

CHAPTER 12

ITALY AND THE PAPACY

12.1 THE PAPACY

For the first time in its long history the Papacy was of secondary importance in European diplomacy. There were a number of factors in the decline of the Papacy:

- 1) The Protestant Reformation of the sixteenth century and the emergence of many Protestant kingdoms throughout Europe.
- 2) The emphasis towards limited constitutional government taught in the Protestant Reformation and accepted by many non-Protestants as well.
- 3) The relatively few sanctions available to the Pope in an international atmosphere of *realpolitik*.
- 4) The beginnings of secularization of Europe through the growing influence of the Enlightenment.
- 5) The anti-clericalism associated with the Enlightenment with its desire to reduce the power and economic holdings of the church in traditionally Catholic countries.

Anti-clericalism reached a climax in the French Revolution.

- 6) The lack of Papal leadership in countering the above. Most of the 17th and 18th century popes were more concerned about administering their own territories than in the wider political milieu.

Pope Innocent X (1644 – 55) protested against the Peace of Westphalia (1648) because it acknowledged the rights of Lutherans and Calvinists in Germany, but the diplomats at Westphalia paid him little attention.

Quiet obscurity characterized the next three popes, Alexander VIII (1655 – 67), Clement IX (1667 – 69), and Clement X (1670 – 76), though they did clash with King Louis XIV over the prerogatives of the Church versus the prerogatives of the Crown, particularly in the appointment of bishops.

Innocent XI (1676 – 89) was scrupulous in financial matters and worked actively against the Turkish invasion of Europe. He subsidized Poland's relief of Vienna in the great campaign against the Turks in 1683.

Clement XI (1700 – 21) sided with France in the War of the Spanish Succession and in the course of the war, the Papal states were invaded by Austria. Clement renewed the condemnation of Jansenism, which had made extraordinary progress in France. (Jansenism was an Augustinian Catholic reform movement akin to Protestant Calvinism in its theology.)

Benedict XIV (1740 – 58), much influenced by the Enlightenment, sought to salvage some of the Church's lost influence in absolute European states by compromising the state's influence in nationally-established Catholic churches.

Clement XIV (1769 – 74) ordered the Jesuit Society dissolved (July 21, 1773).

Pius VI (1775 – 99) felt the full force of French radical anti-clericalism, which finally led to the French invasion of the Papal states in 1796.

12.2 17th AND 18th CENTURY ITALY

Italy in the 17th and 18th centuries remained merely a geographic expression divided into small kingdoms, most of which were under foreign domination. Unification of Italy into a national-state did not occur until the mid-nineteenth century.

In the 17th century Spain controlled most of the Italian peninsula. Spain owned Lombardy in the north and Naples, Sicily, and Sardinia. Lombardy (or Milan) was the most valuable to Spain in the 17th century because of its strategic importance, linking Spain with Austria and through Franche Comte, with Flanders. It served as a barrier to French invasion of Italy. Naples and Sicily were not scenes of foreign invasion as was the north of Italy.

12.2.1 *Independent Italian States*

The Duchy of Tuscany had lost its earlier eminence in art and literature. The prosperous Republic of Genoa did not influence European affairs. The Republic of Venetia no longer challenged Turkey in the eastern Mediterranean.

12.2.2 *Savoy*

Savoy was the only state with a native Italian dynasty. In the early 16th century, Savoy was a battleground between the French and the Spanish.

Emmanuel Philibert, Duke of Savoy (1553 – 80), was rewarded by the Holy Roman Emperor with the restoration of independence of Savoy. He built Savoy as a modern state.

Charles Emmanuel I (1580 – 1630), maintained his independence by playing off France diplomatically against Spain and vice versa. Neither country could permit the other to gain a foothold in strategic Savoy, so Savoy remained independent.

Victor Amadeus (1630 – 37), married Marie Christine, Louis XIII's sister, thus increasing French influence in Savoy. Charles Emmanuel II (1637 – 75) was similarly dominated by France.

Victor Amadeus II (1675 – 1731), championed the Protestant Vaudois against Louis XIV. He joined William of Orange and the League of Augsburg against France. France defeated Savoy and forced Savoy to change sides. Nevertheless, the Peace of Ryswick confirmed Savoy's independence and left Savoy the leading Italian state and an important entity in the balance of power.

In 1713 Victor Amadeus was awarded Sicily and in 1720 exchanged Sicily to Austria for the island of Sardinia. henceforth he was known as the King of Sardinia.

