Tapestry of Grace

Year 2: Between Ancient and Modern
Unit Two: Renaissance and Reformation

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Unit 2 Introductory Notes

Summary of Unit 2: Renaissance and Reformation

Titus 2:11-14

For the grace of God that brings salvation has appeared to all men. It teaches us to say "No" to ungodliness and worldly passions, and to live self-controlled, upright and godly lives in this present age, while we wait for the blessed hope—the glorious appearing of our great God and Savior, Jesus Christ, who gave himself for us to redeem us from all wickedness and to purify for himself a people that are his very own, eager to do what is good.

The second unit of Year 2 will take nine weeks to complete. In this unit, we encounter the fact that, throughout history, people have sought to strike a proper balance between life on earth and life in the world to come. The medieval world that we studied in Unit 1 focused almost exclusively on the world to come. People sought to be good enough to enter it; there was very little focus on humanity's past cultural achievements. Because medievals believed that they were living in the end times, they thought that their job was simply to wait in sober piety for the final Judgment Day. Their hope was based on the belief that their chief joys awaited them in the glories of Heaven.

The people of the Renaissance movement reacted to the other-worldliness of the Middle Ages. They saw themselves as men of a new era and sought a sharp break with what they viewed as an ignorant, impoverished, misguided age. It was they that coined the term "Middle Ages," and the Modern Age is said to have begun with Renaissance thought.[1]

As with most reactive movements, the Renaissance overcompensated. Initially, Renaissance thinkers in Italy fell in love with the glories of past eras, particularly ancient Greece and Rome. They sought out remnants of these cultures, trying to copy and revive them in every area of thought and art. Newer, greater artistic triumphs and bold explorations of breathtaking proportions bolstered their exuberance. Their enthusiasm for life, their optimism, their wealth, and their desire to follow past pagan cultures as a model led them to overemphasize the present and often to neglect the future. Generally speaking, Roman Catholicism had not inspired in the people of this period a deep love for God's Word or a humble, obedient desire to serve others, either by teaching or example. In their infatuation with human achievements both past and present, most of the Renaissance thinkers of southern Europe turned to humanism. Younger students will survey the greatest visual arts of the southern Renaissance for one week only, although we have planned a unit-long course in color, drawing and other art techniques for grammar and dialectic students. Dialectic and rhetoric students will study southern Renaissance artists and their works for four weeks.

Northern Renaissance thinkers, who came later and on whom Rome's influence was weaker, focused on the works of antiquity, too, but their passion was for biblical antiquity rather than Roman philosophers and orators. They learned Greek and Hebrew in order to study the Scriptures in their original form. Our Week 15 study will focus on the northern Renaissance as a literary movement. Again, rhetoric students will explore art of northern Europeans for the remainder of the unit, while younger students will continue their study of art techniques.

The northern Renaissance almost immediately gave rise to the Protestant Reformation, as the study of God's Word exposed errors in the Roman Catholic Church. As we learn about this period, we will focus on defining and discussing the age-old dichotomy between man-centered humanism and Christianity. This is an important thread, one that runs through the tapestry of time from beginning to end.

After their initial struggle for religious freedom, during which their reform efforts were almost necessarily radical and even violent in some places, Reformation theologians sought to bring balance between concerns about their present life on earth and proper preparation for their future life in Heaven. The Reformers turned to Scripture as their sole guide for life and faith in God. Because they were opposed by the powerful leaders of the Roman Catholic Church, and because Renaissance passions did not abate during their time, Reformation writers, leaders, and participants often paid the ultimate price for their beliefs: martyrdom.

The Renaissance and the Reformation are inextricably linked, and we need to make connections for our students. As you teach about humanism and the excesses of the Renaissance, be sure to note that, to some degree, the Renaissance made the Reformation possible. Throughout this unit, we will emphasize at least six major ways in which God prepared the world for the Reformation through the Renaissance:[2]

1. The Renaissance legitimized a spirit of inquiry. Men began to critically evaluate the teachings of the Roman Catholic Church for themselves, instead of blindly accepting the Church's authority.

2. As we said above, the Renaissance revived an interest in ancient writings. In their energetic search for ancient manuscripts, Renaissance scholars unearthed many copies of the Old and New Testaments and of the writings of

1 Nowadays, many are speaking of the age we live in as "post-modern."

2 Many ideas incorporated into this summary rely on *World History* (Bob Jones University Press, 1994) chapter 10.

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the Church Fathers. The enthusiasm for ancient texts also sparked an interest in learning the languages of antiquity, including Greek and Hebrew, as well as a more widespread study of Latin.

3. The Renaissance provided a reason for the printing press to be successful, in that the widespread interest in learning gave printers a ready market. The relatively cheap and abundant supply of books meant that Reformation writers could circulate new ideas much more widely and quickly. The printing press also made the Reformation harder for the Catholic Church to isolate and contain, since copies of documents could be made and disseminated quickly.
4. The Renaissance created a climate for learning; there were many more literate people than there had been in the Middle Ages. Thus, when Reformers wrote, many common people could read their thoughts. When Bibles became available in the vernacular (local languages spoken by common folk, as opposed to Latin, the language of scholars), even more people were able to read and understand the issues of their time.
5. The Renaissance glorified the individual, keeping in step with the rise of towns and the growing middle class. This inward focus was adopted and transformed by Reformers who wrote of the individual's responsibility for his own standing with God apart from earthly mediators or teachers. It also contributed to modern commerce and capitalism as we know them today, since individuals increasingly saw their labor in the context of their relationship with God.
6. Finally, Renaissance exuberance and worldliness broke down earlier restraints to wickedness, making the need for reform in the Roman Catholic Church readily apparent. Many Renaissance popes and clergymen openly reveled in luxury and immorality. Men who modeled themselves on pagan virtues could not help but imbibe pagan moralities as well, and the corruption of leaders and common folk alike was striking and obvious. In this base climate, the truth of Scripture was refreshing to all who were open to the truth.

Our Unit 2 study also includes a survey of the Age of Exploration, covered in a three week mini-unit simultaneously with our study of the southern Renaissance. There are a variety of goals for this important thread. Grammar students will have fun being introduced to the famous explorers who experienced fabulous adventures on the high seas and in distant lands. Dialectic and rhetoric students will most likely be familiar with these men already, so for them, our goal will be to link the Age of Exploration with the related Renaissance movement, as well as a continuation of the crusading spirit of the Middle Ages.

In the last week of this unit, all levels will focus on Elizabethan England. Students will learn about the famous queen, Elizabeth I, and the Golden Age associated with her. Additionally, during this week, older students will learn about the first English colonies in the New World and the importance of the Scottish Reformation.

Alongside all of the objectives listed above, rhetoric students will study the development of European government, society, and commerce in more detail and with a greater biblical analysis. Students will explore worldview differences between the northern and southern Renaissance movements and theological positions of the Reformation leaders, and we will also lead students at this level in a biblical analysis of the heart motives of certain explorers.

Note: We recognize that our mini-unit on the Reformation includes many topics on which Christians differ in their beliefs. Understandably, our curriculum reflects our own Reformed understanding of these events and doctrines, as do the primary resources we recommend, but we do seek to be fair in our portrayal of positions that differ from our own. For the sake of our Catholic users, we have also sought to include, among the Alternate or Extra Resources that we list, books that give a Catholic account of the Reformation. See the Worldview row on page 5 of the various Reading Assignment Charts in this unit for more details on these resources.

Scope of This Unit

1. Our study of the Renaissance movement for grammar students is offered in two separate parts, with a three-week "mini-unit" in between.
   - ❑ We start with the southern Renaissance in Italy in Week 11.
   - ❑ We then study the Age of Exploration (an outgrowth of the Renaissance movement) for three weeks. This study of world exploration from the 1400's to the 1700's includes a close look at the Aztec and Inca cultures of North America and the conduct of Spaniards in the New World in their interactions with them.
   - ❑ We will then move north into Europe and study the northern Renaissance in Week 15.

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2. Our study of the Renaissance movement for dialectic and rhetoric students will last for five weeks: the first four discuss southern Renaissance artists, writers, architects, and leaders, and the last one surveys northern Renaissance artists, leaders, and thinkers. Concurrently, we will survey the Age of Exploration for two weeks, followed by a week-long look at Spanish conquests in Central and South America.
3. In Week 16, all students will begin a four-week study of the Reformation.
   - ❑ Week 16 focuses on the life of Martin Luther and the beginning of the Reformation, including a brief overview of related events in Germany.
   - ❑ In Week 17, we will study other expressions of the Reformation, focusing attention on Switzerland, England, and Scandanavia. The life and teachings of John Calvin are our major emphasis during this week, but we also touch on the beliefs of Zwingli and the Anabaptists.
   - ❑ During Week 18, we will learn about the reaction of the Roman Catholic Church (called the Counter Reformation or Catholic Reformation), centering our study on Spain, France, and the Netherlands.
   - ❑ Week 19 finishes our unit and this four-week study with a focus on Elizabethan England and the Scottish Reformation.
4. Please note that this is a content-rich unit! We have assembled quite the Chinese puzzle of events and themes in this nine-week period. For this reason, reading assignments for rhetoric students are heavier than in other units of *Tapestry of Grace*. In half the Glances of this unit, weekend homework is suggested. As always, this is a *suggestion* for you to consider and adjust, since you best understand the needs and demands upon your student.

New Focus for Rhetoric Discussion Outlines

Tapestry of Grace attempts to mentor parent-teachers on how to develop students' debate skills using the classical method of logical argumentation.[1] Succinctly put, the classical method trains students in three "levels" of thinking and speaking. The grammar stage involves learning facts. The dialectic stage involves learning to debate (or argue) skillfully. The rhetoric stage involves learning to persuade (also called apologetics).

In Unit 1, discussion scripts for high school students were presented as the standard "factual" type: leading the students in a review of the "grammar"—the facts—of the subject matter. This was because they (and perhaps you) were getting used to a new way of studying: independent reading followed by discussion.

In Unit 2, some discussion scripts will contain additional analytical questions. To train *you* as a teacher, we will sometimes include a suggested discussion script for dialectic students, and an additional script (perhaps just a few added propositions or questions for further discussion) for rhetoric students.

The goal of these discussions will be to give students practice in skillful argumentation and persuasion. For dialectic students (and for rhetoric students who have never had training in formal logic or debate), we will be working on slowly and purposefully building their debating skills. We will begin by telling the students that we have this goal and then proceed somewhat slowly, since at first the *method* will be more important than the *content*.

The suggested writing assignments in Levels 10-12 include a formal debate in the last four weeks of this unit (the recommended activity for your Unit Celebration if you have at least four rhetoric students in your group). Discussion scripts and readings will help prepare them for this event.

If your child has not yet studied formal logic, introducing the program of your choice concurrently with this unit would be a great idea. Check Bookshelf Central[2] (our sister company) for recommendations for logic programs.

How We Think about Classical Nudity

One issue you'll need to settle before beginning the unit is the question of viewing nudes in paintings and sculpture. Your family will need to decide where you stand in the spectrum of possibilities concerning how much and in what manner you choose to view the classical nudity found in the tradition of painting of Western Civilization. Here are a few of our thoughts on the topic.

God made the body. We know that He made it good. We also know your children are young. Nudity is included in the visual language of Western painting, and thus found on museum walls, in history texts, and art texts. Your children may or may not be ready to view such samples of artistic expression. It's up to you. Here are questions for your consideration and to help determine what they're ready for and how to handle it.

1 For more information on the classical method as *Tapestry* pursues it, see *The Lost Tools of Learning*, by Dorothy Sayers and *Classical Education & The Homeschool*, by Douglas Wilson, et al.

2 http://bookshelfcentral.com

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1. Does God forbid nudity in art altogether? Answering this question takes thought and prayer. Certainly, after Adam and Eve sinned by eating of the Tree of Knowledge their eyes were opened to their nakedness, and God caused the first recorded deaths and clothed them with the skins of animals. From then on, there is no record of God encouraging people to glorify their bodies in art or in any other way. However, the Scripture also does not condemn the body; the Bible is not against the pleasures of the flesh: eating, drinking, and sex (within the context of married love) are all seen as good gifts from our Heavenly Father.
2. Should boys and girls have the same viewing opportunities? It seems that children are easily embarrassed by nudity in art, and we think this is good. While not wishing to raise prudes who will be inhibited in a marriage context, neither do we want to "awaken love before she pleases" (Song of Solomon 2:7, 3:5, and 8:4). Arousal and sex are for the marriage bed, and it is an established fact that boys are more aroused than girls by visual stimuli. Little girls can be affected, too, however! We believe that this is one area where classical education can overrule the wise counsel of Scripture if not carefully handled. We encourage you, therefore, to prayerfully and carefully work to discern how any viewing of nudes is affecting your children, male or female.
3. Should teenage boys spend time looking at potentially erotic pictures? Definitely not. We have raised three teenage sons, and they all made it very clear to us that they needed to heed the warnings of 2 Timothy 2:22 and "flee youthful passions." They were therefore uncomfortable viewing nudes in high school, and we profoundly respected their reasons for not doing so. Even if your teenage son or daughter says he or she is unaffected, again we advise prayer and watchfulness to make sure that you are not tempting him to sin.

To sum it up, our position would be, "To everything there is a season, and a time for every purpose under heaven." Married adults, who are looking at art for the sake of understanding the artist's message, or technique, can probably handle nudes. But most children may not be able to. You could treat alcohol and nudity in art identically: a matter of conscience for the individual Christian adult, but probably not something the teenager (especially males) should indulge in.

Goals for Unit 2

Lower Grammar Literature

Young students continue to enjoy reading selections; their worksheets focus primarily on content. Additionally, the following concepts are covered in this unit:

- ❑ Adjectives
- ❑ Rhyming words
- ❑ Characterization
- ❑ Story maps
- ❑ Sequencing
- ❑ Worldview

Upper Grammar Literature

These students, who read fluently, continue to study in more detail. Here are some of the activities in this unit:

- ❑ Summarization
- ❑ Point of view
- ❑ Defining words in context
- ❑ Characterization
- ❑ True-false
- ❑ Cause-effect
- ❑ Content
- ❑ Setting and plot

Dialectic Literature

This level continues to provide a bridge between reading purely for enjoyment and in-depth analysis. Worksheets and information provided will lead the student through further solidification of literary terms. Note that *Evaluations 2* provides a literary terminology quiz at the end of the unit.

- ❑ Conflict
- ❑ Archetypes
- ❑ Characterization
- ❑ Setting
- ❑ Dictation
- ❑ Sonnets
- ❑ History, tragedy, comedy
- ❑ Allusions
- ❑ Plot

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Rhetoric Literature

If we were to give a title to Unit 2 rhetoric Literature, that title would be "The Renaissance and Reformation of Western Literature." During the Southern Renaissance (c. 1374-1640), Italy became for a while Europe's main source of literary innovations and authoritative commentary on literary theory. Many of the classical works of ancient Greece and Rome which were revived and circulated in Europe during the Renaissance passed through the hands of Italian translators. In addition, it was the Italian Renaissance Humanists who stimulated and developed many of the literary practices and important ideas which would govern European literature right up to the end of the 1700's.

In Week 11, we will perform a brief overview of the Renaissance's effect on literature and trace the spread of Italian literary innovations from Italy to England in the shape of a little poem called the sonnet.

In Weeks 12-13 we will take time to watch as an Englishman named Edmund Spenser grafts Reformation-era English theology and legends of King Arthur onto a Southern Renaissance form known as the Italian Romance. Spenser's *Faerie Queene* is too long for us to study in full, but we will look at Book I, which is a complete story unto itself about Redcrosse, the Knight of Holiness, and his lady, Una, who represents Truth and Christianity. In these weeks we will also learn about the pastoral mode.

In Week 14 we will begin to enjoy an extended six-week study of English drama. We start with the pre-Renaissance story of how drama was revived in Europe by the Roman Catholic church after all but dying out in the turbulent centuries following the fall of Rome. We will see how gradually a rich body of plays grew up around great church festivals, where various medieval guilds such as the woodworkers and clothmakers would work together to present skits that retold various stories from the Old and New Testaments.

In Week 15 we will watch as the medieval tradition of English drama became blended with the influence of the Renaissance, gaining length, artistic excellence, and classical influences from Greek and Roman authors, without losing its English character or essentially biblical worldview. In order to do this, we will study *Doctor Faustus*, a play written by Christopher Marlowe, who was a contemporary of Shakespeare.

