



# RenEU

NEW RENAISSANCE  
IN EUROPE



Culture Programme



Harmony-Conflict

Reason-Imagination

Identity-Diversity

Nation State-Cosmopolitanism

Innovation-Stagnation

Migrating-Residing

Centre-Periphery

REGIONE  
TOSCANA



La Alhambra  
y el Generalife



Villa Decius Association

setepés

val de loire  
patrimoine mondial

PROJECT

OBJECTIVES

METHODOLOGY

ACTIVITIES

MEETINGS

PARTNERS

CONTACTS

## RenEU - New Renaissance in Europe



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RenEU - New Renaissance in Europe is a two-year European project financed by the European Commission within the scope of the last call for proposals of the Culture Programme 2007-2013.

Five European nations - Italy, Spain, Portugal, Poland and France are participating in the project, creating a European network on the theme of Cultural Heritage related to the Renaissance, and promoting a reflection and a debate on the EU dimension of the Renaissance as a phenomenon shaping our contemporary Europe.

In this context, RenEU will:

- create cultural itineraries, which bring the local and European nature of the Renaissance to life;
- enable intercultural dialogue among European citizens by linking the role of Renaissance in building up a common cultural background in Europe;
- raise awareness on our common European past.

RenEU will allow the wide public to enjoy, from a new perspective, the cultural routes integrated in one single European itinerary.

PROJECT

OBJECTIVES

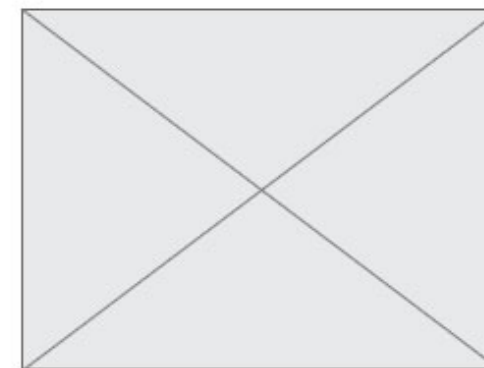
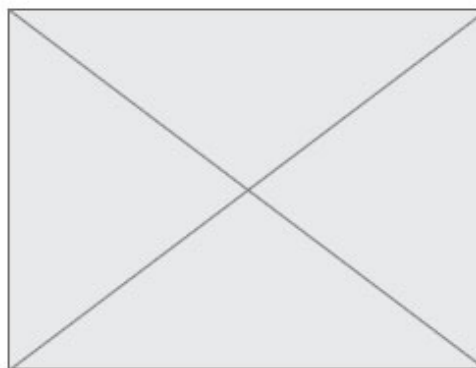
METHODOLOGY

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The immense cultural heritage left to Europe by the Renaissance is famous across the world. But do we, as EU citizens, know enough about its European value both in historical terms and as a foundation of our present day union? RenEU starts from these reflections and intends to make the most of the cultural heritage related to the Renaissance, strengthening the European dimension of this phenomenon, with a boost for a reinterpretation coming from the place standing at the heart of the Renaissance. The project aims to achieve a double objective:

- 1) restructure the debate on the Renaissance period, highlighting its European nature by re-interpreting the role and importance played by other EU territories in the development of key concepts that characterise our culture;
- 2) encourage a EU wide reflection on the spreading of a New Renaissance age, a cultural process involving the whole continent.