Charles Emmanuel III (1731 – 1773) joined France and Spain in the War of the Polish Succession in an unsuccessful attempt to drive Austria out of Italy. Savoy sided with Austria in the War of the Austrian Succession and received part of Milan as a reward.

The French Revolution and Napoleon's invasion of Austria completely changed the situation for Italy and in the 19th century Italian unification was achieved under a Sardinian king, Victor Emmanuel II.

CHAPTER 13

THE OTTOMAN TURKISH EMPIRE IN EUROPE

13.1 CHRISTIAN EUROPE VERSUS ISLAMIC MEDITERRANEAN

During the Middle Ages the Islamic Empire included Spain, North Africa, and the Middle East. Expansion of Islam into Europe was blocked by France in the West (and, after 1492, by Spain) and by the Byzantine Empire in the East. When Constantinople fell to the Ottoman Turks in 1453, Eastern Europe was open for Islamic expansion by force of arms.

Hungary and the Hapsburg Empire became the defenders of Europe. Under Suleiman the Magnificent (d. 1566) the Turks captured Belgrade and took over nearly half of Eastern Europe. Ottoman power extended from the Euphrates River to the Danube.

13.2 TURKISH DECLINE 17TH AND 18TH CENTURIES

The Sultan headed an autocratic and absolutist political system, often controlled by intrigue, murder, and arbitrary capital punishment. Most Sultans were more preoccupied with their harem than with affairs of state.

Government finance was based more on spoils of war, tribute, and sale of offices than on a sound economy. The Turkish military and bureaucracy were dependent on the training and loyalty of Christian slaves, the famous *Janissaries* and officials of the Sultan's Household.

13.3 MOHAMMED IV (1648 – 1687)

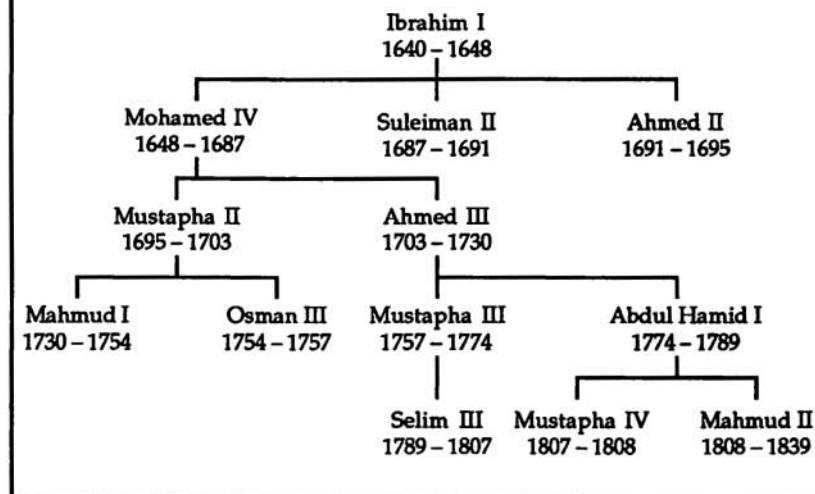
His reign was characterized by the efficient rule of an Albanian dynasty of grand viziers, the *Kiuprilis*. Thirty thousand people were executed as the Sultan and grand vizier purged all opposition to their will.

In 1683, the Turks besieged Vienna with 200,000 men for six weeks, intending to take Vienna as they had Constantinople two centuries earlier. John Sobieski, the king of Poland, with 50,000 Polish troops, went to the relief of the city and of the Hapsburg Empire. The Turks massacred 30,000 Christian prisoners and were defeated in a terrible slaughter.

13.4 MUSTAPHA II (1695 – 1703)

Austrian and Polish armies defeated the Turks again, killing 26,000 in battle and drowning 10,000. *The Treaty of Karlowitz* (1699) recognized Austrian conquests of Hungary and Transylvania. The Ottoman Empire never recovered its former power or aggressiveness.

OTTOMAN SULTANS (1649 – 1839)



13.5 AHMED III (1703 – 1730)

In 1711, the Turks attacked the Russians and forced Peter the Great to surrender and restore the Black Sea part of Azov.