Weeks 16-19 are a four-week mini-unit on England's greatest poet-playwright: William Shakespeare. We will read one representative play from each of the four major genres in which Shakespeare wrote: comedy, history, tragedy, and romance. We have selected *Much Ado About Nothing, Henry V, King Lear,* and *The Tempest*.[1] Teachers should be aware that our pace of one Shakespeare play per week is fairly heavy (not in terms of pages to be read, but in terms of reading comprehension). If you need to slow down, please see Appendix D of "Teaching Rhetoric Literature" on the *Loom* for cutting suggestions that will allow you to give more time to your Shakespeare mini-unit.

Throughout Unit 2 we will build on our studies in Unit 1 of basic categories such as characters, settings, plot, content, texture, and artistry, adding new literary concepts such as foils, the genre of drama and its associated elements, etc

<u>Notes to New Rhetoric Literature Teachers</u>

On the *Loom*, you will find a document called "Teaching Rhetoric Literature." This document contains our overall philosophy and goals for literary studies, explanations of each component in our literature program at the rhetoric level, and many tips for using it (including high school credits, grading strategies, Beginning and Continuing levels, papers, and tools for customizing the program to your student's specific needs). We hope that you will take some time to read this document as you plan your year, especially since you always have the option of cutting one-fourth of the literature assignments (nine weeks of reading) from each year in order to give a credit of mixed Literature and English.

You will be using a resource to guide you in your literary studies this year: *Poetics*.[2] "Poetics" is a word that essentially means a "theory of literature." It refers to beliefs about the nature, purpose, forms, and principles of literature. Our literary textbook, called *Poetics,* covers these ideas and also provides you with a history of major literary movements and their connections to historical worldviews. Finally, our *Poetics* contains appendices which include literary vocabulary terms, brief biographies of the various authors whose works we will be reading, tools for literary analysis, a guide to metrical poetry, and a number of useful charts and diagrams. Assignments in *Poetics* have been incorporated into the Student Activity Pages.

If you are jumping into Year 2 in this unit, you will need to play a little catch-up. Here are some points and suggestions for you to consider as you begin to teach rhetoric literature in *Tapestry* Year 2:

1 Some have asked why we have chosen not to do *Hamlet*. As teachers of dialectic students will see, we do cover the story of *Hamlet* at that level. At the rhetoric level, we have chosen to study *King Lear* as our representative Shakespearean tragedy for several reasons, including its growing importance in the eyes of literary critics, its redemptive themes, its excellence as an example of tragedy, and its magnificence as a play. We hope you and your student will enjoy it!

2 *Poetics* is available for purchase at our online Store.

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- ❑ If your student has never done *Tapestry* literature at the rhetoric level before, then he is what we call a Beginning student. Beginners have their own clearly-marked section of the Student Activity Pages for rhetoric literature, and our class plans for literature are divided into two levels: 1) Beginning and 2) Continuing (for students who have completed at least one year of *Tapestry* rhetoric literature).
- ❑ Because this unit is written primarily for students who have already completed previous units of Year 2, you may need to make some alterations in your student's written exercises or in the class plans, so that he won't be asked to perform analyses and understand terms and comparisons to other works that he has not yet studied.
- ❑ If you need to cut some of the assignments from this unit, we invite you to consult Appendix D of "Teaching Rhetoric Literature" on the *Loom*. In that appendix you will find a chart and suggestions for skipping assignments.

Geography

Week to week, please note that students don't have to label a paper map with every place listed in the Student Activity Pages. Sometimes the students are instructed to find a particular place, or "notice" country borders, etc. This is especially true for younger students.

Additionally, if you and your older students have decided to make a transparency map project this year, you don't necessarily add to it every week. For chosen countries or continents, your goal is to trace the changes in political boundaries over the years. You can find blank maps, transparency overlays to print, and their corresponding teacher answer keys on *MapAids 2*.

Time Lines

You should plan to instruct your dialectic and rhetoric students to increase the space they allow to each century, beginning with the 1500's. Each of the last five centuries merits a two-page spread of its own, and sometimes more!

Writing Assignments

Level 6 students begin a long report in Week 14; Level 9 students begin a research paper in Week 11. Below are some ideas concerning these writing projects that you may not have thought of. First**,** the purposes of these papers are twofold (at least):

1. To allow students extra time to research, in greater depth, a topic that interests them
2. To give students practice in the research and organization of a longer paper. The structure of the finished product should be given as much consideration as the content when grading the paper.

Below, for both levels, we have included some ideas for organizing the paper, as well as more specific topics. Whether you use ours or come up with your own, don't allow your student to spend significant amounts of time researching until you approve his topic!

<u>Level 6 Sample Topic</u>

- ❑ Subject: The history of painting techniques and materials during the Middle Ages and Renaissance
- ❑ Main point: Paintings consist of many artistic elements, the most important of which are color, line, mass, space, texture, composition, and light and shade. These artistic elements are as important to a painter as words are to an author. By stressing certain elements, a painter can make a picture easier to understand or bring out some particular mood or theme. During the Renaissance, these seven aspects were more quickly and highly developed than at any other single period in the history of painting.
- ❑ How to write it: This paper would be a good choice for Level 6 students since it is heavy on facts. The paper would explain these seven elements of painting and tell how certain Renaissance artists developed them. Note that though individuals will be referred to, this is not a biography of any one artist. The student could fill out this paper with information on how paints are made (oil based, watercolor, etc.) and how different techniques are accomplished (frescoes or huge murals).

<u>Additional Topic Suggestions</u>

- ❑ Exploration during the Renaissance
- ❑ Advancements in Bible literacy during the Renaissance
- ❑ Music and/or art during the Renaissance
- ❑ Theater during the time of Shakespeare
- ❑ The changing map of Europe during the Renaissance and Reformation

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- ❑ Technological developments of the Middle Ages and Renaissance, and how they affected history (examples: gunpowder and cannons, longbows, armor, the stirrup, the crank, the wheelbarrow, canal locks, windmills and waterwheels, horseshoe nails and the tandem harness, clocks, moveable type, the astrolabe, the chronometer, and the compass)
- ❑ How fashions for men or women changed and why

Level 9 Sample Topic

- ❑ Subject: Aztec (or Inca) culture and interactions with the Spaniards
- ❑ Thesis: It is popular today to blame Spanish conquistadors for ethnocentric, brutal, and self-serving destruction of the Aztec culture. Seen from a biblical perspective, however, one could say that the Spaniards were God's agents of judgment on corrupt civilizations, and were themselves judged in turn.
- ❑ How to write it: This paper would be suited to Level 9 students because it is structured in one long, logical argument, undergirded by many concrete facts about the Aztec and Inca cultures, and the Spaniards and their actions. An exceptional paper would include facts about Spain's fall from preeminence in Europe soon after the events in America, and scriptural references that show that God has swiftly judged other "avenging nations." (See Isaiah 10:5-34 and Zechariah 10:11.)

Additional Topic Suggestions

- ❑ "A Short History of…" (thesis about the following subjects' importance in God's plan)
  - ❑ Places like Vienna, Florence, Genoa, Granada, Wittenberg, Paris, London, Flanders, and Scandinavia
  - ❑ The Anabaptists
  - ❑ The Moravians
  - ❑ The Waldensians
  - ❑ Church councils and their effects
  - ❑ The Muslim culture and empires
  - ❑ The popes of the Roman Catholic Church
  - ❑ Eastern orthodoxy: its theology and history
- ❑ North American Indian tribes during Columbus' time
- ❑ The development of the theater, from medieval mystery plays to Shakespearean masterpieces

You may be interested to see other students' work, posted on the Gallery page[1] of the *Tapestry* website. These samples will give you and your student both vision and a benchmark of comparison. It may be that your student will be further motivated by the goal of posting his writing on the site. (When using these papers for comparison, remember that people are posting their *best* efforts, and that many of these same children have written poorer work. Please don't allow these samples to discourage you through sinful comparison.)

Fine Arts and Activities

Our study of the Renaissance affords us with a wonderful opportunity to dive deeply into art lessons. The hands-on section of these week-plans gives suggestions for teaching children one- and two-point perspective, color theory and drawing, and projects based on the ideas of Leonardo da Vinci. If you haven't taught in these areas before, we recommend and sell helpful teaching guides that are level-specific at Bookshelf Central[2]. You may also want to consider setting up a temporary "studio" in a corner of your home to be used for the duration of this unit (and maybe even beyond!). The resources will guide you in what supplies to purchase for the suggested activities. We strongly suggest that you shop for these before beginning Unit 2 lessons. You might take the first day of Week 11's activity time to teach your children proper set-up and clean-up techniques, and to lay out the conditions for using the art supplies and space. Then encourage them to have an art fest using their new tools!

Finally, to set the mood, we suggest you borrow discs or tapes of Renaissance music and play them as background music during these weeks of study. You'll have a delightful time sitting around the table painting and listening to Renaissance music together!

Government Elective for Rhetoric Students

In weeks 12-14, students are introduced to Niccolo Machiavelli, whom many people consider to be the father of modern political science. Week 15 provides a contrast through the study of Sir Thomas More's description of an ideal society in his work *Utopia*. This is followed by learning about Martin Luther's and John Calvin's ideas on the role of

1 http://www.tapestryofgrace.com/community/gallery/
2 http://bookshelfcentral.com

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secular government. Lastly, students will learn how the religious struggles of the Reformation and Counter Reformation turned the feudal understanding of a two-way relationship between lords and vassals into fully-developed political theories of limited government.

Philosophy Elective for Rhetoric Students

Our adventure with Simplicio continues as he encounters a controversial political philosopher: Machiavelli. Following this lesson, students will learn about how science began to change as Copernicus revolutionized the study of the heavens. Next, students will consider Erasmus's critique of the thinkers of his day, as found in his essay *In Praise of Folly*. The study of Martin Luther and Francis Bacon round out the unit as Simplicio continues on his quest for truth.

If you are just getting started...

If this is your first week using *Tapestry of Grace*, please note the following start-up aids:

- ❑ Do you need to know how to do your weekly planning? Watch our online video[1] for ideas!
- ❑ Look on the *Loom* for detailed set-up instructions. Your set-up can be done the first day of school or you may choose to do it gradually the week before you begin your academics.
- ❑ If you are teaching dialectic or rhetoric students, read the tips for leading Socratic discussions found on the *Loom*.
- ❑ There is a cutting chart in the document entitled "Teaching Rhetoric Literature" that is also on the *Loom*. This will give you guidance as you plan which books to assign for this subject.
- ❑ Please read through the Unit Introduction as it will give you the big picture for the academic weeks ahead.
- ❑ Lastly, peruse all of the documents on the *Loom*; it will help you to know where to find these helps ahead of time.

1 http://www.tapestryofgrace.com/plan/

Simple Start Guide

Please access a digital copy of our Simple Start Guide[1]. If you have not yet done so, please take the time to read this short but informative pamphlet thoroughly before you do anything else. If you are brand new to *Tapestry*, this guide will prove invaluable in both orienting you initially and then later in informing you of finer points that you may have missed when all was new and you were first getting to know the *Tapestry* layout. It is worth your time to read the Simple Start Guide at least three times: once when you get your curriculum, again just before starting school, and then a third time after you have taught the first three weeks.

Advice on Buying Books

Tapestry studies are arranged by stages, not ages or grades, as discussed in the Year 2 Introduction. We advise that you buy books one unit at a time, because students frequently jump to new levels mid-year, especially if they have significant academic weaknesses upon entering the *Tapestry* teaching method. Such students often blossom quickly under the regular and thorough instruction that many moms can accomplish using *Tapestry* and thus advance mid-year to a new learning level.

If you are shopping with our sister company, Bookshelf Central[2], and you notice a discrepancy between books listed in your Reading Assignment Charts and the ones they are selling, it's highly likely that a title has gone out-of-print. To correlate your year-plan with the new titles, see our Book Updates[3], which are available through the *Tapestry of Grace* website.

Please be aware that we use a number of books in the public domain, which are available for anyone to publish. (Publishers are not required to reprint 100% of the book however.) We have chosen specific versions because of their notes or the number of chapters they include. While you may choose any version you wish, be aware that not all versions will have 100% of the book and therefore, you may be missing chapters for your children's assignments. In particular, be aware of this for *This Country of Ours* and *Our Island Story*, both of which are dialectic history books. Please see Bookshelf Central for the exact versions that your year-plan uses.

Notes on the Reading Assignment Chart

As you can imagine, it is challenging to find labels that apply to books on all learning levels, since the goals for each level differ slightly. For historical studies, we want to give you an idea of the main focus of each week (its core),

1 http://www.tapestryofgrace.com/brochures/
2 http://bookshelfcentral.com
3 http://www.tapestryofgrace.com/bookupdates/

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and then indicate assignments that are more in-depth. Hence, our labels. The first row of the Primary Reading Assignment Charts (on page 4 in each week-plan) is labeled "Core." For lower- and upper-grammar students, these labels fully express the organization of the assignments.

For dialectic and rhetoric students in most weeks of this unit, "Core" indicates the main topic of the week; "In-Depth" readings usually indicate information about the same subject that is more detailed or specified. Occasionally, however, the Core and In-Depth reading assignments follow two different tracks, as in our simultaneous study of the southern Renaissance and the Age of Exploration in Weeks 12-13, when Core assignments follow the Renaissance and In-depth ones follow the explorers. Please note that Accountability and Thinking Questions cover readings from both Core and In-Depth assignments each week.

If you need to pare down readings in a given week, a really easy way to know what to skip is to look at the discussion outline for dialectic or rhetoric students. Note the focus of the discussion, and determine which topics you'll cover. Then adjust both the students' readings and the questions they need to answer from their Student Activity Pages.

The *Loom*

Another invaluable aid to getting acquainted with your new curriculum is the *Loom*. You can access it through your Year 2 *Loom* disc, or as part of the Digital Edition Year 2 download. On the *Loom* you will find important documents that you should read as you are setting up your curriculum, purchasing books, and orienting yourself to the content of Year 2. Please be *sure* to look at the following documents before starting to teach this year, noting that you need not necessarily print most of them, unless printing is your preference.

	Grammar Teachers Only	Dialectic and Rhetoric Teachers Only	Teachers for All Levels

Year 2	☐ Helps for hands-on projects like a salt dough recipe and a cookie-dough map recipe	☐ Year-Plan-specific information on figuring high school credits
		☐ "Accountability Questions and Thinking Questions" article
		☐ "Answer Keys and Socratic Discussion" article
		☐ Time line template
		☐ "Teaching Rhetoric Literature"
		  ☐ Note especially Appendix D, which has a chart that shows all this year's rhetoric literature selections at a glance and makes suggestions about which ones might be most easily trimmed or cut from your year.
		  ☐ Read before buying rhetoric books and after understanding your options for assigning high school credits.
			☐ Introduction to Year 2 documents—crucial!
			☐ Set-up Information (for first-time users of *Tapestry*)
			☐ Writing Level Overview (so that you can place your kids in the right levels for writing assignments)
			☐ Weekly Topics chart
			☐ "Scheduling Advice" article
			☐ Assignment Charts (level-specific, blank assignment charts to print and use with your kids)

One question newcomers have in accessing the *Loom* before their curriculum arrives is "how much of this is in my printed copy?" The answer is "some, but not all." The Student Activity Pages are the only part of your printed year-plan that is available in digital format on the *Loom*.

Key Features of *Tapestry* Discussion Outlines

There are features built into our discussion outlines that are not immediately apparent to newcomers. These help you to find connections between student questions and discussion outline answers. We want to point them out here.

❑ First, please remember that, generally speaking, the purpose for our discussions is *not* to make sure that the student comprehended the main ideas in his reading that he could absorb independently. Rather, they are designed to help you lead your student through a series of questions that will enable him see connections that he could *not* make on his own. This said, dialectic outlines will go over more factual information than will rhetoric outlines. If your rhetoric student is young or needs you to go over factual information, we suggest that you choose portions of the dialectic outline on parallel topics to cover at the start of your discussion time.