PROJECT

OBJECTIVES

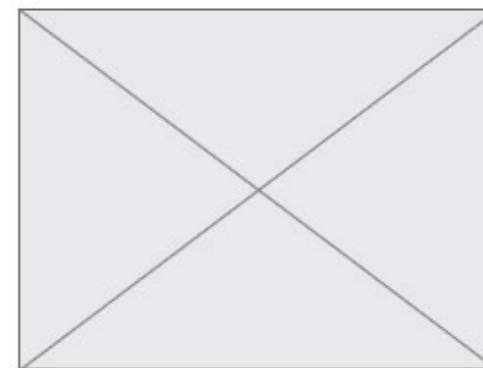
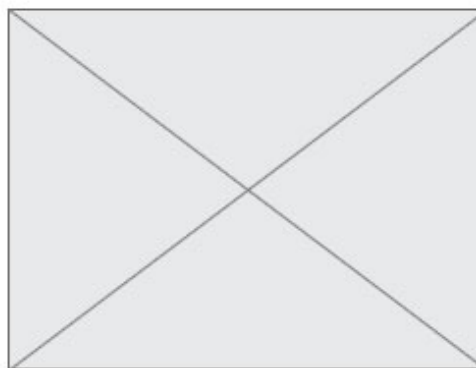
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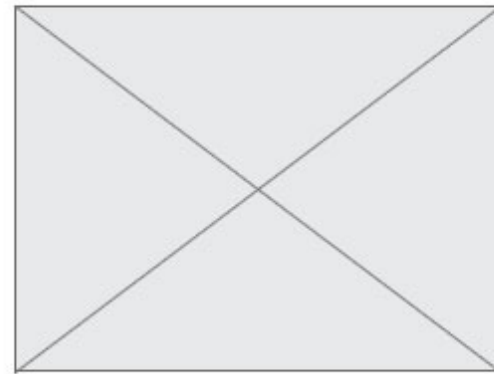
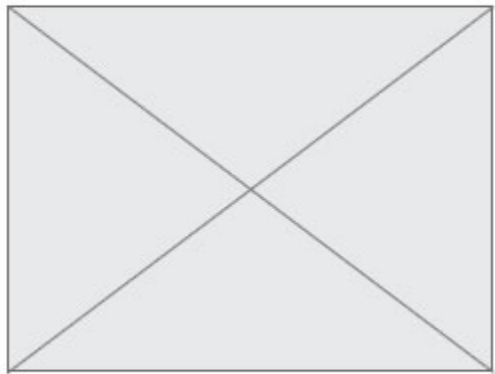
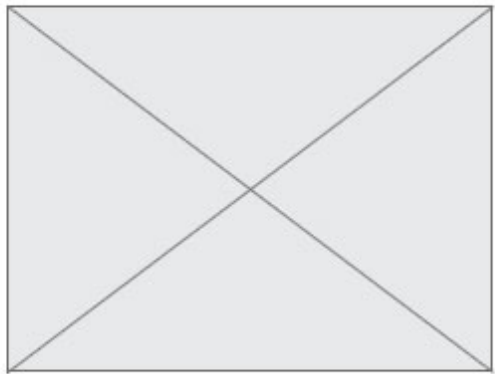


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PROJECT	OBJECTIVES	METHODOLOGY	ACTIVITIES	MEETINGS	PARTNERS	CONTACTS
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The RenEU project is structured into the following 3 phases:

- 1) Enhancement of the European dimension and tool definition: analysis of the itineraries proposed by partners and definition of the web tool architecture.
- 2) Development of cultural itineraries: dedicated to designing and implementing the cultural itineraries.
- 3) Integration of itineraries: development of one integrated European Itinerary as an interconnected network of interdisciplinary cultural experiences.

Throughout the project, continuous activities of project management and communication and dissemination have been carried out in order to support and strengthen the above mentioned phases.

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In order to guarantee smooth management and effective coordination among project partners, periodic meetings are foreseen, where all issues regarding progress of activities will be analysed. Meetings are held with project events (i.e. workshops). The proposed calendar of meetings is the following:

1 - Kick off Meeting (Granada - Spain) - 21-22 novembre 2013



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2 - Intermediate Meeting (Krakow - Poland ) - 16-18 December 2014



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3 - Final Meeting 3 (Florence - Italy) - June 2015



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## Porto

### In Imaginem Mundi, Imaginari Europam Looking to Europe through the Window of the World

The itinerary "In Imaginem Mundi, Imaginari Europam | Looking to Europe through the Window of the World" results from a partnership between SETEPÉS, as the promoter of "RenEU: New Renaissance in Europe" project in Portugal and the Directorate of Culture of the North Region.

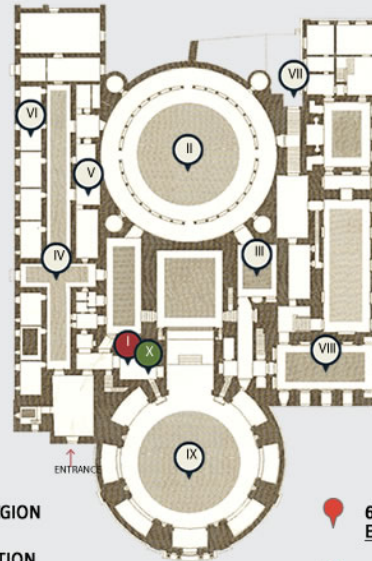
The Monastery of Serra do Pilar was the site chosen to host the Portuguese route to be developed under the project for their unique Renaissance characteristics in the region and even across the country and Europe.