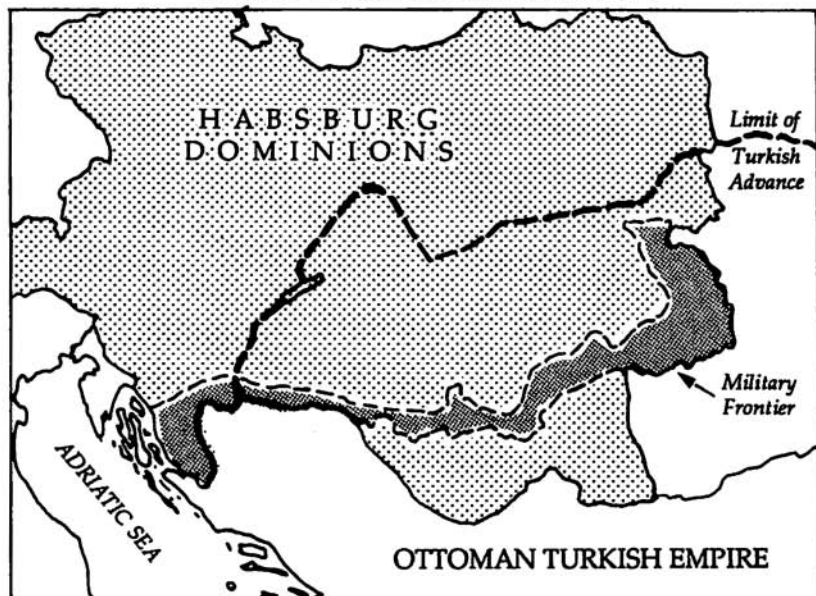
In 1716, Austria destroyed 20,000 men in forcing the Turks away from Belgrade, and overran Serbia. The *Treaty of Passarowitz* (1718) ceded the rest of Hungary and the great fortress of Belgrade to Austria. The Sultan abdicated in the face of a rebellion of the Janissaries.

13.6 MAHMUD I (1730 – 1754)

Power was wielded by the chief eunuch in Mahmud's harem, Bashir, an Abyssinian slave who elevated and deposed sixteen grand viziers.

Austria and Russia coalesced to dismember the Turkish

OTTOMAN ADVANCES INTO EASTERN EUROPE



Empire. Russia regained Azov in 1737, but Austria was defeated and gave up Belgrade in 1739.

The Janissaries disintegrated as an effective military force when the Sultan began selling the rank of Janissary to anyone willing to pay for it.

Provincial governors became more independent of the Sultan.

13.7 ABDUL HAMID I (1774 – 1789)

In the *Treaty of Kutchuk-Kainardji* (1774) Catherine the Great forced the Turks to surrender the Crimea and to recognize Russia's right to protect Eastern Orthodox Christians in the Balkans.

Russia and Austria declared war on Turkey in 1788 and Austria re-captured Belgrade in 1789.

The Ottoman Empire was no longer an important power in Europe. Competition to take over parts of Eastern Europe, especially the Balkans, was called the "Eastern Question" in European history and was a causal factor in starting World War I.

CHAPTER 14

CULTURE OF THE BAROQUE AND ROCOCO

14.1 AGE OF THE BAROQUE (1600 – 1750)

The baroque emphasized grandeur, spaciousness, unity, and the emotional impact of a work of art. The splendor of Versailles typifies the baroque in architecture: gigantic frescoes unified around the emotional impact of a single theme is baroque art; the glory of Bach's Christmas Oratorio expresses the baroque in music. Art reflects the world- and life-view (*Weltanschauung* – way of looking at the world) that is dominant in a given age. To better understand the seventeenth and eighteenth centuries, one needs to see the values, philosophy, and attitude of the age reflected in baroque art, architecture, and music. Although the baroque began in Catholic counter-reformation countries to teach in a concrete, emotional way, it soon spread to Protestant nations as well and some of the greatest baroque artists and composers were Protestant (e.g., Johann Sebastian Bach and George Frideric Handel).

14.1.1 Baroque Architecture

Michelangelo's work provided much of the initial inspiration for baroque architecture. A dynamic and unified treatment of all the elements of architecture combined in the baroque. Oval or elliptical plans were often used in baroque church design. Gianlorenzo Bernini (1598 – 1650) was perhaps the leading early baroque sculptor as well as an architect, and a great painter. Bernini's most famous architectural achievement was the colonnade for the piazza in front of St. Peter's Basilica in Rome. Louis XIV brought Bernini to Paris to plan a design for the completion of the palace of the Louvre, but the final design selected was that of Claude Perrault (1613 – 1688).