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- ❑ Rhetoric discussions are designed (and labeled) to take two hours with a group of twelve students. If you are doing them with only one or two students, they take far less time. Don't be concerned if they go quickly in this case.
- ❑ Discussion outlines are not intended to include all the factual information asked in Accountability Questions. Since these answers are factual and easily found in student resources or in the background information of your teacher's notes, we do not cover every single one in the discussion outlines. That said, most factual answers are covered, especially in dialectic discussion outlines. Just don't expect to find *every* answer here.
- ❑ Because we're not covering all the questions and because our focus is connections (dialectic) and analysis (rhetoric), our discussion outlines follow the order that most logically covers the topic at hand with a combination of Socratic questioning (over information that *was* included in student reading assignments) and lecture (over concepts that are not explicitly stated in student readings). Thus, we may cover student questions in a different order than they are given in the Student Activity Pages.
- ❑ Whenever we ask a question or take up a topic in our discussion outlines, we indicate whether or not a student should be able to articulate the gist of our sample answers (never in our exact words, of course) by *italicizing* them. In other words, if one of our sample answers is italicized, the student saw the concept or information in his reading. It may not have been stated in identical language, and he may have had to extrapolate it, but the student should know enough to give the approximate italicized answer.
- ❑ In a given topic of discussion, you may see some answers that have both italicized and plain text. This indicates that students should be able to give part of the answer but not all. You should supply information that is printed in plain text to him (or expand on his answer).

Glance Into Next Week

At the very end of each week-plan in *Tapestry*, you find our Glance Into Next Week chart. This handy feature gives moms a heads-up for the week ahead. It tells you about any unsavory elements in the reading to be assigned, alerts you to things you may wish to do to prepare for the week ahead, and helps you plan for the necessary fluctuations involved in integrated unit study.

Evaluation Strategies for Grammar Levels

Though this unit is rich with detail, we are not looking for mastery of places, people, and dates at this level. Even so, some review is important. Your child may be well served if, over the course of this unit, you ask him to develop a question and answer trivia game. You can use simple index cards. As you discuss his reading and bring out main points, ask him to write the information in question form on one side of the card and then the answer on the other side. As the unit progresses, the size of the deck will grow. Each week, review the entire unit if you so desire by sitting down for an hour and playing this game with your child. You can also use the game for evaluation purposes at the end of each week by having the child answer the questions in flashcard format in a sit-down session.

If your child does major visual projects during this unit, consider making them a large part of your evaluation process. Our *Evaluations 2* provides you with rubrics for this purpose. *Evaluations 2* also provides quizzes (for lower-grammar and upper-grammar students) and exams (for upper-grammar students).

We also offer lapbook products that are custom-designed for this unit. You can use these for weekly review or to evaluate your student's progress in a fun and interesting way. Instead of fill-in-the-blank, multiple-choice, or matching activities, you may prefer to have your children make lapbooks that display and cement your student's comprehension, especially for the grammar levels of *Tapestry*. These easy-to-make books require paper, scissors, glue, and crayons or markers. They are an attractive way for children to show Mom and Dad what they have learned while they develop their fine-motor and critical thinking skills!

We sell CDs (with instructions and printable templates for these same lapbooks, so your child can make the whole project from scratch, using your printer and paper and supplies that you purchase separately) and Lapbook Kits (in which all the components come pre-printed on colorful paper, and you or your children cut, fold, and assemble them). You can purchase any of these packs from the Lampstand Press online Store[1].

1 https://www.lampstandbookshelf.com/ZC/

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Evaluation Strategies for Dialectic and Rhetoric Levels

In the last week-plan of this unit, we suggest several review strategies for older students. In addition, you can purchase quizzes and exams in *Evaluations 2*. See the "Introduction to Evaluations" in *Evaluations 2* for more information about our philosophy for assessing students and assigning quizzes or exams.

Count Dad In!

Pop Quiz is *Tapestry*'s way of bringing working dads into the fun of multi-level learning. Each week, the *Pop Quiz* audio CD provides a brief summary of your students' weekly topic (on three learning levels) and gives age-appropriate questions (again, on three learning levels) so that Dad can be a part of your family's educational conversation! (Here's a secret: it's not just for dads. *Pop Quiz* is a great tool for moms on the go!) There are free samples[1] available on the Lampstand Press website, and you can purchase the complete product from the online store.

Unit 2 Celebration

Why do a Unit Celebration?

Perhaps (since we sell this curriculum by the unit) you're new to *Tapestry* and don't understand why you should put energy into a Unit Celebration. Below are some good reasons to plan at least a modest celebration.

1. It gives closure to your unit. You *need* to stop sometime! For some people, the problem with unit studies is that they drag on and on. Some of you don't have that problem, so consider #2.
2. It gives a deadline to your student, providing a reason to complete all his projects, writing assignments, displays, etc. In other words, it's a finish line you can all see and reach! Your students will display their work at your Unit Celebrations. Even if it's just before Dad and a few neighbors or grandparents, displaying work is a great motivational tool for finishing what we start.
3. When Dad and the grandparents, friends, relations, and other guests see your work, they are often pleasantly surprised at the depth and quality of your studies, and they can (often) become more supportive. Besides, looking over a table laden with completed projects and evidences of God's grace as expressed through successful education is a strong encouragement to teachers!
4. Unit Celebrations give opportunities for hands-on activities or larger group events that can be done in no other setting. They are the perfect showcases for speeches, cooking experiments, costumes, multimedia presentations, or formal debating skills. We've also done deluxe field trips for Unit Celebrations. When we lived in Maryland, our co-op made trips to Plymouth Plantation and Williamsburg (Year 2), New York (Year 3, to see the Statue of Liberty and Ellis Island), and Gettysburg (Year 3).
5. Unit Celebrations are memory makers! When asked for highlights of their school careers, our kids and co-op students list them *first*.
6. Finally, Unit Celebrations provide landmarks by which to locate other studies. When our children are asked what we studied about ancient Greece in Year 1, they start looking into space and trying to remember what the Unit Celebration themes were. "Oh, yeah!" they say. "The *Trojan Women* play!" Then they remember the content of the unit as it was applied to the celebration.

Ideas for your Unit 2 Celebration[2]

1. Renaissance & Reformation Night
   - ❑ If you have a co-op, and especially if your group includes younger children, you may decide to hold a "Reformation Night," such as many churches hold in place of Halloween. Luther nailed his Ninety-Five Theses to the door of the Wittenberg church on October 31, 1517, so such a celebration makes total sense! However, many groups following the Year 2 plan will arrive at the Renaissance & Reformation Unit Celebration too late to celebrate on that date.
   - ❑ If the date doesn't exactly jibe, so what? The idea of celebrating the grace of God in Luther's life and achievements can still make a great centerpiece for your Unit Celebration whenever you hold it.
   - ❑ You might mount a Reformation play for this event.

1 http://www.tapestryofgrace.com/sample/

2 For all displays, written or visual, it's a great idea to provide slips of paper, pens, and collection envelopes at each display so that guests can give comments.

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- ❑ One low-key idea (or great add-on to a larger celebration on this theme) is to have a music night and sing hymns that were written during the Reformation.
- ❑ Finally, you could put together a program of recitations of famous documents or quotes from the Reformers of the period.

2. If you have a rhetoric co-op, you can hold a formal debate, with or without a meal beforehand (we did just snacks and deserts). Here are a few details to help you start planning:
   - ❑ See online resources for help with the process of teaching students to do formal, policy debates.
   - ❑ When we had only twelve students, ranging in age from 14 to 16, we held a formal debate in three rounds on this topic: "Resolved: The pope should stop granting indulgences."
   - ❑ In later years, with more students participating, we rented a larger space at a local church and used Saturday to hold an elimination debate competition, holding only the final round during our evening Unit Celebration. We imported judges for debates and learned a lot. The parents were the audience.
3. Shakespearean drama is also a major thread for this unit.
   - ❑ Students can do skits or bench readings of one or more selected scenes from Shakespeare's plays.
   - ❑ Alternately, you could hold rehearsals and require the memorization of lines to produce a scene or two from Shakespearean works. If you choose this option, keep things simple, and try to stick to the four-week rehearsal schedule outlined on page 13.
   - ❑ Finally, students can recite passages from plays we have studied in conjunction with other Celebration ideas.
4. Since we have a heavy emphasis on studio art for younger students, why not create a gallery where they can display their artwork and projects?
5. If you'd like to plan a low-key celebration, consider taking a field trip to a nearby museum that has Renaissance artwork on display.
6. Another low-key idea is to wind up your fine arts studies by inviting a local artist to give a one-day tutorial in the basics of color or drawing.
7. Finally, for little children, you might adopt an exploration theme.
   - ❑ Students can dress as explorers and go on a treasure hunt.
   - ❑ They can also come in character (each as a different explorer) and tell the audience of their specific exploration adventures! (This is a fun way to incorporate an oral report.)
   - ❑ You might also consider having students work on fairly substantial display boards showing maps of the lands to which their explorer-character traveled.

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Performing Scenes for Recitation and for the Unit 2 Celebration

When we assign a play, we frequently encourage students who are in a co-op to work together in groups and perform a scene from it for their recitation. Even students who are studying by themselves can accomplish this if they have available friends and/or siblings to help them. In the chart below we provide suggestions if you have students who are interested in really "putting on" a scene from one of the Shakespeare plays in this unit and perhaps even performing it again at the Unit Celebration.

Week	Rehearsal Goals	Production Goals
16	Choose a scene, assign parts, and edit the script if necessary (to remove bad language or crude jokes, or to make it easier to perform). You may find that you need to change the gender of a minor character (e.g., an "uncle" becomes an "aunt"), depending on the number and gender of your available actors and actresses.	Figure out what your stage space will be, where you enter and exit, and how you can make use of any pre-existing stage pieces (e.g., the teacher's table or the classroom door). Toss around ideas for costumes and think about what props you will need. You don't have to wear Elizabethan era costumes—many people perform scenes from Shakespeare in clothes from other centuries. Whatever you choose, make it fun! Also, try to enhance the meaning of the scene with the colors or styles that you choose. For example, you might signal a "bad" character with a garish or dark or ominous-looking costume.
17	Work hard at memorizing lines at home. As you memorize, think how you might move and what gestures you might make while speaking. Figuring out such stage movement and gestures is called "blocking."	Work on costumes and collect props. If there are several groups doing different scenes for a Unit Celebration, you might even write and make copies of a little program, to tell the audience who is performing each scene.
18	Actors and actresses should have memorized their lines by now. Everybody meet to rehearse this week, ideally on the stage where you will be performing. This rehearsal is all about blocking. Play around with ideas about who will move where when in the scene, and think imaginatively not only about how to *act,* but also about how to *react* to one another on stage (e.g., if one character slaps a table to express his anger, the other might jump as if startled or frightened).	Bring the finished costume pieces and props together with the actors and actresses. Make adjustments as needed. Brainstorm more costume parts and props—there's still time to get new stuff, now that you are able to see what the actors and actresses will really need as they go through their lines and actions.
19	Hold a dress rehearsal session with everybody using all their costumes and props, ideally on the actual stage. Keep rehearsing the scene until every line and movement is smooth and well-practiced. Be careful to speak and move slightly faster and more "crisply," with a little more exaggeration, than in real life.	Set up a video camera, if you are using one. Set out all your props and make sure that any "backstage assistants," as well as all the actors and actresses, know where to get everything they will be using at any given time in the scene. If there are several groups performing at the Unit Celebration, coordinate with them to ensure that none of your stuff will be lost or misplaced.

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Glance Into Next Week…

Week 11: Introduction to the Southern Renaissance	
Lower Grammar	There are no special concerns for this level this week.
Upper Grammar	❑ Flip through any books about Michelangelo to view illustrations and decide how you will handle nude artwork. Our chosen selection by Diane Stanley is very modest, but still worth inspecting before handing it to your children. ❑ In *Art for Kids: Drawing*, your assignment includes the introduction and chapter 5. Please know that you will come back around to chapters 1-4, but we are encouraging the teaching of perspective this week in coordination with our history assignments.
Dialectic	❑ In-Depth History readings and Fine Arts assignments count double this week. ❑ The introduction to *Renaissance Art*, by Stuart Kallen, is not assigned because of inaccurate analysis and dates. See "Teacher" section below for a general warning about nudes in all books on Renaissance art. ❑ Bibles should be close at hand for reference during discussion time.
Rhetoric	❑ In-Depth History readings and Fine Arts assignments count double this week. ❑ Bibles should be close at hand for reference during discussion time. ❑ Some scholars believe that Shakespeare was homosexual, and that his sonnets prove it. This interpretation is one among many, but there are a few sonnets in the collection that might seem to support such a view. The topic of Shakespeare's alleged homosexuality will be addressed thoroughly in next week's discussion outline, if you wish to cover this with your student. However, if not, he need know nothing about it: the topic is optional, and no Student Activity Pages questions or exercises appear on that subject.
Teacher	❑ Flip through any books illustrating artwork during the time of the Renaissance and determine how you will handle nude illustrations. ❑ Take time for a trip to the library to find more resources about the Renaissance, particularly Leonardo da Vinci, Michelangelo, Raphael, and the Venetian painters. This is a week in which pictures will tell the story better than many thousands of words. ❑ One option is to find a local exhibit in which you and your student can view original Renaissance art. Alternatively, have someone skilled in painting or sculpture come speak to your group about specific art techniques.
Links	❑ http://www.tapestryofgrace.com/plan/ ❑ http://www.tapestryofgrace.com/year2/writing.php ❑ http://www.tapestryofgrace.com/year2/artsactivities.php

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TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History — Teacher's Notes, p. 28-42

Lower Grammar

- ❑ Begin studying the Age of Exploration, the richest era of land exploration and discovery in history to date. Learn about the subject of exploration in a broad context.
- ❑ Note with students that the Portuguese (under Prince Henry the Navigator) were the foremost European explorers up to the voyages of Columbus.
- ❑ Focus most of your attention on the voyages of Columbus this week.

Upper Grammar

- ❑ Begin studying the Age of Exploration, the richest era of land exploration and discovery in history to date. Learn about the subject of exploration in a broad context.
- ❑ Focus on the development of Renaissance technologies such as the astrolabe, compass, and other navigational instruments that were key to the Age of Exploration.
- ❑ Focus on Columbus this week. Read excerpts from Columbus's diary, and talk about what you can learn about this amazing man by reading his actual words.

Dialectic / Rhetoric

- ❑ Study the history of exploration through Columbus's great voyages.
- ❑ Continue studying of the Renaissance, focusing on the city of Florence and on the life and works of Sandro Botticelli and Leonardo da Vinci.
- ❑ Make connections between threads:
  - ❑ The Renaissance explosion of learning and human self-exultation and the Age of Exploration
  - ❑ The Crusader paradigm (military conquest for Christ's glory) and the decision of Spanish monarchs to support Columbus's mission and initiate the Spanish Inquisition

Threads: Writing — Writing Assignment Charts, p. 8-10

All Levels

- ❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!
- ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help in teaching the week's assignment.

Threads: Literature — Teacher's Notes, p. 43-52

Lower Grammar

Find words from this week's reading assignment in a word search.

Upper Grammar

Learn about point of view by rewriting sentences in third person.

Dialectic

- ❑ Increase observation skills by writing two examples from several categories provided on this week's worksheet.
- ❑ Learn about archetypes and how this term applies to *The Second Mrs. Giaconda*.

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Threads: Literature — Teacher's Notes, p. 43-52

Rhetoric

- ❑ Introduce the aristocratic age and the practice of patronage.
- ❑ Discuss *The Faerie Queene* as an allegory, then explain the shift that occurred in the attitude towards fiction between the Middle Ages and the Renaissance.
- ❑ Learn about foils, including character and plot foils, and apply these to *The Faerie Queene*.
- ❑ Discuss English Renaissance "Golden Poetry" and learn the central literary devices used in it.
- ❑ Optional: Discuss and biblically evaluate magic, as portrayed in *The Faerie Queene*.

Teaching Objectives: Electives

Threads: Geography — Teacher's Notes, p. 52-54

Lower Grammar / Upper Grammar

- ❑ Trace the paths of the explorers that you read about this week.
- ❑ This is a great week to begin a two-week review of global geography and landform terms that we covered in Unit 1, Week 1. (Or introduce them for the first time, if this is your first unit of *Tapestry of Grace*.)
- ❑ Learn about or review map keys, direction finders, scales, and legends.

Dialectic / Rhetoric

- ❑ Begin a map showing the voyages of different explorers, focusing on the early Portuguese and Columbus this week.
- ❑ Note the reasoning behind the calculations of the Earth's size made by earlier scholars and thinkers. Columbus's calculations were badly mistaken; he thought that the world was much smaller than it turned out to be.
- ❑ Learn the exciting stories about the locations and extent of Columbus's journeys.
- ❑ Learn about the Line of Demarcation that the pope drew, dividing the world between Spain and Portugal.

Threads: Fine Arts & Activities — Teacher's Notes, p. 54-59

Lower Grammar / Upper Grammar

- ❑ Talk about the compass: how it works in relation to the Earth's magnetic fields, how it was used by sailors during Columbus's lifetime, and how difficult it would have been to navigate at sea without one.
- ❑ Discuss how the stars were navigational tools for sailors in Columbus's day. Learn about the locations of major constellations.
- ❑ Continue to learn about various art techniques.
- ❑ Read about, and observe, the art of Sandro Botticelli.