Combining in its genesis a set of architectural, religious and astronomical knowledge and practices, the monastery, like other medieval buildings, was conceived to be an "imago mundi" - a representation of the cosmos on earth, a place where heaven and earth merge. An window of the world overlooking the world itself.

The Monastery of Serra do Pilar is therefore a privileged place, where is not only possible to see the two shores of the Douro and a great part of its heritage, but also provides a widening of our horizons.

Thus, in the Monastery of Serra do Pilar is impossible to just revise the Renaissance period, bringing it back and reliving it through reflection and imagination is inevitable.

However, we may seek for other times but we certainly never leave our own time. So, let's take advantage of that. In the window of the world, the view is actually European.



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| <ul style="list-style-type: none"> <li>1. THE MONASTERY IN THE NORTH REGION</li> <li>2. THE FOUNDATION AND CONSTRUCTION OF THE MONASTERY</li> <li>3. THE RELIGIOUS POWER IN THE MONASTERY</li> <li>4. THE OCCUPATION OF THE MONASTERY</li> <li>5. THE SPLIT BETWEEN THE COMMUNITIES OF GRIJÓ AND SERRA DO PILAR</li> </ul> | <ul style="list-style-type: none"> <li>6. EDUCATION IN RELIGIOUS LIFE VS. EDUCATION IN SECULAR LIFE</li> <li>7. THE MONASTERY AND THE CITY OF PORTO</li> <li>8. THE NEW DESIGNATION OF THE MONASTERY</li> <li>9. THE REFOUNDATION OF THE MONASTERY AS MONASTERY OF SANTO AGOSTINHO</li> <li>10. SHORT FILM: A DINNER THAT NEVER HAPPENED</li> </ul> |
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## In Imagem Mundi, Imaginari Europam Looking to Europe through the Window of the World EDUCATION IN RELIGIOUS LIFE VS. EDUCATION IN SECULAR LIFE

HISTORY CONTEXTUAL COMMENTARY GALLERY



Religious life has always entailed beyond practices and liturgical rituals a strong component of the study, so that the individual cells of the monks are composed of two divisions: an area of study, with a large window open on the landscape and a smaller area, less enlightened, to sleep. However, outside of the cells of monasteries, a new acquaintance who rescued the knowledge of Classical Antiquity but simultaneously fervently challenged historic figures as Aristotle, raising other historic figures as Plato to another level of understanding.

The science, experimentation and humanism dominated the thinking of the time, causing a strong increase of new inventions and the assertion of individualism. The child began to be recognized as such.

The period of education and study was increased and shyly extended to women. People started to learn more quickly and with higher quality, technique and interdisciplinarity. It began the culture of the printed book, of the reflection on Education and also, of the instruction from mentors to which pupils owed allegiance. However, education still remained confined to the noblest class and an increasingly emerging bourgeoisie.

The education gained a new breath and a new face with the Renaissance, paving the way of the claim given to the period as one of the foundations of modern and postmodern world. Are we honoring this legacy? What is Education role today?

### Related Themes

[Identity-Diversity](#)



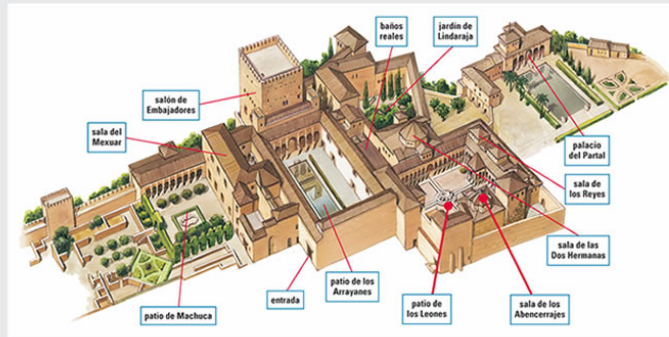
## Granada

### The Alhambra and Granada Caroline: The dream of Emperor

The focus of the activities will be to recover the presence of women in the Islamic and Renaissance Granada through the spaces that they inhabited as silent protagonists. The itinerary "The Alhambra and Granada Caroline: The dream of Emperor", is based on some important landmarks in addition to the Alhambra, including but not limited to the Museum of fine arts of Granada, since in their collections are some of the most important works of the Renaissance Italian and Spanish.

