Hence if you wish to make an animal, imagined by you, appear natural—let us say a Dragon, take for its head that of a mastiff or hound, with the eyes of a cat, the ears of a porcupine, the nose of a greyhound, the brow of a lion, the temples of an old cock, the neck of a water tortoise.

Leonardo da Vinci. "The Notebooks of Leonardo da Vinci – Complete (Vol. 1)." Jean Paul Richter. 1888.

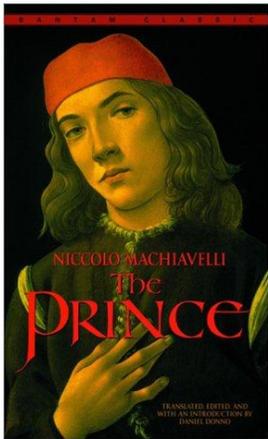
# STATION 9: RENAISSANCE WRITER - MACHIAVELLI

## Niccolò Machiavelli - Biography

Niccolò Machiavelli was born in Florence on May 3, 1469 and died in Florence on June 21, 1527. He was a philosopher, statesman, and political theorist and is often referred to as the "father of modern political theory".

Source: <http://www.egs.edu/library/niccolo-machiavelli/biography/>

## Excerpt from *The Prince*



### Concerning Cruelty and Clemency, and Whether it is Better to be Loved than Feared

Upon this a question arises: whether it is better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, it is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeeded they are yours entirely; they will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it

approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and not by nobility or greatness of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserved you by a dread of punishment which never fails.

Source: [www.fordham.edu/halsall/source/prince-excerpt.asp](http://www.fordham.edu/halsall/source/prince-excerpt.asp)

# **STATION 10: CONFLICT WITH THE CHURCH**

If you look at the stars without their rays...you will see these stars to be so minute that it would seem as though nothing could be smaller; it is in fact the great distance which is the reason of their diminution, for many of them are very many times larger than the star which is the earth with the water. Think, then, what this star of ours would seem like at so great a distance, and then consider how many stars might be set in longitude and latitude between these stars which are scattered throughout this dark expanse. I can never do other than blame many of those ancients who said that the sun was no larger than it appears...

But I wish I had words to serve me to blame those who would fain extol the worship of men above that of the sun; for in the whole universe I do not see a body of greater magnitude and power than this, and its light illumines all the celestial bodies which are distributed throughout the universe. All vital force descends from it since the heat that is in living creatures comes from the soul (vital spark); and there is no other heat nor light in the universe. And certainly those who have chosen to worship men as gods such as Jove, Saturn, Mars, and the like have made a very great error, seeing that even if a man were as large as our earth he would seem like one of the least of the stars which appears but a speck in the universe; and seeing also that men are mortal and subject to decay and corruption in their tombs...

**Source:** Selections from the Notebooks of Leonardo da Vinci, ed. Irma A. Richter (Oxford, England: Oxford University Press, 1977), 54-55.

# **STATION 12: THE RENAISSANCE** **SPIRIT**

At this station, create ROUGH DRAFT copies of your image. Think about your studies on the subject so far. Consider using LINEAR PERSPECTIVE in your drawings. You will create the final version once all the stations have been completed.

# STATION 8: GUTENBERG'S PRINTING PRESS

## PRINTING PRESS