Dialectic

- ❑ Solidify familiarity with map symbols, directions (use of the compass), and the role of stars in navigation, as you talk about explorers.
- ❑ Continue studying the art of the southern Renaissance, focusing on the lives and works of Sandro Botticelli and Leonardo da Vinci.

Rhetoric

Read about and observe the art of the southern Renaissance.

Threads: Worldview — Teacher's Notes, p. 59-60

Dialectic / Rhetoric

- ❑ Learn about the persecution of Jews and Muslims through an extreme form of the Inquisition in Spain under Ferdinand, Isabella, and her confessor Torquemada.
- ❑ See how Pope Alexander VI, a founder of the powerful and infamous Borgia family, rose to new heights of corruption in his bid for worldly power and wealth.
- ❑ Note the short-lived reforming efforts of the friar Girolamo Savonarola in Florence.

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Threads: Government

Teacher's Notes, p. 60-62

Rhetoric

Learn how the Italian political thinker Machiavelli abandoned any idealistic vision of government in favor of the pursuit of power.

Threads: Philosophy

Rhetoric

There are no Philosophy objectives for this week.

First Voyage of Columbus, 1492-1493

NOTE: These maps show the original Spanish names which Columbus would have used.

Second Voyage of Columbus, 1493-1496

Third Voyage of Columbus, 1498-1500

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12 The Southern Renaissance and the Early Explorers

READING ASSIGNMENTS

	Primary Resources			
History: Core	☐ *The Usborne Internet-Linked Medieval World*, by Jane Bingham, p. 90-91 (first column only) ☐ *The Renaissance in Europe*, by Lynne Elliott, p. 18-19	☐ *The Renaissance in Europe*, by Lynne Elliott, p. 18-19	☐ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 233-246, 268-274 (stop at "Julius II") ☐ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters I-IV (p. 1-11 are optional review)	☐ *Famous Men of the Renaissance and Reformation*, by Robert Shearer, chapters 6-9
History: In-Depth		☐ *First Voyage to America*, by Christopher Columbus (BIO) ☐ *Exploration and Conquest*, by Betsy and Giulio Maestro (J 970) p. 3-5	☐ *Explorers of the New World*, by Carla Mooney, Introduction - chapter 2 (Week 1 of 3) ☐ Art reading doubles as History: In-Depth this week.	☐ *Pathfinders*, by Felipe Fernandez-Armesto, p. 129-174 (stop at page break) (Week 1 of 3) ☐ Year 2 History Supporting Links ☐ Art reading doubles as History: In-Depth this week.
	Suggested Read-Aloud ☐ *The Apprentice*, by Pilar Molina Llorente, chapters 5-7 (Week 2 of 3)			**Government Elective** ☐ *The Prince*, by Niccolo Machiavelli, chapters I-IX (*Key Documents in Government Studies 2*) (Week 1 of 3)
Literature	☐ *Columbus*, by Ingri and Edgar D'Aulaire (JUV BIO)	☐ *I, Juan de Pareja*, by Elizabeth Trevino (JUV FICTION) chapters 5-9 (Week 2 of 3)	☐ *The Second Mrs. Giaconda*, by E.L. Konigsburg (JUV FICTION) (Week 2 of 2)	**Beginning Level** ☐ *Fierce Wars and Faithful Loves*, edited by Roy Maynard, Introduction and Cantos I-VI (p. 9-123) (Week 1 of 2) ☐ Readings in *Poetics* **Continuing Level** All of the above, plus: ☐ Optional: "Literary Criticism" (on the *Loom*)
Arts/Activities	☐ *Stories of Artists and Their Art (Artistic Pursuits, Book Two)* (3rd edition) by Brenda Ellis, p. 49-53 ☐ *A Child's Introduction to Art*, by Heather Alexander (J 750) p. 20-21	☐ *Art for Kids: Drawing*, by Kathryn Temple (J 741) chapter 1 ☐ *A Child's Introduction to Art*, by Heather Alexander (J 750) p. 20-21	☐ *The Art of the Renaissance*, by Lucia Corrain, p. 18-27 ☐ *An Eye for Art*, produced by the National Gallery of Art, p. 49-54 ☐ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 32-48	☐ *Art: A World History*, by Elke Linda Buchholz, et al., p. 134-141, 144-149, 168-169
Worldview	**Church History**	**Church History**	**Church History** ☐ *The Church in History*, by B.K. Kuiper, chapter 20, section 8	**Church History Elective** **Philosophy Elective**
	Lower Grammar	**Upper Grammar**	**Dialectic**	**Rhetoric**

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	Alternate or Extra Resources			
Textbooks		☐ *The Story of the World, Volume 2*, by Susan Wise Bauer, chapters 28-31 (section 1 only)	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh, p. 351-352 (top line only), 383-386 ☐ *Streams of Civilization, Volume 2*, by Garry J. Moes, p. 11-25 (stop at Magellan) ☐ *Heritage of Freedom*, by Lowman, Thompson, and Grussendorf, p. 4-13	☐ *Western Civilization* (Combined Volume, Sixth Edition) by Jackson J. Spielvogel, p. 379-385 (stop at "New Voyages")
History: Supplement	☐ *The Renaissance*, by Jane Shuter, p. 12-13	☐ *The Renaissance*, by Mary Quigley (J 940) p. 52-55 ☐ *Ship*, by David Macauley (J 387) (Week 1 of 2) ☐ *Christopher Columbus*, by Minna Lacey ☐ *Around the World in a Hundred Years*, by Jean Fritz (J 910) p. 9-58 (Week 1 of 2)	☐ *The World of Columbus and Sons*, by Genevieve Foster (J 909) p. 24-43, 53-55, 72-211 ☐ *The Story of the Thirteen Colonies*, by H.A. Guerber, p. 17-29 (review of Year 1 material), 30-47 ☐ *Explorers Who Got Lost*, by Diane Sansevere-Dreher, p. 1-40 (Week 1 of 3) ☐ *Christopher Columbus: Legendary Sailor and Explorer*, by Peter Chrisp ☐ *If You Were There in 1492*, by Barbara Brenner	☐ *The History Atlas of Africa*, by Samuel Kasule, p. 66-69 ☐ *The Journal of Christopher Columbus*, by Christopher Columbus ☐ *The Story of Liberty*, by Charles Coffin, chapters V-VI ☐ *Historical Atlas of Exploration: 1492-1600*, by Angus Konstam (910) p. 16-53 (Week 2 of 4) ☐ *Atlas of Exploration* (Second Edition) by John Hemming p. 34-39, 90-93 (Week 1 of 3)
Literature	☐ *Encounter*, by Jane Yolen		☐ *Secrets in the House of Delgado*, by Gloria D. Miklowitz (Week 1 of 2)	☐ *Westward Ho!* by Charles Kingsley (FICTION) (Week 1 of 2)
Arts/Activities	☐ *Learn and Do Color!* by Kym Wright, section on primary colors ☐ *Exploration of North America*, by Peter Copeland (Week 1 of 2)	☐ *Columbus Discovers America*, by Peter Copeland	☐ *Renaissance*, by Alison Cole (J 709) p. 32-39 ☐ *Leonardo da Vinci for Kids*, by Janis Herbert (J 759) p. 18-27	☐ *The Story of Painting*, by Sister Wendy Beckett (759) p. 156-173, 196-206 (left column; stop at "Michelangelo")
Worldview				☐ *A History of Christianity in the United States and Canada*, by Mark Noll, p. 7-14 (stop at "Roman Catholicism")
Enrichment	☐ *Maps and Mapping*, by Barbara Taylor (J 912) (Week 1 of 2) ☐ AUDIO: *Masters of the Renaissance* (Greathall Productions)	☐ *Where am I?* by A.G. Smith (J 912) p. 34-45 ☐ *Maps: Getting from Here to There*, by Harvey Weiss (J 912) (Week 1 of 2)		
	Lower Grammar	**Upper Grammar**	**Dialectic**	**Rhetoric**

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Student Threads

Lower Grammar

- ☐ Learn about the first important events of the Age of Exploration, focusing on Christopher Columbus.
- ☐ Note that the Portuguese (under Prince Henry the Navigator) were the foremost European explorers up to the voyages of Columbus.

Upper Grammar

- ☐ Learn about the development of Renaissance technologies, such as the astrolabe, compass, and other navigational instruments that were key to the Age of Exploration.
- ☐ View excerpts from Columbus's own diary. Share what you learn from reading Columbus's actual words!

Dialectic

- ☐ Study the history of exploration, beginning with the history of early Portuguese explorations under Prince Henry the Navigator, through Columbus's great voyages, and on to the Portuguese discovery of an ocean route to India.
- ☐ Continue studying the Renaissance, focusing on the lives and works of Florentine artists Botticelli and Leonardo da Vinci, the leadership of Lorenzo de' Medici, and the histories of Pope Alexander VI and the Reformer Savonarola.
- ☐ Discern the broader context of the Age of Exploration, connecting it with our studies of Muslim expansion, increased trade, the Renaissance quest for learning and discovery, and the crusading spirit.
- ☐ Revisit the Inquisition as you read the story of Ferdinand and Isabella of Spain.

People

Lower Grammar

- ☐ Prince Henry the Navigator
- ☐ Bartolomeu Dias (Diaz)
- ☐ Vasco da Gama
- ☐ Christopher Columbus
- ☐ Ferdinand II of Aragon
- ☐ Isabella of Castile

Upper Grammar

- ☐ Bartolomeu Dias (Diaz)
- ☐ Vasco da Gama
- ☐ Christopher Columbus
- ☐ Ferdinand II of Aragon
- ☐ Isabella of Castile

Dialectic

- ☐ Prince Henry the Navigator
- ☐ Bartolomeu Dias (Diaz)
- ☐ Vasco da Gama
- ☐ Ferdinand II of Aragon
- ☐ Isabella of Castile
- ☐ Tomas de Torquemada
- ☐ Christopher Columbus
- ☐ Botticelli
- ☐ Leonardo da Vinci
- ☐ Pope Alexander VI
- ☐ Lorenzo de' Medici
- ☐ Girolamo Savonarola
- ☐ Charles VIII of France

Vocabulary/Time Line Dates

Lower Grammar

Recognize or spell (optional) these words:

- ☐ navigation
- ☐ compass
- ☐ strait
- ☐ fleet
- ☐ cloister
- ☐ rancid
- ☐ natives
- ☐ viceroy
- ☐ eclipse

Upper Grammar

All lower grammar words, plus these:

- ☐ latitude
- ☐ longitude
- ☐ league (nautical term)
- ☐ lateen sails
- ☐ rigging
- ☐ caravel
- ☐ amplitude
- ☐ reckoning

Dialectic

Add the following dates to your time line this week:

1394-1460	Prince Henry the Navigator
1449-1492	Lorenzo de' Medici
1452-1519	Leonardo da Vinci
1469	Lorenzo de' Medici begins to rule Florence. Spain's King Ferdinand marries Queen Isabella.
1477-1478	Botticelli paints *La Primavera*.
1480's	Da Vinci draws flying machines in his notebook.
1488	Bartolomeu Diaz first rounds the Cape of Storms (later Cape of Good Hope) for Portugal.
1492-1503	Alexander VI (Rodrigo Borgia) is Pope.
1492	Spain conquers Granada and expels Muslims from the Iberian Peninsula.
1492	Columbus sails the ocean for Spain.
1494	King Charles VIII of France invades Italy.
1494-97	Savonarola controls Florence.
1495-1498	Da Vinci paints *The Last Supper*.
1497-98	Vasco da Gama of Portugal successfully sails to India and back, establishing a trade monopoly for his country.
1498	Savonarola is burned at the stake for heresy.

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ACTIVITIES	☐ Practice your compass skills in a nearby park or unfamiliar part of town. ☐ Learn the names and locations of constellations by which the explorers navigated. ☐ Learn about Antonio Allegri and create a painting. ☐ Read about, and observe, the art of Sandro Botticelli.	☐ Practice your compass skills in a nearby park or unfamiliar part of town. ☐ Learn the names and locations of constellations by which the explorers navigated. ☐ Try various kinds of drawing that are explained in your resource book. ☐ Read about, and observe, the art of Sandro Botticelli.	☐ Learn how sailors used stars to navigate. ☐ Study how the magnetic field of the earth directs a compass. ☐ Make open-faced geometric figures. ☐ Do some rebus activities. ☐ Create a floating animal face. ☐ Write messages with invisible ink. ☐ Make a monster shield.	☐ Read about and observe the art of the southern Renaissance. Focus on Sandro Botticelli, Piero della Francesca, Andrea Mantegna, Leonardo da Vinci, and Antonio Allegri da Correggio.
GROUP ACTIVITY	☐ Practice your compass skills. Divide into teams and find your way across open parkland, farmland, or through a new area of your city using a compass. ☐ Learn about Antonio Allegri and create a painting.		☐ Practice your compass skills. Divide into teams and find your way across open parkland, farmland, or through a new area of your city using a compass. ☐ Learn about the stars first-hand by holding a star-gazing party. After learning about some of the constellations that guided explorers, find an open field away from city lights and see if you can locate them in the sky. ☐ Do activities to learn about navigation using the stars.	☐ Read about and observe the art of the southern Renaissance. Focus on Sandro Botticelli, Piero della Francesca, Andrea Mantegna, Leonardo da Vinci, and Antonio Allegri da Correggio.
GEOGRAPHY	☐ Trace the paths of explorers that you read about this week. ☐ Depending on previous studies, learn about (or review) world geography focusing on major landforms, bodies of water, etc. ☐ Learn about map keys, direction finders, scale of miles, and legends.	☐ Trace the paths of explorers that you read about this week. ☐ Depending on previous studies, review world geography, focusing on major landforms, bodies of water, etc. ☐ Review map keys, direction finders, scale of miles, and legends.	☐ Study the routes of early Portuguese explorers down the west coast of Africa, locating the Azores and the Canary Islands. ☐ Note the mistakes that Columbus made in estimating the diameter of the Earth. On what earlier data did he rely, and how far off was he? ☐ Locate the lands that Columbus visited during his four journeys of exploration. ☐ Note the Line of Demarcation.	
	Lower Grammar	**Upper Grammar**	**Dialectic**	**Rhetoric**

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12 The Southern Renaissance and the Early Explorers

Level	Genres	Instructions and Topics
1	☐ Word Bank ☐ Writing Sentences ☐ Dictation	☐ Practice sentence capitalization and punctuation. Use your Word Bank cards to try to stump your teacher. ☐ Start dictation exercises. Your teacher will dictate simple sentences (watch out for fragments) for you to make with your Word Bank cards. Don't forget to capitalize and punctuate properly!
2	☐ Giving Directions	☐ Print and read the Talking Points in *Writing Aids* about giving clear directions. ☐ A sequencing chart is a useful tool for organizing any writing that puts events in sequence. Use the *Writing Aids* Sequencing Chart or Ladder Diagram Graphic Organizers this week to do prewriting for a set of directions on one of these topics: ☐ Tell the reader how to make a peanut butter and jelly sandwich. ☐ How would Columbus give directions to the New World to sailors who came after him? ☐ File your paragraph under "Completed Work" in your Grammar and Composition Notebook.
3	☐ Photo Essay (Week 2 of 4)	☐ Your text will be designed around your illustrations, so choose pictures first using the Internet, clip art, coloring books, illustrations scanned and printed from resource books (be sure to credit them properly), or your own creative masterpieces (drawings, photos of you in costume, photos of projects, etc.). ☐ Use the *Writing Aids* Graphic Organizer: Cluster Diagram to plan your photo essay. ☐ File your resources under "Work in Progress" in your Grammar and Composition Notebook.

Level	Choose one of these tracks:		State Notebook Assignments	Journaling Assignments
4	☐ State Notebooks (Week 2 of 5)	☐ Journal Writing (Week 2 of 5)	☐ Schedule field trips to three large cities in your state. Use State Notebook Worksheet #2 from *Writing Aids* to record your plans. ☐ Write a report on your state's early history. Use the Early History Worksheet found in the State Notebook section of *Writing Aids* to guide you. ☐ Make three to five maps of your state according to your teacher's direction. ☐ File your work under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.