During the Renaissance (early 1500s), Granada, the last Muslim city of the peninsula, was interested by a complex urban redefinition programme driven by Charles V, who led a vast and monumental construction process to meet the new services that the modern capital needed. The royal patronage, in favour of "Roman" or Renaissance style, operated numerous programmes and various buildings from the Cathedral, Royal Chapel and Hospital to the Emperor's Palace or the Queen Peinador in Alhambra. In the proposed itinerary this is preserved through all the buildings that are currently open for public visitation or restricted visitation.

The originality of this period in Spain lay in harmonising conflicting trends: religious tradition with classical paganism; populism and cultism, idealism and realism, local tradition and European universal theme. In fact, the Alhambra is considered as a symbol of respect among people: after the capture of the Kingdom of Granada, the capitulations of Santa Fe (1491) find the benevolence of the Christian kings to the Muslim, ensuring the maintenance of their religion, laws and customs.



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| 1. PALACE OF CHARLES V                                       | 12. MONASTERY OF SANTA ISABEL LA REAL - PALACE OF DAR AL-HORRA |
| 2. APARTMENTS OF EMPEROR CHARLES V: QUEEN'S ROOMS AND CLOSET | 13. HOSPITAL OF SAN JUAN DE DIOS                               |
| 3. CHURCH OF SANTA MARIA DE LA ALHAMBRA                      | 14. ROYAL MONASTERY OF SAN JERÓNIMO                            |
| 4. CONVENT OF SAN FRANCISCO                                  | 15. CATHEDRAL  |
| 5. GENERALIFE (RENAISSANCE GARDENS)                          | 16. THE MADRASA  |
| 6. WALLED PRECINCT   | 17. ECCLESIASTICAL CURIA                                       |
| 7. BASIN OF CHARLES V  | 18. PLAZA DE BIBARRAMBLA, ALCAICERÍA AND ZACATÍN               |
| 8. GATE OF THE POMEGRANATES - RUSSET TOWERS AND RAVELIN      | 19. IMPERIAL CHURCH OF SAN MATÍAS                              |
| 9. PLAZA NUEVA - CHANCELLERY                                 | 20. CASA DE LOS TIROS  |
| 10. CHURCH OF SANTA ANA                                      | 21. ROYAL CHAPEL AND MERCHANTS' EXCHANGE                       |
| 11. CASTRIL HOUSE  |  |

## The Alhambra and Granada Caroline: The dream of Emperor APARTMENTS OF EMPEROR CHARLES V: QUEEN'S ROOMS AND CLOSET

HISTORY

CONTEXTUAL COMMENTARY

GALLERY



During Emperor Charles V's stay with Isabella of Portugal at the Royal House of the Alhambra in Granada in 1526, it was decided to undertake various rebuilding projects in this sector of the Nasrid palaces, which had already been refurbished in part by Ferdinand and Isabella in order to adapt them to the new Castilian customs. The rebuilding, accomplished between 1528 and 1539, involved the application of a new scale and formal design, with elements alien to Islamic tradition such as fireplaces, decorative features drawn from classical repertoires, and coffered ceilings with Renaissance-style ornamentation. An example is the so-called Emperor's Bureau, which was refurbished in 1532 by Pedro de Machuca, responsible for the design of the Palace of Charles V. The walls must have been decorated with rich tapestries that have not been preserved. The rest of the imperial apartments, designed to house the monarchs' bedchamber and rooms for private rest, were arranged around the Lindaraja garden. The first room is dominated by a great fireplace whose frontispiece is crowned by the imperial coat-of-arms with the recognisable figure of the two-headed eagle upon a globe, a symbol of the spread of the dominions of the Spanish and Portuguese Empire across the Old and New Worlds. Noteworthy too is the ceiling of hexagonal coffers with the initials K and Y (for Charles and Isabella). The next two rooms, known as the "Halls of the Fruits", contain one of the most outstanding iconographic programmes of the Spanish Renaissance. The ceilings were painted by Julio Aquiles and Alejandro Mayner, pupils of Raphael Sanzio and Giovanni da Udine, in about 1537. These works may be considered the earliest set of still lifes to be found in Spain, alternating with the anagrams K and I (believed by some to be the initials of Charles and Isabella, while other specialists see them as referring to the Emperor alone in his attribute of 'KAROLUS IMPERATOR'). Their peculiarity is that they incorporate as motifs the species of fruit from the orchards of the Generalife, and they are stylistically linked with those found in other residences of Italian princes contemporary with these rooms. Regrettably, the Emperor and Empress were never able to occupy these rooms, since the historical and political events which took place after their stay in Granada were to prevent them from doing so.