Louis XIV's magnificent palace at Versailles was particularly the work of Louis LeVau (1612 – 70), and Jules Mansart. The geometric design of the palace included the gardens which excel in symmetry and balance. The many fountains are also typical of the baroque.

14.1.2 Baroque Art

Baroque art concentrated more on broad areas of light and shadow rather than on linear arrangements as in the High Renaissance. Color was an important element because it appealed to the senses and was more true to nature. The baroque was not as concerned with clarity of detail as with the overall dynamic effect. It was designed to give a spontaneous personal experience.

Leaders in baroque painting were Annibale Carracci (1560 – 1609) from Bologna and (Michelangelo Merisi) Caravaggio (1573 – 1610) from near Milan. They are known for the concrete realism of their subjects. Their work is forceful and dramatic with sharp contrasts of light and darkness (*chiaroscuro*).

The Flemish painter Peter Paul Rubens (1577 – 1640) is one of the most famous of baroque artists. He emphasized color and sensuality.

There existed, of course, other types of painting along with the baroque. An example was the school of Italian genre painters known as *bamboccianti* who painted street scenes of Roman peasant life on a small scale.

Rembrandt Van Rijn (1606 – 69) the great Dutch painter, was so unique that he could not be considered typically baroque. Nicolas Poussin (1595 – 1665) also followed a different line of reasoning. His paintings were rationally organized to give with precision a total effect of harmony and balance; even his landscapes are orderly.

14.1.3 *Baroque Music*

A major underlying presupposition of baroque music was that the text should dominate the music rather than the music dominating the text, as formerly was done. The idea that music can depict the situation in the text and express the emotion and drama intended was a major innovation of the baroque period. Instead of writing lyrics appropriate to a musical composition, the lyrics or libretto came first and was determinative in the texture and structure of the composition. Dissonance was used freely to make the music conform to the emotion in the text. Devices of melody, rhythm, harmony, and texture all contribute to emotional effects.

The baroque was a conscious effort to express a wide range of ideas and feelings vividly in music. These were intensified by sharp contrasts in the music and a variety of moods experienced: anger, excitement, exaltation, grandeur, heroism, wonder, a contemplative mood, mystic exaltation.

Bach's "St. Matthew Passion" illustrates this with a frenzied effect of cruelty and chaos obtained by a double chorus of four voices singing, "Crucify him! Crucify Him!" The jubilant Easter Oratorio reflects the triumph of the Resurrection. Violins and violas maintain a steady progression of pizzicato chords to depict the gentle knocking of Christ in the cantata, "Behold I stand at the door and knock...."

The splendor and grandeur of baroque art and architecture was similarly expressed in baroque music. Giovanni Bargieli (1555 – 1612) pioneered in this effect when he placed four groups of instruments and choirs, each complete in itself, in the galleries and balconies of St. Mark's Cathedral in Venice. The baroque followed his lead and Gabrieli laid the foundation for the modern orchestra.

The concerto involving interaction between a solo instrument and a full orchestra was an innovation of the baroque. Antonio Vivaldi (1678 – 1741) pioneered with the concerto and standardized a cycle of three movements. The major-minor key system of tonality was also developed during the baroque period.

The baroque developed a new counterpoint, different from that of the Renaissance. There was still a blending of different melodic lines, but those melodies were subordinated to the harmonic scheme. Bach was particularly successful in balancing harmony and counterpoint and melody with polyphony.

George Frideric Handel (1685 – 1759) was a master of baroque grandeur, especially in his dramatic oratorios. He brought to life in his music poetic depth and his use of the chorus profoundly affected his audiences. Handel was like a painter who was at his best with gigantic frescoes that involved his audience in the whole uplifting experience.

14.2 ROCOCO

Rococo comes from a French word meaning shell or decorative scroll. It describes a tendency towards elegance, pleasantness, and even frivolity. It is in contrast to the impressive grandeur of the baroque. It has a similar decorativeness without the emotional grandeur of the baroque. It is simpler, but not plain. The effect was more sentimental than emotional.

The leader in the Rococo movement was France, and Francois Boucher (1703 – 70) was one of the most famous French rococo painters. His paintings are elegant, delicate, innocent, and sensual all at the same time, as his paintings of Madame de Pompadour and Diana well illustrate.

Characteristics of the rococo can be found in the compositions of both Franz Josef Haydn (1732 – 1809) and Wolfgang Amadeus Mozart (1759 – 91).