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LEVEL	GENRES		INSTRUCTIONS AND TOPICS	
	CHOOSE ONE OF THESE TRACKS:		STATE NOTEBOOK ASSIGNMENTS	JOURNALING ASSIGNMENTS
5	☐ State Notebooks (Week 2 of 5)	☐ Journal Writing (Week 2 of 5)	☐ Schedule field trips to three large cities in your state. Use State Notebook Worksheet #2 from *Writing Aids* to record your plans. ☐ Write a report on your state's early history. Use the Early History Worksheet found in the State Notebook section of *Writing Aids* to guide you. ☐ Make three to five maps of your state according to your teacher's direction. ☐ File your work under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.
6	☐ Compare/Contrast Writing		☐ Use the *Writing Aids* Venn diagram Graphic Organizer to plan another compare/contrast paper this week. ☐ Here are some possible historical topics from your studies: ☐ Assuming that you studied these men in Week 11, compare and contrast Michelangelo and Leonardo da Vinci: their lives, their art, and their outlooks. ☐ Compare and contrast Christopher Columbus with Marco Polo. ☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.	
7	☐ Lecture or Book Notes		☐ Print and read the Talking Points in *Writing Aids* about how to take notes on a lecture or book. ☐ To practice taking notes on a book, photocopy an encyclopedia article on a topic with which you are familiar. Find the main ideas in the article and highlight them. Review the use of a 2-Way Comparison Chart (*Writing Aids* Graphic Organizer) and how to use it when taking notes. Then, take notes on the article that you photocopied. ☐ Find a taped audio presentation (such as a taped sermon) and practice taking lecture notes using an Advanced Cluster Diagram (*Writing Aids* Graphic Organizer). Don't forget to find the main ideas. ☐ Use this skill as you take notes for other subjects each week. ☐ File your notes under "Completed Work" in your Grammar and Composition Notebook.	
8	☐ Personal Commentary		☐ Print and read the Talking Points in *Writing Aids* or your handbook about personal commentary, another form of persuasive writing. ☐ Try writing a personal commentary on something from your life, or on one of these topics from your history studies: ☐ An aspect of Renaissance art that interests you ☐ The Life of an Explorer For Me: Inspiration (or lessons) from the life of Columbus (consider his patience, his persistence, his love for God, but also his self-love as expressed in selfish ambition) ☐ File your paper under "Completed Work" in your Grammar and Composition Notebook.	

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Level	Genres	Instructions and Topics
9	☐ Research Paper (Week 2 of 6)	☐ Spend this week reading and taking reading notes on your topic. Don't forget to record exact page numbers and sources for material that you might need to footnote or quote! ☐ Your central thesis should take firm shape in your mind this week. ☐ File your notes under "Work in Progress" in your Grammar and Composition Notebook.
10	☐ Essay Test-taking	☐ Print and read the Talking Points In *Writing Aids* about taking essay tests. ☐ Look over the Essay Tests Worksheet (*Writing Aids* Graphic Organizer). ☐ Here are possible test topics: ☐ Columbus was a complex individual. In a detailed essay, analyze his character: his religion, his strengths, and his flaws, using specific examples from his life as evidence and supporting your analysis with Scripture references. Note: For this essay, you may use your Bible as you write your test. ☐ The Age of Exploration was a logical outgrowth of both the Renaissance and the Crusades. In a detailed essay, explain how developments in southern Europe led to this explosion of exploration.
11	☐ Essay of Opposing Ideas	☐ Print and read the Talking Points in *Writing Aids* to learn about the format and focus for this kind of essay this week. Note that the truly fine essay of opposing ideas showcases not only the author's opinions but also those of his opponent. ☐ Choose your subject from current issues of today, or try one of these based on your historical studies: ☐ Ask your teacher for guidance, and choose an opposing pair of current ideas from current events, as reflected in your newspaper's editorial pages. ☐ One idea prevalent in today's American society is the idea of cultural integrity: since existing cultures all have their own unique strong points, we should not try to change someone else's culture to make it like ours on the assumption that ours is better. On the other hand, the Bible clearly teaches the idea of evangelism: since non-Christian cultures lack the life-giving truths of the gospel, Christians ought to impart those truths to them out of a love for these lost people bound in error. Explore these two ideas as you write an essay of opposing ideas based on your readings about Columbus and other explorers this week.
12	☐ Classical Comparison Paper (Week 12 of 15)	☐ Write your draft of Author B's biography. ☐ Write an analysis of the first of the two works you read by Author B.

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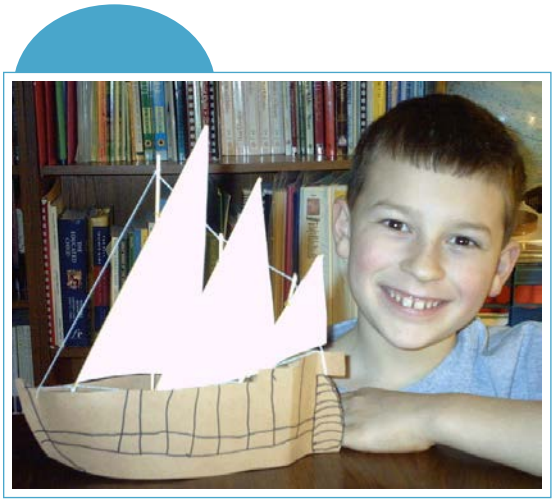
GENERAL INFORMATION FOR ALL GRADES

This week begins a two-week thread about the Age of Exploration, which will be the primary focus for grammar students over Weeks 12-13 and a secondary one for dialectic and rhetoric students. We will start by reviewing accounts of early explorations that occurred before the late 1400's. Remember that, as Europeans returned from the Crusades, they not only brought back books that sparked an interest in reading and in works of antiquity, but they also brought back products of the Far East. As we learned when we studied Marco Polo, most of these products came to Europe via a long overland route called the Silk Road from China and India, via Constantinople, and then by ship to Europe. When Constantinople fell to the Muslims in 1453, the Italian traders of Florence, Venice, and Genoa firmly established trade relationships with these ruling Muslims. Merchants in lands farther away, such as Spain and Portugal, who desired to import the riches and products of the Orient as well found themselves shut out. Their desire to bypass the overland route in favor of a swifter, easier, and more open ocean route gave them the energy and enthusiasm characteristic of the Renaissance. Building on the inspiration of earlier attempts, and full of new zeal for daring exploits, many European monarchs sponsored voyages of discovery.

God used ordinary human beings who had mixed motives—some godly and others very questionable—to introduce Europeans to new lands and peoples. Many wonderful records of these times survive, enabling us to read about the individuals who lived and explored. As usual, there is much to learn from their lives. As you read about Columbus, Queen Isabella, King Ferdinand, and others, keep this Scripture in mind:

> **1 Corinthians 10:11-13**
> These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come. So, if you think you are standing firm, be careful that you don't fall! No temptation has seized you except what is common to man. And God is faithful; he will not let you be tempted beyond what you can bear. But when you are tempted, he will also provide a way out so that you can stand up under it.



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All Levels

This week, as we study the adventures of the Age of Exploration, you have the opportunity to learn more about how people find their way across vast oceans and continents, such as how to use a map and other navigational tools. In the days of Columbus, there were two main ways to navigate: by the compass and by the stars. Next week, we will study another important tool used in navigation by explorers who followed Columbus: the imaginary grid of longitude and latitude lines.

***World Book* on Reading a Map**[1]

Using a map requires certain skills. To read a map, it is necessary to understand *map legends*, *scale*, a *north arrow*, *geographic grids* [which we will study in Week 13], and *map indexes*.

Map legends list and explain the symbols and colors used on a map. Some symbols resemble the features they represent. For example, a small tree might stand for a forest, an orchard, or a state park. But many symbols have little resemblance to the features they represent, as when a circle stands for a city. The same symbol may represent different features on different maps. For example, a triangle might represent a mobile home park on one map and an eagle's nest on another. Such differences make it important to read the map legend to find out what each symbol means on a particular map.

Scale shows the mathematical relationship by which distances on a map reduce actual distances on earth. Many maps illustrate scale by marking off distances on a straight line. Each mark shows how distance on the line corresponds to miles, kilometers, or other units of measurement on earth. Other maps state the scale in words and figures. Such a scale might appear as *1 inch: 16 miles*. In this relationship, 1 inch (2.5 centimeters) on the map represents a distance of 16 miles (26 kilometers).

Representative fractions are also used to show scale. Such a fraction indicates the number of distance units on earth represented by one unit on the map. In the example above, where the scale is 1 inch: 16 miles, the representative fraction would be 1:1,000,000 or 1/1,000,000 because there are 1,000,000 inches in 16 miles. The relationship remains the same for inches, centimeters, miles, kilometers, or any other units of measurement.

Scale varies widely, depending on the size of the area a map represents. A *small-scale* map greatly reduces distances on earth to show a large area in limited detail. Each distance unit on a small-scale map represents a large number of units on earth. These maps are called *small-scale* because their representative fractions are small. The large number of distance units represented on earth goes into the denominator, making the value of the fraction small. For example, on a map showing a nation's highway system, the scale might be 1:12,672,000, in which 1 inch represents 200 miles (322 kilometers).

A *large-scale* map shows a small area in great detail. These maps are called *large-scale* because their representative fractions are large. Each distance unit represents a relatively small number of units on earth. The small number of units makes the denominator of the representative fraction relatively small and the fraction's value relatively large. For example, a city street map might have a scale of 1:31,680, in which 1 inch represents ½ mile (0.8 kilometer).

A **north arrow** shows the direction of north on a map. The arrow often has the letter *N* or the word *North* written over it. Maps without a north arrow usually show north at the top of the map or include a geographic grid to orient the user.

Map indexes list the features shown on a map in alphabetical order and provide an aid to locating the features. In many atlases, each index entry lists a feature's latitude, longitude, and map number. People can use the latitude and longitude to find the feature on that map.

Many maps of small areas, such as street maps, are divided into horizontal rows and vertical columns. The rows and columns are labeled with letters and numbers. Each feature in the map index is followed by a letter and number corresponding to one row and one column on the map. That feature can be found in the small section of the map where that row and column cross.

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1 Excerpted from a *World Book* article entitled *Map*. Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.

***World Book* on the Compass**[1]

[A] **compass** is a device for determining direction. The simplest form of the compass is a **magnetized** needle mounted on a **pivot** so that it can turn freely. The needle **aligns** itself with the earth's **magnetic field** and points toward **magnetic north**. Under the needle is a circular **compass card**, on which evenly spaced points and **degrees** are marked to indicate direction.

The four **cardinal points** of the compass are north, east, south, and west. The **intercardinal points** are northeast, southeast, southwest, and northwest. Large compasses are marked, **clockwise**, with the **360 degrees** of a circle, in addition to cardinal and intercardinal points.

Listed below are the cardinal and intercardinal points and the position on the circle, in terms of degrees, to which each point corresponds.

- ❑ North—0° or 360°
- ❑ Northeast—45°
- ❑ East—90°
- ❑ Southeast—135°
- ❑ South—180°
- ❑ Southwest—225°
- ❑ West—270°
- ❑ Northwest—315°

A simple pocket compass helps people find their way when there are no landmarks to guide them. For example, if a person must walk west to reach the nearest town, he or she lines up the needle so that its ends are over the north and south marks on the compass card. The person then travels in the direction 90° to the left of the north end of the compass needle.

The **mariner's compass** is a magnetic compass used aboard a boat or ship. In most cases, it has several magnets fastened on the underside of a compass card. The card rests on a pivot so it can turn freely inside the compass bowl and can always point toward magnetic north. The compass bowl has a transparent cover and is filled with a nonfreezable liquid mixture of alcohol and water or glycerin and water. This liquid mixture floats the card and at the same time damps (slows) the movement of the card so that it does not constantly swing from side to side with the motion of the ship.

Variation. The compass needle points in the general direction of the earth's north magnetic pole. The earth's magnetic field has a north pole and a south pole, just as the earth as a whole has poles known as the true North and South poles. The **true poles** are the "top" and "bottom" of the earth, where the earth's spin axis penetrates the earth's surface. The **magnetic poles** are not located at the true North and South poles. The north magnetic pole, for example, is a shifting point on the earth's surface, several hundred miles or kilometers from the true North Pole.

The direction in which the compass needle points is slightly different from the direction of the north magnetic pole at almost all places on the earth. The difference arises because the earth's magnetic field is not aligned perfectly in the direction of magnetic north. Rather, the field veers slightly to the east or west at almost all places on the earth.

The angle between the direction of magnetic north and the true North Pole at any location is called **variation** or **declination**. The variation of a compass is different at different places on the earth. The variation of a compass also changes slightly at different times of the year and in different years. Thus, to use a magnetic compass accurately, a person must know the amount of variation at his or her location and what variation correction must be made in reading the compass. This information about the variation appears on all mariners' charts and on many maps.

Deviation. If a magnetic compass is placed close to a metal object that contains iron, it will be drawn toward that object. The angle that is formed between magnetic north and the direction the compass points is known as deviation. When a mariner's compass is installed on a ship, it is mounted in *gimbals* (supporting rings that pivot) often in a stand called a *binnacle*. The binnacle has magnetic devices that correct major errors of deviation in the compass.

After these corrections have been made, the navigator swings the ship. That is, he or she heads the ship in different directions, checking the direction by various landmarks. The navigator notes how many degrees of deviation the compass shows from the exact direction of the ship. For instance, by sighting toward a lighthouse on the east, a navigator can tell that the ship is heading exactly east.

However, after the navigator has corrected the compass reading for variation, the compass may indicate the ship is heading two degrees south of east. To head directly east when the ship is out of sight of land, the navigator will steer a course two degrees south of east on the compass, after correcting for variation. The navigator may also check direction using a **gyrocompass**, which always points toward true north.

1 Excerpted from a *World Book* article entitled *Compass*. Contributor: Debora M. Katz, Ph.D., Associate Professor of Physics, U.S. Naval Academy.

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History. Chinese and Mediterranean navigators probably first used magnetic compasses to guide their ships in about the 1000's or 1100's. These compasses were simple pieces of magnetic iron, usually floated on straw or cork in a bowl of water. In about the 1300's, the compass card was marked off into 32 points of direction. During the following years, navigators learned more about deviation or variation of compasses in various parts of the world, and came to use magnetic compasses with greater accuracy.

When iron and steel vessels appeared in the late 1800's, it became more difficult to make accurate magnetic compass readings aboard a ship. The readings were affected by the metal of the ships. As a result, the **gyrocompass** was developed. It is not affected by magnetism and points toward true north.

Large ships today carry both magnetic compasses and gyrocompasses. Ordinary magnetic compasses are not satisfactory in aircraft, and so various gyroscopic and special magnetic compasses have been developed by scientists for use in aviation. Radio has also been used for compasses. In the 1940's and 1950's, scientists developed special gyroscopes for compass use in the polar regions.

You will need a compass and a teacher's help to complete all these activities.

1. Study the article on the compass carefully. Do you understand the meanings of all the bolded words? (Ask your teacher if you should learn anything more about them this week.)
2. Answer the following questions.
   - ❑ What direction does your front door face?
   - ❑ What direction does the street in front of your house point?
3. Take a trip with a compass!
   - ❑ Go for a drive in your car to a nearby park. (If you live in a rural area, open farmland is fine for this activity. If you live in an urban area, you can do this activity in the middle of the city, too, but go to a section of town with which you are unfamiliar.) Keep track of where you go (write directions down if you so desire), and give compass readings aloud to your teacher every time you turn onto another street.
   - ❑ At the park, hold your teacher's hand as you walk away from the car with your eyes closed. Ask your teacher to note the compass direction in which your car is parked, then continue walking until she tells you that you've gone far enough. Open your eyes and ask your teacher the general direction of the car, and then, without her help, guide her back to the car. If you encounter trees or buildings in your path, you will have to go around them and then reorient yourself using your compass.
   - ❑ If you wrote down directions as you came, try to use them to direct your teacher on the drive home.
4. If you want to, do some extra reading on the development and use of the compass.

***World Book* on Navigation by the Stars**[1]

Measuring direction and position. Stars help mapmakers, pilots, and sailors find directions and locations. For example, the North Star serves as a guide to the direction north because this star always appears to be in the same place over the North Pole. The earth's spinning motion makes the sky seem to rotate each night. Observers who are north of the equator see the stars rotate around a point that is above the North Pole. The North Star is near this point in the sky and so seems to move very little.

The North Star also can be used to measure latitude. An observer uses a sextant to measure the angle at which the star appears above the northern horizon. This angle is the same as the observer's latitude. For example, at 45° north latitude, the North Star is at an angle of 45° above the northern horizon.