► [The Queen's Closet](#)

### Related Themes

[Identity-Diversity](#)



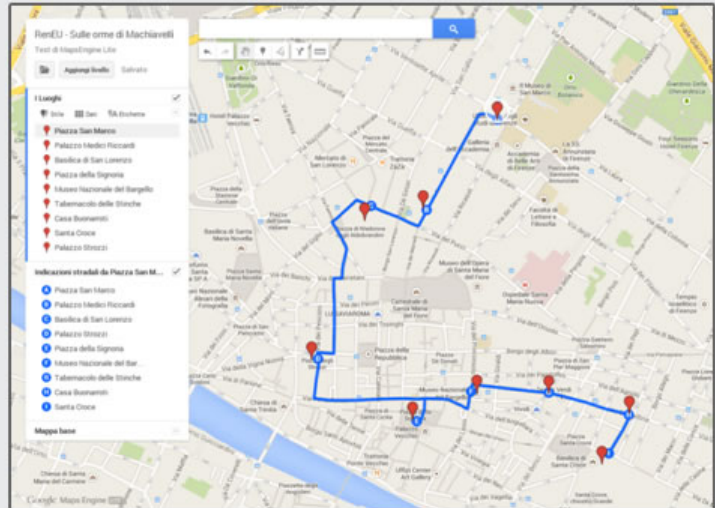
# Florence

## Following Machiavelli's footsteps

With this itinerary is approached the theme of Cultural migrations of people and ideas in order to bring value to the cultural contents of the immaterial cultural heritage of European cities. In these cities the Renaissance phenomenon created not only tangible products, but also ideas, common practices, histories, changes in collective mentalities, technological innovations.

The route follows the path of Machiavelli and his influence on Renaissance. The itinerary includes key historical palaces and gardens in Florence such as Palazzo Medici Riccardi and Palazzo Pitti and several Medici villas. Indeed, it was from these centres of powers that the city was administered. One of the gardens touched by the itinerary is the Orti Oricellari Garden, headquarters of the Neo-Platonism Academy, in which Niccolò Machiavelli participated. Furthermore, to highlight the importance of the antithesis centre and periphery, the itinerary links Florence to Sant'Andrea in Percussina, where Machiavelli spent his time in exile drafting the first pages of Il Principe.

The work is based on the analysis already carried out to celebrate the five hundredth anniversary of Il Principe (2013). From a reconstruction of Machiavelli's life and work, the itinerary proposes a new interpretation of the author's activities and thoughts through the tour of the above mentioned places of interest.



- 📍 Convento di San Marco
- 📍 Palazzo Medici Riccardi
- 📍 Basilica di San Lorenzo
- 📍 Piazza della Signoria
- 📍 Museo Nazionale del Bargello
- 📍 Tabernacolo delle Stinche
- 📍 Casa Buonarroti
- 📍 Santa Croce
- 📍 Palazzo Strozzi

**RenEU**  
NEW RENAISSANCE  
IN EUROPE



**Following Machiavelli's footsteps**  
**Basilica di San Lorenzo - La predica alle donne**

HISTORY | CONTEXTUAL COMMENTARY | GALLERY



In the Letter to Ricciardo Becchi of March 9, 1498, one of the first documents direct of the life of the future secretary of the Florentine Republic, Niccolò Machiavelli, informing him of the friar Girolamo Savonarola. Machiavelli reported that, not being appropriate to preach at the Cathedral - the most prestigious venue - for political reasons, Savonarola said to want to pull back "to remove schandal and to preserve the honor of God," and ordered that the men went listening at San Marco, "and women went at San Lorenzo to listen Frà Domenico." Machiavelli therefore signaled a diversity - in fact quite natural for him - between the sermons intended for men and for women, in this case at the Basilica of San Lorenzo.

The Basilica of San Lorenzo, which is about a hundred meters from the Palazzo Medici Riccardi, is one of the oldest in Florence and was consecrated the first time by St. Ambrose in 393, but was rebuilt in the Romanesque period; in 1418 the Medici - San Lorenzo was their church - commissioned Filippo Brunelleschi to restructure the ancient basilica; the work was completed only after his death by Antonio Manetti. The façade of the basilica is in rough stone with three portals and arched niche, while the right side is smooth stone. The interior is characterized by great harmony due to the precise length ratios of the project of Brunelleschi. The plant is a Latin cross, divided into three aisles by two rows of Corinthian columns with high dossierets carved, which support round arches. Michelangelo Buonarroti was commissioned to create the internal facade, the balcony for the exposition of the relics, the Laurentian Library, and the New Sacristy. The latter and the Chapel Mausoleum of the Princes are known as the Medici Chapels. The context of the sermons was therefore very prestigious, but still it was considered appropriate to treat women separate sermons.