Pilots and sailors measure their position by means of celestial navigation. This method depends on the idea that a star is directly over some point on the earth's surface at a given time. The earthly position of a star changes as the star appears to move from east to west. A book called an **almanac** lists the earthly positions of various stars at different times. To determine their location, observers measure the angle of a star with a sextant and note the exact time of the measurement. They then look up the star's earthly position in an almanac. They use the angle of the star to figure out how far their location is from the star's earthly position. By repeating the process with two more stars, they can find their location.

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1 From *World Book* article entitled *Star.* Contributor: Robert P. Kirshner, Ph.D., Professor of Astronomy, Harvard University.

***World Book* on the North Star** [1]

[The] **North Star** is a readily visible star that appears to be located almost directly above the North Pole. The term polestar is sometimes used for North Star. The North Star is presently **Polaris, Minor.** Polaris is located within one degree of the place where the northern extension of the earth's axis pierces the sky. Because of its position, Polaris appears stationary, while other stars seem to revolve around the earth's axis as the earth rotates. As a result, Polaris has served as a guide for navigators through the centuries. Polaris is a star of the second magnitude. The brighter a star is the lower is its magnitude.

Polaris will not always be the North Star because the earth's axis will not always point toward Polaris. The earth's rotational axis changes direction in a circular motion called precession. Each end of the axis traces out a fictitious circle in the sky. One complete trip around the circle takes about 26,000 years. Thus, the brighter stars on or near the precessional circle above the earth's North Pole each become the North Star for a certain period. For example, in about 12,000 years, the earth's axis will point north to a spot near Vega in the constellation Lyra. In about 22,000 years, Thuban in the constellation Draco will become the North Star. About 26,000 years from now, Polaris will return to its present location relative to the earth's axis, and will be the North Star.

***World Book* on the Big and Little Dippers** [2]

[The] **Big and Little Dippers** are the names of two groups of stars that are easy to recognize in the northern sky. They are shaped like long-handled cups, or dippers.

The Big Dipper consists of seven stars that can be used to point to other parts of the sky. For example, an imaginary line extended northward from the two stars at the front of the cup points to Polaris, the North Star. The line points to the constellation Leo when extended southward. An easy way to find Leo is to imagine water leaking from the bottom of the cup and falling on the lion.

The Big Dipper forms part of the constellation of **Ursa Major,** the Great Bear. The cup forms the hindquarters of the bear, the handle forms the tail, and fainter stars outline the head and legs. The star Mizar, at the center of the handle, has a nearby companion star named Alcor. These two stars have been used for hundreds of years as a test for keen eyesight. Viewed through a telescope, Mizar appears as two stars.

The Little Dipper forms almost the entire constellation of **Ursa Minor**, the Little Bear. It consists mostly of faint stars. As a result, it is hard to find unless the sky is very dark. But the Little Dipper has long been important as an indicator of north, because the North Star lies at the end of this dipper's handle.

In Greek mythology, Ursa Major is the nymph Callisto and Ursa Minor is her son Arcas. One myth says Zeus loved Callisto and thus angered his wife, Hera. When Hera tried to kill her, Zeus changed Callisto into a bear. Arcas was unaware that the bear was his mother and tried to kill her. Zeus changed Arcas into a bear and put both bears into the sky to protect them. Writers around the year 1600 said the bears had long tails because Zeus pulled them into the sky by the tail.

On January evenings, the Little Dipper is west of the Big Dipper. The Little Dipper's handle points up and the Big Dipper's, down. On July evenings, the positions are reversed. The dippers' positions also change at night because of the earth's rotation.

1. Here are some questions that might lead you to further research:
   - ❑ What major constellations or stars are used by navigators to find their way?
   - ❑ Did Columbus have a sextant?
   - ❑ What methods of celestial navigation would Columbus have used?
2. One recommended activity is to go out on a clear night and actually view the constellations. You can find star maps in your encyclopedia, or check the Year 2 Arts/Activities page[3] of the *Tapestry* website for links to star maps that you can download and print. Depending on the season in the Northern Hemisphere, look for some of these:
   - ❑ Orion (winter sky)
   - ❑ Big Dipper (Ursa Major) (year round)
   - ❑ Little Dipper (Ursa Minor) (year round)
   - ❑ Cassiopeia (year round)
   - ❑ Leo (winter)
   - ❑ Cygnus (Northern Cross) (summer)
   - ❑ North Star (year round)
   - ❑ Aquila (summer)
   - ❑ Pleiades (in Taurus)

1 From a *World Book* article entitled *North Star.* Contributor: Sumner Starrfield., Prof. of Physics/Astronomy, Arizona State University.
2 From a *World Book* article entitled *Big and Little Dippers*. Contributor: David H. Levy, M.A., Observer, Jarnac Laboratory.
3 http://www.tapestryofgrace.com/year2/artsactivities.php

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Lower Grammar Level

Fine Arts & Activities

1. Do activities listed on page 14 to learn more about using a compass.
2. Do activities listed on page 15 to learn more about navigation using the stars.
3. From your art history book, read about and observe the art of Sandro Botticelli.

From *Stories of Artists and Their Art*:

4. Read about Antonio Allegri and do a painting with a sky background or one that blocks out particular colors.

Geography

1. With your teacher, learn more about globes and maps this week by completing the following:
   - ❑ Review the geography terms you learned earlier this year.
   - ❑ Learn about map keys, direction finders, scale of miles, and legends.
2. Trace the paths followed by the explorers you read about this week.

Isabella of Castile

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LITERATURE

Worksheet for *Columbus*, by Ingri and Edgar D'Aulaire

Find words from this week's reading assignment in the word search below. Some will be across; some will be down. After you find the words, tell your teacher how each one pertains to the story.

A	I	M	Q	B	O	J	E	S	A	N	T	A	M	A	R	I	A	H	C	S	P
D	B	S	E	A	M	A	N	E	M	F	D	G	E	H	I	R	J	A	K	P	R
A	L	C	M	T	N	A	O	B	P	K	C	T	Q	D	V	R	W	I	S	I	T
T	E	U	D	L	B	W	V	F	W	G	S	P	A	I	N	X	K	T	Y	R	V
Z	K	A	L	A	B	M	C	C	P	D	T	E	N	E	F	U	G	I	H	A	X
I	O	A	J	N	E	K	P	L	O	M	O	N	R	O	A	P	R	Q	Q	T	Z
R	H	S	S	T	T	F	T	U	R	V	C	W	L	X	U	Y	L	Z	A	E	B
P	C	M	D	I	E	N	G	F	T	G	I	H	N	I	N	A	I	O	J	S	J
K	P	L	Q	C	N	M	R	H	U	N	T	O	A	P	C	Q	P	R	D	S	W
T	U	B	U	X	V	Y	W	Z	G	N	A	V	I	G	A	T	I	O	N	X	L
G	Y	J	Z	Z	A	M	K	B	A	I	L	C	B	D	C	D	N	E	C	F	O
G	C	H	V	N	I	D	J	L	L	K	Y	L	T	Y	M	S	T	N	K	O	G
C	L	O	I	S	T	E	R	P	X	Q	B	J	R	M	S	E	A	T	I	U	B
V	X	W	J	X	T	H	Y	N	I	Z	U	A	K	B	E	L	C	L	D	J	O
E	P	W	E	A	V	E	R	F	B	G	P	H	A	K	I	F	J	D	K	I	O
L	R	M	R	N	F	A	O	O	P	P	Q	Q	Z	R	L	S	G	T	H	U	K
Y	V	Q	N	W	Z	T	S	A	N	S	A	L	V	A	D	O	R	X	W	Y	K
W	Z	F	A	I	B	H	C	M	D	Z	E	A	F	L	G	G	M	H	H	I	E
U	J	J	K	E	L	E	H	M	G	N	I	S	A	B	E	L	L	A	O	F	V
S	P	A	Q	S	I	N	R	Y	S	O	T	G	U	A	V	B	W	C	N	X	D
Q	Y	Y	V	Z	E	S	B	A	A	B	V	F	H	G	X	H	F	L	A	T	O

SEAMAN	ATLANTIC	NINA
ITALY	PORTUGAL	SANTA MARIA
WEAVER	HEATHENS	LOGBOOK
FLAT	ISABELLA	SAN SALVADOR
NAVIGATION	CLOISTER	HAITI
PIRATES	PINTA	SPAIN

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Upper Grammar Level

Fine Arts & Activities

1. Complete activities listed on page 14 to learn more about using a compass.
2. Complete activities listed on page 15 to learn more about navigation using the stars.
3. From your art history book, read about and observe the art of Sandro Botticelli.

After reading through chapter 1 of *Art for Kids: Drawing*, try a couple of the following:

4. Scribble art
5. Blind contour drawing
6. Upside down drawing
7. Abstract design

Geography

1. Trace the paths followed by the explorers you read about this week.
2. With your teacher, learn more about globes and maps.
   - ❑ Review the geography terms you learned earlier this year in Week 1.
   - ❑ Review map keys, direction finders, scale of miles, and legends.

Ferdinand II

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LITERATURE

Worksheet for *I, Juan de Pareja*, by Elizabeth Barton de Trevino

The "point of view" is the perspective from which a story is told. There are three main points of view:

- ❑ First person: The narrator of a story, who is also usually a character in the story, tells it from his own perspective in first-person voice. The big clue that a story is told from this point of view is the use of the word "I."
- ❑ Second person: A technique whereby the narrator of a story, who may be a character or the author himself, directly addresses the reader as "you." You won't find second person used as often in a work of fiction.
- ❑ Third person: This is the most common of the three points of view, where the person telling the story is outside of the narrative and therefore writes about the thoughts and actions of all his characters. Clue words for third person point of view are "he" and "she."

I, Juan de Pareja is written in first person point of view because Juan is telling the story. Below are sentences from your reading for this week. Rewrite each sentence so that it is in the third person point of view.

1. "I, Juan de Pareja, heard those words with my own ears, and my heart sank."

2. "I had not really been sad to be a slave, except for not being able to paint."

3. "It would be necessary for us to take the first small coastal vessel we could find."

4. "He must have overheard us."

5. "He asked me now why I was so glum and I decided to tell him part of the truth."

6. "I then gently opened the jaws and put my head down to sniff the dog's breath."

7. "Well, I will never know about this, as I will go to my grave not knowing many other things that have preoccupied my mind."

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Dialectic Level

History

Accountability Questions

1. Where did Columbus first go for financial support for his venture? Why did he go there?
2. How long did Columbus have to wait for an answer from the Spanish monarchs? What was the cause of the delay?
3. What technological advances aided the exploration efforts?
4. What was the Spanish Inquisition? What were the long-term consequences of this persecution?
5. What contributions did Sandro Botticelli make to Renaissance painting, and what was he known for?
6. How did Renaissance artists develop landscapes in their paintings?

Thinking Questions

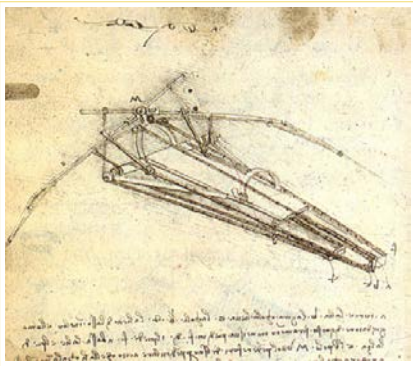
1. What connections can you draw between the Crusades, the Renaissance movement, and the Age of Exploration as inaugurated by Columbus?
2. What do you think were Columbus's greatest strengths? What were his weaknesses?
3. From what you read this week, do you believe Columbus was a Christian? Why, or why not?
4. Why is Leonardo da Vinci called the archetypical Renaissance man? What Renaissance values did he embody?

Fine Arts & Activities

1. Do activities listed on page 14 to learn more about using a compass.
2. Do (or review) activities listed on page 15 to learn more about navigation using the stars.
3. Learn how the magnetic field of the earth directs a compass.
4. From your art history book, read about and observe the art of Leonardo da Vinci. You may also choose to complete a project from this book.

After reading the text from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

4. Make open-faced geometric figures using marshmallows and toothpicks.
5. Learn what a rebus is and find some examples of rebuses online or in books. Or, better yet, make up your own rebus words or sentences and see if your siblings or friends can figure them out!
6. Create an animal face that can float on water. You'll need cardboard, wax paper, and glue.
7. Have fun writing messages with invisible ink made out of juice or milk.
8. Make a "monster shield"—a combination of four or five animals. You'll need a pizza box, papier-mâché, and other items, depending what you'd like to create.



Design for a flying machine

Geography

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? Use supporting links[1] to research and find both what ancient resources Columbus based his estimate on and what the actual size of the Earth is.
2. On a paper map or poster map of the world, trace the paths of the early Portuguese explorers. Use a legend and different colors to indicate which paths are which. You will add to this map next week. (Week 1 of 2)
3. Look at a resource map to learn exactly where Columbus journeyed during his four voyages. What lands did he actually visit? (Add his voyages to the map you began earlier.)
4. What was the Line of Demarcation? Did you read about any practical results of this papal decision?

1 http://www.tapestryofgrace.com/year2/geography.php

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WORLDVIEW

***The Church in History*, by B.K. Kuiper**

Your recommended resource, *The Church in History*, contains only one question (question 1 on page 154) that applies to your reading in chapter 20, section 8. It includes data from later sections as well, so ask your teacher for specific direction before answering it.

In addition, we recommend that you do some in-depth research[1] on the following:

1. Who implemented the Spanish Inquisition? Which non-Christian subjects were persecuted? What was the long-range effect of the Inquisition on Spain?
2. Who was Tomas de Torquemada, and what role did he play in the history of Spain?
3. What was distinctive about the life and reign of Pope Alexander VI?
4. Who was Girolamo Savonarola and what was his core message? Where and how did he die?

Tomás de Torquemada

1 Look for helpful websites linked to the Year 2 Worldview page of the *Tapestry* website. (http://www.tapestryofgrace.com/year2/worldview.php)

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Literature

Worksheet for *The Second Mrs. Giaconda*, by E.L. Konigsburg
Give at least two examples of how the following categories are used in the second half of this book.

plants or animals

sounds

motion

human relationships

clothing

food

the human body

buildings

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RHETORIC LEVEL

HISTORY

Accountability Questions

1. From your reading, outline the aims of Prince Henry the Navigator as he fostered early explorations. What steps did he take to forward the exploration of Africa?
2. Who was Prester John? How did he influence European exploration?
3. What were the artistic contributions of Botticelli and Da Vinci to the Italian Renaissance?
4. What kind of government did Florence have in the 1400's? What was the political position of Lorenzo the Magnificent?

Thinking Questions

1. Summarize in one paragraph how Columbus's story relates to both the Crusades and the Renaissance.
2. In what ways was Leonardo da Vinci the quintessential Renaissance man?
3. What do you believe the spiritual conditions of Ferdinand, Isabella, and Columbus to have been, and why?
4. Why did Isabella institute the Inquisition?
5. History usually portrays Isabella as pious. Let's define our terms and build our argument carefully.
   - ❑ Look up "pious" in the dictionary. What does it mean there?
   - ❑ Can you find "pious" in the Bible? What synonyms might help you find a biblical definition?
   - ❑ Was Isabella pious? According to what standard are you taking your position?
   - ❑ Are you gauging her according to the understanding of her times or according to God's perspective as expressed in Scripture?
6. Which persecutions were primarily of Ferdinand's instigation? What do you think God thought of his views and actions?
7. What might be the long-term effect of such persecutions on a country? Support your speculations from Scripture.

GEOGRAPHY

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? Use supporting links[1] to research and find both what ancient resources Columbus based his estimate on and what the actual size of the Earth is.
2. On a paper map or poster map of the world, trace the paths of the early Portuguese explorers. Use a legend and different colors to indicate which paths are which. You will add to this map next week. (Week 1 of 2)
3. Look at a resource map to learn exactly where Columbus journeyed during his four voyages. What lands did he actually visit? (Add his voyages to the map you began earlier.)
4. What was the Line of Demarcation? Did you read about any practical results of this papal decision?

1 http://www.tapestryofgrace.com/year2/geography.php

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Literature

Literary Introduction

A Gentle Knight was pricking on the plain,
Clad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field;
Yet arms until that time did he never weild.

— *Edmund Spenser,* The Faerie Queene *(Book One, I:1-5)*

The Faerie Queene is a romance written by an Englishman named Edmund Spenser beginning in 1580—the first half of it was published a decade later in 1590, when Shakespeare's first few plays were being performed.

Like the Arthurian stories and the stories of Charlemagne's knights that you have already read this year, *The Faerie Queene* is about the adventures of knights and ladies. But it is also like Dante's *Comedy* in that it is symbolic and allegorical. The knights and ladies of *The Faerie Queene* begin at the court of the Fairy Queen (or "Faerie Queene," in the old spelling that Spenser uses). The queen, Gloriana, symbolizes glory in general, and sometimes also stands for Queen Elizabeth, to whom Spenser wanted to pay a compliment. King Arthur does come into the story as a young knight; he sees Gloriana in a dream vision and searches throughout Faerie land for her—but in this version he has no Guinevere, no Camelot, and no Lancelot. Arthur symbolically represents magnificence.

In a letter to his friend Sir Walter Raleigh, Spenser says that "the generall end of the booke is to fashion a gentleman or noble person in virtuous and gentle discipline." In other words, like a true son of the Renaissance, Spenser wanted his story to help make a good man. He planned to do this in twenty-four books, the first twelve demonstrating in allegorical form the twelve "private virtues," and twelve more celebrating the "public" virtues. Spenser told Raleigh that he was taking his list of virtues from Aristotle, though of course he interpreted Aristotle through a lens of Christian theology. Spenser was only able to finish the first six private virtues in his lifetime: Sanctification (or Holiness) in Book I, Temperance in Book II, Chastity in Book III, Friendship in Book IV, Justice in Book V, and Courtesy in Book VI. Fittingly for a book based on Aristotle's virtues, *The Faerie Queene* makes some use of classical Greek and Roman mythology (you will read about satyrs this week, for instance). It also draws on the Italian romance epics which were popular at the time, though they were based on the adventures of Charlemagne and his knights, rather than Arthur.

You will read Book I of *The Faerie Queene*, which is about Redcrosse, the Knight of Holiness. But first, there is a little "backstory" that you should know—Before Book I itself begins, a gawky young man wanders into Gloriana's court on a feast day and asks for the first adventure that may come. (Although a mere country boy, it turns out that he is by birth an elf-knight, and he is to become Redcrosse, the Knight of Holiness.) The Queen cannot refuse, and the young man joins in the feast. Soon a beautiful but sad girl named Una (her names means "Truth" or "the One True Faith," both of which she represents) appears at Gloriana's door and begs for a champion knight to help free her parents (who represent Adam and Eve) from their captivity to a dragon (Sin).

The young man who will be Redcrosse eagerly claims this privilege, but Una and the Queen are not prepared to give such an important task to an untried boy (in this he represents the person who is not yet undergoing sanctification and is not yet a Knight of Holiness). They decide that he will be allowed to take the adventure *if* he can wear the armor Una has brought, which represents the spiritual armor described in Ephesians 6:13-17. The young man puts on Christ's armor (in other words, he becomes a Christian) and suddenly seems transformed into a worthy champion. He is knighted, becoming Redcrosse, the Knight of Holiness, who wears a red cross on his shield. Una accepts him as her champion (and perhaps begins to fall in love with him), and they set off on their quest to free her parents. That is where the story begins.

Reading

From *Poetics*

- ❑ Book I
  - ❑ IV.B.6.e: "Foils and Characters: Artistic Contrast"
  - ❑ IV.C.9.b: "Plot Foils"

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- ❑ Book II
  - ❑ IV.A.3: "Literary Artistry and the Spirit of the Renaissance"
  - ❑ IV.B.1: "The Aristocratic Age"
  - ❑ IV.B.3: "Early Renaissance in England: The 'Golden' Style"
- ❑ Appendix A: Allusion, Diction, Fiction, High Diction, High Style, Spenserian Stanza, and review Allegory as needed

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections for a single student:

- ❑ "The Redcrosse Knight" (Book I, Canto I, Stanzas 1-3, p. 19-21)
- ❑ "Forsaken Truth" (Book I, Canto III, Stanzas 1-3, p. 57-58)

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- ❑ Alexandrine (English): A line of poetry consisting of twelve syllables arranged in six iambs.
- ❑ Allusion: A reference made within a literary work to something outside of the work, most often a historical or literary figure.
- ❑ Catalogue: A list, often combined with brief descriptions or epithets, typically of persons, places, things, or ideas.
- ❑ Character Foils: A character who, though often significantly like another character in some ways, is strongly contrasted with him in other areas in order to highlight the differences between the two.
- ❑ Diction: 1) Language or words, and 2) in literature, the author's choice of words and ways of arranging them.
- ❑ Fiction: Literature that expresses its portrayal and interpretation of reality primarily through imaginary elements.
- ❑ Foils: Two characters, events, settings, or other literary elements which are set up in such a way that they highlight one another's significant similarities and (especially) differences.
- ❑ Hexameter: A line of verse composed of six metrical feet.
- ❑ High (Poetic) Diction: Lofty-sounding language developed specifically for use in poetry.
- ❑ High Style: A style of writing that uses various techniques to express grandeur, richness, and/or loftiness.
- ❑ Plot Foils: A pair of events that are set up in such a way that they highlight one another's significant similarities and (especially) differences.
- ❑ Spenserian Stanza: A nine-line stanza invented by Edmund Spenser, consisting of eight lines of iambic pentameter and one line of iambic hexameter (an alexandrine), which altogether rhyme *ababbcbcc*.

Beginning Level

1. Written Exercise: Book One of *The Faerie Queene*, as you know, celebrates the "private" Christian virtue of Holiness. Redcrosse allegorically represents a Christian man who is growing in this virtue: he is the knight of holiness. Fill in the following chart on the meanings represented by other allegorical characters, settings, things, and/or events in the first six cantos of *The Faerie Queene*, Book One. Some of them have been done for you as examples.

CHARACTERS	Gloriana	*Glory in general, and also sometimes Queen Elizabeth*
	Redcrosse (St. George)	*The Christian knight and the champion of Holiness, but at the same time, a Christian man undergoing sanctification and growth in holiness. St. George is the patron saint of England.*
	Una	*The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of both the East and West.*
	Una's parents	*Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.*
	Archimago	
	Sansfoy, Sansloy, and Sansjoy	*Literally, "without faith," "without law," and "without joy"*
	Duessa	
	Corceca and Abessa	
	Kirkrapine	
	Lucifera and her counselors	

Chart continues on the next page…

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Settings	Wood of Error	
	House of Pride	*The home of Lucifera, a place of deceitful beauty*
Things	The Armor of Redcrosse	
	Una's veil and black cloak	
	The books and papers in Error's vomit	*Wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.*
Events	Redcrosse defeats Error.	
	Archimago deceives Redcrosse into abandoning Una.	*How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth*
	Redcrosse defeats Sansfoy.	
	Una tames the Lion, who then serves her.	*The power of truth, which is its own protection. Also, natural law serves revealed truth.*
	Redcrosse enters Pride's House.	

2. Thinking Questions:
   - ❑ One key technique of allegory that we see in *The Faerie Queene* is personification. Why do you think personification might be an especially useful technique in allegory?
   - ❑ Why is allegory particularly suitable for Spenser's purposes, if his purpose is to teach about the virtue of holiness?
3. Written Exercises:
   - ❑ Just as with irony, character foils are often built around contrasts or incongruities. How does Duessa, for instance, serve as a character foil for Una?
   - ❑ This week you learned about another kind of foil, called a plot foil. Give two examples of plot foils from *The Faerie Queene* as far as you've read.

Continuing Level

Do everything in the Beginning level above, plus the following:

4. Thinking Question: Is there anything you would expect to find in the high style of an ancient Greek or Roman epic that Spenser leaves out?

Una and the Lion (The Faerie Queene)

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WORLDVIEW

This week, do research using supporting links[1] on the following topics related to our studies of exploration and the Renaissance. Share what you learn with your teacher.

1. Who implemented the Spanish Inquisition? Which non-Christian subjects were persecuted? What was the long-range effect of the Inquisition on Spain?
2. Who was Tomas de Torquemada, and what role did he play in the history of Spain?
3. What was distinctive about the life and reign of Pope Alexander VI?
4. Who was Girolamo Savonarola and what was his core message? Where and how did he die?

GOVERNMENT

Before Machiavelli, the exercise of authority in Europe was justified on the grounds that right made might. If a ruler wanted to prosper, he was told to seek virtue. A ruler did well when he did good—he earned obedience and respect by his good behavior.

In *The Prince*, Machiavelli rejects that received wisdom. He teaches, in essence, that might makes right. A good man who lacks power cannot rule, while a bad man who has power can rule. For Machiavelli, that means that the only real concern for a prince is how to acquire and keep power. He could not care less about justifying the use of power—just exercising it.

Machiavelli, *The Prince*, Chapters I-IX

1. In chapter I, Machiavelli distinguishes between republics and monarchies (which he calls "principalities"). In chapter II, he distinguishes between new and established principalities. Chapter III focuses on the difficulty a prince has in adding a new territory to an existing state, which he calls a "mixed principality." Which mixed principalities does he list in chapter III? Why did they succeed or fail?
2. In chapter IV, Machiavelli analyzes why Alexander the Great's heirs were able to hold onto the territory of Persia, even though Alexander died not long after it was conquered. How does he explain this fact?
3. In chapter V, how does Machiavelli advise a prince to govern a conquered land which is used to having its own laws?
4. In chapter VI, Machiavelli discusses Moses and other common men who he says rose to power by their own efforts and abilities. What does he observe about such men?
5. In chapter VII, he discusses men who are given power by other men or by good luck. What does he say about their challenges?
6. In chapter VIII, Machiavelli discusses men who achieve power by wickedness. What examples does he provide? What advice does he have for usurpers?
7. In chapter IX, Machiavelli discusses citizens who are made princes by the favor of their fellow citizens. What two situations does he distinguish, and which one is more likely to lead to success?

PHILOSOPHY

There is no Philosophy assignment for this week.

1 http://www.tapestryofgrace.com/year2/worldview.php

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History: Background Information

Age of Exploration

***World Book* on Exploration**[1]

Exploration is one of the oldest and most widespread of human activities. People in all times and places have engaged in some form of exploration. Even children explore their immediate surroundings.

However, the people we usually think of as explorers are those individuals who traveled over long distances and to unfamiliar areas for certain purposes. For example, some explorers have sought to learn more about an unknown part of the world or have traveled for adventure. Others have hoped to gain fame or wealth for themselves or to expand their country's trade or territory. Still others have set out on expeditions to faraway lands for religious reasons.

In many cases, as explorers came upon places that were new to them, they encountered people who had been living in these areas for centuries. When Europeans began arriving in the Americas in the late 1400's, for example, they found the continents to be inhabited by the people who are now commonly called American Indians. Sometimes, the inhabitants helped explorers by acting as interpreters and providing information about geography and sources of food and water. More frequently, explorers tried to conquer or colonize newly found lands. In many cases, fighting broke out between the new arrivals and the local peoples.

People have engaged in exploration since prehistoric times. Prehistoric human beings crossed vast areas of land and water and eventually populated all the continents except Antarctica. Later navigators started out from the islands of Southeast Asia and settled Hawaii, New Zealand, and other Pacific Islands.

In ancient and medieval times, people from Europe, the Middle East, and Asia ranged far beyond their homelands to chart many areas new to them. Even so, as late as 1450, large parts of the world remained isolated from one another. Starting about that time, Europeans became the most active explorers in the world. They eventually explored the Americas, Siberia, the Pacific Islands, Australia, Africa, the Arctic, and Antarctica. By the early 1900's, most parts of the world had been explored and mapped. At that time, explorers turned their attention to two new frontiers—the ocean depths and space.

European exploration. During the mid-1200's, Europeans came into more direct contact with central and eastern Asia than ever before. At that time, most of Asia was ruled by the **Mongols**, a nomadic people who were superior fighters [as we learned in Week 8]. European leaders hoped to convert the Mongols to Christianity and persuade them to become allies against Muslim rulers in the Middle East and northern Africa. In the 1240's and 1250's, several Franciscan friars, including John of Plano Carpini and William of Rubruck, visited the camp of the khan (Mongol leader) at Karakorum in what is now Mongolia. The friars failed to convert the khan to Christianity, but they brought back much information about eastern Asia.

The most famous European traveler in Asia in the 1200's was **Marco Polo**, a native of Venice [whom we also learned about in Week 8]. In 1271, when Marco was 17, he accompanied his father, Nicolo, and his uncle Maffeo to China. Nicolo and Maffeo Polo were merchants. They had visited China in the 1260's and had been well received by Kublai Khan, the Mongol emperor of China. During Marco's visit, he made such a favorable impression on Kublai Khan that the Mongol ruler sent him on official missions throughout the kingdom. After returning to Venice in 1295, Marco was taken prisoner during a conflict between Venice and Genoa. While in captivity, he dictated an account of his travels. This widely read book, called *Description of the World*, was the first to provide Europeans with detailed and accurate information about China's impressive civilization.

The great age of European exploration

By the 1400's, many Europeans wanted to buy products that came from Asia—jewels, silk, and such spices as cinnamon, pepper, and cloves, which were used to season and preserve food. As the Mongol Empire had begun to break down into smaller states during the 1300's, overland trade between Asia and Europe became increasingly disrupted and expensive.

By the mid-1400's, Turkish Muslims controlled much of the main overland route between Europe and Asia, but overland trade was still uncertain. Muslims also controlled the sea trade routes from Asia to the Middle East. In the Mediterranean, the Italian city of **Venice** held a monopoly on trade in spices and eastern luxury goods between the Muslim ports and the rest of Europe. As a result, other Europeans became eager to bypass the old overland and

1 Excerpted from a *World Book* article entitled *Exploration*. Contributor: Helen Delpar, Ph.D., Professor of History, University of Alabama.

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Mediterranean sea routes and find a direct ocean route to the Indies, as Europeans then called the eastern part of Asia. Europeans also hoped to make converts to Christianity and thereby strike a blow against the Muslims.

Portugal and Spain took the lead in launching voyages to discover a direct ocean route to the Indies. By 1500, ship designers in these countries had made long voyages possible by designing a new kind of ship, known as the **caravel**. The caravel combined square sails with the triangular **lateen sails** used by Muslims. Exploration by sea was also aided by the use of the **astrolabe** and the **quadrant**, instruments that enabled sailors to determine latitude more accurately. The expeditions of Portugal and Spain opened a great period of exploration and led to the colonization of America by Europeans.

Reaching the tip of Africa. During the early 1400's, Portuguese explorers concentrated their attention on the west coast of Africa. Prince Henry, a son of King John I of Portugal, became known as **Henry the Navigator**. He never went on a voyage of exploration himself, but he encouraged and sponsored many explorations. Henry wanted to increase Portugal's trade along the African coast and find the source of the gold that African Muslim traders had been carrying north from central Africa for centuries. He also hoped to find a legendary Christian kingdom that was supposed to exist somewhere in Africa.

Trip after trip, Henry's crews sailed farther and farther south along the African coast. By the time Henry died in 1460, the coast had been traced as far south as present-day Sierra Leone. During these voyages, the Portuguese collected gold dust and African captives who were sold into slavery. After 1500, when the settlement of the Americas created a demand for slaves, other Europeans began to sail to the west African coast to take part in the slave trade.

During the late 1400's, the Portuguese became increasingly hopeful of reaching the southern end of Africa. They believed that such a discovery would reveal a way of sailing to India.

In 1487, the Portuguese explorer **Bartolomeu Dias** (pronounced bahr tul uh MEH oo DEE uhs) set out to find a route around Africa. As he sailed along the continent's southwestern coast, a violent storm blew his ships south of the tip of the continent. Dias then turned east and sailed into the Indian Ocean in early 1488 without sighting the tip of Africa. After turning north again, Dias reached the east coast of Africa, but his crew then forced him to return to Portugal. On the return voyage, he saw a point of land jutting out from the continent's southern tip. The Portuguese named it the Cape of Good Hope because its discovery indicated hope that a sea route to India had been found.

Columbus reaches America. While the Portuguese were searching for an eastward sea route to Asia, Christopher Columbus, a sea captain from Genoa, looked to the west. Columbus developed a plan to reach Asia by sailing across the Atlantic Ocean. He was convinced that his plan would work. However, he underestimated the distance between western Europe and Japan—and he did not know that a large land mass lay in the way.

Columbus tried without success to persuade the Portuguese to give him command of a westward expedition. In 1485, he went to Spain. He eventually persuaded Queen Isabella to support his plan. He was given three small vessels: the *Niña*, the *Pinta*, and the *Santa Maria*. He assembled a crew of about 90 men and boys for the voyage.

Columbus left Palos, Spain, on Aug. 3, 1492. After a stop at the Canary Islands, off the west coast of Africa, the expedition headed westward across the Atlantic. The crew sailed for more than a month without seeing land. Finally, on October 12, an island was sighted.