## Related Themes

**Identity-Diversity**

**RenEU**  
NEW RENAISSANCE  
IN EUROPE



## Following Machiavelli's footsteps Basilica di San Lorenzo - La predica alle donne

HISTORY CONTEXTUAL COMMENTARY GALLERY



In the now famous letter from Machiavelli to Ricciardo Becchi we can find the interpretation left by Machiavelli of the last days of activity of Savonarola, and in particular the choice, once considered the inappropriateness of preaching at the Duomo, to hold men sermons at St. Mark from the Dominican Prior and those to women from Fra' Domenico at the Basilica of San Lorenzo. The same episode is told also by Jacopo Nardi in his History of the city of Florence, but still there are differences: Nardi specifies that for the large numbers was necessary to preach only to men, while women - according to his account - went to the Monastery of St. Niccolò, where today is the Opificio delle Pietre Dure. Machiavelli instead felt no need for this clarification.

As for the preacher replacing Savonarola, it was Fra' Domenico Buonvicini, or Fra' Domenico da Pescia one of the closest collaborators of the Prior: Known to contemporaries for his credulity and childishness, Fra' Domenico also had a reputation for poor doctrine. Roberto Ubaldini, chronicler of the convent of San Marco, remembers him as "a man of good purity, but stubborn, and too credulous in revelation and dreams of women". Faithful executor of the directives of Savonarola, and his replacement on several occasions, to him Savonarola entrusted the organization and the leadership of the company of children. We can see from one side the assimilation of Fra' Domenico in a 'feminine' figure, close to the dreams of women, and therefore suitable to preach to people less 'rational' like children, but also women.

### Related Themes

**Identity-Diversity**



## IDENTITY - DIVERSITY

The dichotomy identity-difference allows us to explore an important issue in the Renaissance, but - without excessive mediation - brings us back to our present, in a Europe that need to define its cultural identity in a dialectical relationship with an increasingly globalized world, and where the growth of migration - and the need for integration - problems are increasingly commonplace. The conceptual pair can be addressed by a plurality of points of view, cultural, religious, gender - also intertwined. The itinerary of the Alhambra addresses the issue from a very wide perspective through the encounter between Arab culture and Catholic culture after the conquest of Granada: the synthesis between the two cultures, as well as the processes of Christianization and the efforts to assimilate former Muslim families not emigrated are addressed and deepened in various stages of the route, such as the Apartments of Emperor Charles V or the Church of Santa María de Alhambra, the Church of Santa Ana and so on.

In the Italian and Portuguese itineraries is instead taken into account gender diversity: in the Basilica of San Lorenzo we focus on sermons to women - separated from men - in the Florence of Savonarola (and on the point of view of Machiavelli), while in the sixth step of the Monastery of Serra do Pilar (education in religious life vs. education in secular life) we talk of lengthening the period of education of children and its extension to women too.

The couple identity-diversity, however, can also be addressed from other points of view, such as the meeting between different faiths, or through the role of Jewish populations in society, or from the meeting at the same place of different ethnicity, and the list goes on...

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### Related places

#### Florence:

- Basilica di San Lorenzo – The sermon to women

#### Porto:

- I - THE MONASTERY IN THE NORTH REGION
- II - THE FOUNDATION AND CONSTRUCTION OF THE MONASTERY
- III - THE RELIGIOUS POWER IN THE MONASTERY
- VI - EDUCATION IN RELIGIOUS LIFE VS. EDUCATION IN SECULAR LIFE

#### Granada:

- APARTMENTS OF EMPEROR CHARLES V: QUEEN'S ROOMS AND CLOSET
- CHURCH OF SANTA MARÍA DE LA ALHAMBRA
- CONVENT OF SAN FRANCISCO (now Parador Nacional)
- GENERALIFE (RENAISSANCE GARDENS)
- WALLED PRECINCT
- BASIN OF CHARLES V
- PLAZA NUEVA – CHANCELLERY
- CHURCH OF SANTA ANA
- CASTRIL HOUSE
- CATHEDRAL
- THE MADRASA
- PLAZA DE BIBARRAMBLA, ALCAICERÍA AND ZACATÍN