Columbus landed on the island, which is one of the Bahamas. He also visited two other islands—Cuba and Hispaniola (now shared by Haiti and the Dominican Republic). Columbus believed that he had reached the Indies, and so he called the people he met Indians. He started his return trip to Spain in January 1493 and reached Palos in March.

The voyage around Africa. News of Columbus's discoveries caused much excitement in Spain. But the Portuguese did not believe that Columbus had reached the Indies because he had not brought back spices or other known Asian products. They remained convinced that the best route to Asia would be found by sailing around Africa.

In 1497, King Manuel I of Portugal chose the Portuguese navigator **Vasco da Gama** (pronounced VAHS koh duh GAM uh) to sail all the way to Asia. On July 8, da Gama set out from Lisbon, Portugal, with four ships and a crew of about 170. Instead of sailing close to the west African coast, he swung out into the Atlantic to find the most favorable winds. He rounded the Cape of Good Hope on November 22 and then sailed into the Indian Ocean. At Malindi, in present-day Kenya, he found an experienced Arab pilot, Ahmad Ibn Majid (pronounced AHM ahd IHB uhn MAH jihd), who agreed to show the way to India.

The Portuguese reached Calicut on the southwest coast of India on May 20, 1498. Calicut's Hindu ruler was not interested in the goods da Gama brought to trade. The Muslim merchants there were not happy to see da Gama, whom they considered a possible business rival. But the explorer obtained some gems and spices, including pepper

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and cinnamon, to take back to Portugal to prove he had reached Asia. Da Gama made a second voyage to Calicut in 1502. He arrived with a fleet of 20 ships, bombarded the town, and established Portuguese rule there.

Exploring the New World. Columbus made three more voyages across the Atlantic from 1493 to 1504. He explored what are now Jamaica, Puerto Rico, and Trinidad, and the coasts of Venezuela and Central America. Columbus always believed that he had been in or near Asia, but it gradually became clear that he had come upon lands previously unknown to Europeans.

Note: Upper grammar resources for this week neglect to mention the important early Portuguese explorers, whose journeys east to India defined the contours of the race between Spain and Portugal for trading routes to the Far East. You may want to lecture on the following stories to students at this level so that they understand why Spain was willing to send Columbus west in search of an alternate route to the Indies.

***World Book* on Bartolomeu Dias**[1]

Bartolomeu Dias (1450?-1500), also spelled *Diaz*, was a Portuguese sea captain and explorer. His discovery of a sailing route around Africa helped establish travel between western Europe and Asia.

Little is known about Dias's early life. In 1481 and 1482, he commanded one of the ships in an expedition to the Gold Coast in Africa. This region now makes up the nation of Ghana.

In 1487, King John II of Portugal ordered Dias to try to sail to the southern end of Africa. The king wanted to know if ships could reach Asia by sailing around Africa. He had earlier ordered land and sea expeditions to travel to Asia, but those attempts at the journey failed.

Dias commanded a fleet of three ships that left Portugal in the summer of 1487. After reaching the mouth of the Orange River in southern Africa, a storm blew the ships out to sea. Dias and his crews did not see land for 13 days. When the storm ended, he realized that the ships had been blown around the southern tip of Africa. He sailed along the southeast shore of the continent, hoping to continue on to India. However, the sailors were exhausted by their long voyage, and their food was running low. They persuaded Dias to return to Portugal. As the expedition sailed around the tip of Africa toward Portugal, Dias sighted what is now called the Cape of Good Hope. According to tradition, he named it the Cape of Storms. However, King John later renamed it the Cape of Good Hope because its discovery indicated that a sea route to India would soon be found. The expedition reached Portugal in December 1488.

In 1494, Dias directed the construction of two ships for what became the first successful expedition around Africa to India. Vasco da Gama, another Portuguese explorer, led the voyage in 1497. In 1500, Dias commanded four ships in an expedition led by Pedro Alvares Cabral, also a Portuguese adventurer. Cabral's expedition consisted of 13 ships. He tried to follow da Gama's route to India, but the fleet drifted off course and reached what is now Brazil. Dias died during the voyage from Brazil when a storm sank his ship.

***World Book* on Vasco da Gama**[2]

Vasco Da Gama, pronounced VAS koh duh GAHM uh (1469?-1524), was a Portuguese sea captain and explorer. He commanded the first fleet to reach India from Europe. Da Gama sailed around the Cape of Good Hope to India in the late 1490's. His voyage opened the first all-water trade route between Europe and Asia.

Early life. Da Gama was born in Sines, Portugal. He probably attended school in the town of Evora. As a young man, Vasco learned astronomy and navigation. Da Gama became a naval officer in 1492 and commanded ships along the coast of Portugal.

[After Bartolomeu Dias successfully sailed around the southern tip of Africa] in 1497, King Manuel I of Portugal asked da Gama to find a sea route to India by sailing around Africa. The king wanted da Gama to establish trade with India. Da Gama's father had been chosen to lead the expedition, but he died before the plans were completed.

Voyage to India. Da Gama commanded four ships, including the *Berrio*, the *Saint Gabriel*, and the *Saint Raphael*. He had a total crew of about 170 men. His navigational equipment included compasses, an instrument called an astrolabe, and astronomical charts.

Da Gama sailed from Lisbon, Portugal, on July 8, 1497. He rounded the Cape of Good Hope on November 22, headed north, and stopped at trading centers that are now Mocambique, Mozambique; and Mombasa and Malindi,

1 From a *World Book* article entitled *Dias, Bartolomeu*. Contributor: John Parker, Ph.D., Curator Emeritus, James Ford Bell Library, University of Minnesota, Twin Cities Campus.

2 From a *World Book* article entitled *Da Gama, Vasco*. Contributor: John Parker, Ph.D., Curator Emeritus, James Ford Bell Library, University of Minnesota, Twin Cities Campus.

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Kenya. Arab traders in Mocambique and Mombasa hated the Portuguese and tried to seize their ships. The people at Malindi were friendlier and arranged for a guide to lead the fleet to India.

On May 20, 1498, da Gama reached Calicut, India. But the Indian ruler felt insulted because he thought the gifts da Gama had brought him were of little value. In addition, Muslim merchants controlled trade in Calicut and resented European interference in their business. They continually threatened the Portuguese and would not trade with them. In August 1498, da Gama sailed for home with only samples of Indian goods. Many of the sailors died of disease during the voyage, and only 55 survived. Da Gama arrived in Lisbon in September 1499. King Manuel rewarded him and gave him the title of Admiral of the Sea of India.

Later life. The king sent another fleet to India in 1500 to break the Muslims' control of trade in that country. The Portuguese succeeded this time, and da Gama made a second voyage to India in 1502 to establish and expand trade there. He sailed from Lisbon with a fleet of 15 ships. Da Gama killed many innocent Indians and Muslims in revenge for violence against Portuguese sailors. Portugal soon became one of the most important trading and naval powers in the Indian Ocean.

After returning to Portugal in 1503, da Gama retired from the sea. In 1519, he was made Count of Vidigueira, which entitled him to collect taxes and rents in two Portuguese villages. In 1524, King John III named him viceroy of India. Da Gama sailed to India, where he died that same year.

World Book on Christopher Columbus[1]

Christopher Columbus (1451-1506) was an outstanding navigator and organizer of expeditions. He achieved fame by sailing west across the Atlantic Ocean in search of a sea route to Asia. But he did not accomplish this goal. Instead, he encountered islands in the Caribbean Sea. At that time, the people of Europe and the Americas did not know of each other's existence. During his four voyages westward—between 1492 and 1504—Columbus explored what are now the West Indies and the coasts of Central and South America.

The plan to sail westward

The basis of the plan. By the 1480's, the Portuguese had invented the caravel, a sturdy ship that could sail against the wind. They were trying to reach the Indies—what are now India, China, the East Indies, and Japan—by sailing around Africa. By doing this, they hoped to gain direct access to gold, silk, gems, and spices. The cloves, nutmeg, and mace of the Spice Islands (now the Moluccas of Indonesia) served as medicines as well as seasonings. These valuable items had been transported to Europe by means of dangerous and costly overland caravans that were often hindered by Ottoman officials. While Portuguese sailors were trying to reach Asia by sailing around Africa, Columbus thought of what he believed to be the easy way—sailing due west. [See about his miscalculations in this week's Geography Background Information.]

Presentation of the plan to Portugal. About 1483, Columbus gained audiences with King John II of Portugal. The king placed Columbus' proposal before his council, which rejected it. Columbus did not have to prove to the council that the world was round because educated people at that time knew it was. The council turned down his plan on the belief that he had greatly underestimated the length of the journey. The king's advisers thought that Portugal's resources should be invested in finding a route around Africa to Asia.

Years of waiting. In 1485, Columbus and his son went to Spain, a bitter rival of Portugal. At that time, Spain consisted of the united kingdoms of Castile and Aragon. Columbus arrived during Spain's war to drive the Muslims out of Granada, the only remaining Islamic kingdom on Spanish soil. Two wealthy Spanish aristocrats offered to give Columbus some ships. But to do so, they needed the permission of Spain's King Ferdinand and Queen Isabella. In 1486, Columbus gained an interview with the monarchs, but they were in no position to finance an expedition. They were also cautious about reopening conflict with Portugal. Spain and Portugal had recently settled their disputes over various islands off Africa. The Treaty of Alcacovas, signed in 1479, had conceded the Canary Islands to Spain and the Madeira and Cape Verde islands and the Azores to Portugal.

However, the intensely religious monarchs were interested in how Columbus vowed to use the proceeds from his expedition. He promised to use the money to recapture Jerusalem from the Muslims. There, he said, he would rebuild the Jews' holy Temple and bring on a new "Age of the Holy Spirit." His eloquent arguments gained him support among Franciscan friars and Jews, including Jews who had converted to Christianity.

1 Excerpted from a *World Book* article entitled *Christopher Columbus*. Contributor: Marvin Lunenfeld, Ph.D., Distinguished Teaching Professor of History, Fredonia College, State University of New York.

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Queen Isabella was about the same age as Columbus, and she admired men of conviction. At her insistence, Columbus' plan was put before a commission of experts. They met in the Spanish cities of Salamanca and Cordoba during 1486 and 1487 under the leadership of Isabella's spiritual adviser, Hernando de Talavera. Although the committee's first report rejected Columbus' plan, Isabella granted him a small salary.

During this period, Columbus lived with a woman named Beatriz Enriquez de Harana. She gave birth to his second son, Ferdinand, in 1488.

For the next several years, Columbus followed the Spanish court as it traveled through the country. In 1490, the experts issued a final report. They scoffed at his plan—not because they thought that the world was flat or sea monsters would devour the ships, but because they still believed his estimates were wrong. The committee favored the belief that the world was large and covered mostly by water rather than small and composed mostly of land. In addition, Columbus' demands had increased. He wanted to become a titled aristocrat, to rule the lands he discovered, and to be able to pass these privileges on to his sons. He also wanted a percentage of the wealth he brought back to Spain.

Success in Spain. Columbus refused to give up. He sent his brother Bartholomew to seek support from the English and French courts, but the attempts were unsuccessful. Columbus' chance finally came when **Spain conquered Granada in January 1492.** In the aftermath of this victory, Luis de Santangel, a royal treasurer, convinced Isabella that she was missing a great opportunity. Thus, in April 1492, Columbus' plan suddenly received royal approval. There is no truth to the story that Isabella offered to pawn her jewels to pay for the voyage. Columbus' supporters—including Santangel, who ran a government agency that had extra money in its treasury—provided the funds for the expedition.

First voyage westward

Ships and crews. Palos, a small port in southwestern Spain, was home to the Pinzon and Nino families. They provided two of the ships and selected the crews for Columbus' first voyage. Martin Alonso Pinzon, an experienced seafarer, captained the *Pinta*, a caravel with square-rigged sails that could carry about 60 short tons (54 metric tons). His brother, Vincente Yanez Pinzon, captained the slightly smaller *Niña*, a caravel with lateen (triangular) sails. Columbus captained the third vessel, the *Santa Maria*. It was chartered from Juan de la Cosa, who came along as sailing master. It was slightly bigger than the other two ships. All three were made of wood, had no engines or motors, and provided few comforts.

A total of about 90 crew members sailed aboard the three ships. In addition to the officers and sailors, the expedition included a translator, three physicians, servants for each captain, a secretary, and an accountant.

Aboard ship, there was endless work to be done handling the sails and ropes and pumping out water that seeped or washed aboard. Cleaning and repair work filled the remaining hours. The crews cooked on portable wood-burning stoves. Their main meal consisted of a stew of salted meat or fish, hard biscuits, and watered wine. The sailors had no sleeping quarters, so they huddled on deck in good weather or found a spot below deck during storms. Only a few officers had bunks.

Sailing west. The fleet set out from Palos on Aug. 3, 1492, and sailed to the Canary Islands, a possession of Spain off the coast of Africa. Repairs were made on the island of Grand Canary, and the crews loaded provisions on the island of Gomera. The ships left Gomera on September 6. Because he had journeyed south before sailing west, Columbus could take advantage of the trade winds. At that latitude, these winds always blow from the northeast.

Columbus had few navigational instruments. He knew enough about celestial navigation to measure latitude by using the North Star. However, he had no instruments for determining the ship's position from the stars except a crude quadrant that was not accurate when the ship rolled. He used a compass to plot his course, estimated distances on a chart, relied on a half-hour glass to measure time, and guessed his speed. Together, these activities make up a method of navigation known as **dead reckoning.**

After a month of smooth sailing, the crews became anxious that they had not yet reached the islands Columbus had led them to expect. There was no full-fledged mutiny, but only the authority of the Pinzon brothers enabled Columbus to quiet the crews' loudly expressed doubts. Then, signs of approaching land began to appear, such as coastal seaweed on the surface of the water and land-based birds flying overhead.

Between the evening of October 11 and the morning of October 12, a sailor on the *Pinta* named Juan Rodriguez Bermejo called out, "Land, land!" Isabella had offered a reward to the first person to sight land. However, Columbus said that he had seen a flickering light hours earlier, and he claimed the reward.

The first landing. Before noon on October 12, the ships landed on an island in the Caribbean Sea, in what are now called the West Indies. Columbus named the island San Salvador (Spanish for Holy Savior). He later learned

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that inhabitants of the area called the island Guanahani. However, historians are not sure which island this is. In 1926, Watling Island in the Bahamas was officially renamed San Salvador Island because Columbus scholars considered it the most likely landing site. Other islands where he might have landed include Samana Cay and Conception in the Bahamas, and Grand Turk in the Turks Islands.

Columbus believed he had arrived at an island of the East Indies, near Japan or China. Because of this belief, he called the islanders Indians. People realized within 30 years that Columbus had not reached the Indies, but the name Indian continued to be used.

The islanders were probably the Taino, a subgroup of the Arawak people. They were skilled farmers who made cotton cloth, grouped their dwellings into villages, and had well-developed social and governmental systems. Columbus described them as gentle, "primitive" natives living in an island paradise. This description set the pattern for European attitudes toward the Western Hemisphere, despite later knowledge of the highly advanced Aztec of Mexico and Inca of Peru. In his writings, Columbus referred to the partial nudity of the Taino. To the Europeans, this lack of clothing meant the Indians were not "civilized," even though it was appropriate to the warm climate.

On October 28, the fleet entered the Bay of Bariay off Cuba. Thinking they were near the Asian mainland, the captains explored harbor after harbor. They then sailed along the northern coast of the island of Hispaniola, now divided between the Dominican Republic and Haiti. Columbus called it *La Isla Espanola* (the Spanish Island).

The night of December 24, an exhausted Columbus gave the wheel of the *Santa Maria* to a sailor, who passed it to a cabin boy. The ship crashed and split apart on a reef near Cape Haitien, in present-day Haiti. Aided by a local chief, the crew built a makeshift fort. Columbus left about 40 men there to hunt for gold. He then started home on the *Niña*, sailing from Samana Bay on the northeast coast of Hispaniola on Jan. 16, 1493. He brought several captured Tainos with him. Martin Pinzon captained the *Pinta*.

The homeward voyage was rough and difficult. Some of the Tainos died. After about a month of travel, the *Niña* and the *Pinta* became separated during a storm. The *Niña* came ashore on the Portuguese island of Santa Maria in the Azores. Columbus and his crew were almost arrested by the governor, who assumed they had been trading illegally in Africa. Columbus set out again, but storms forced him to seek shelter in Lisbon. The *Niña* finally reached Palos on March 15, 1493.

Columbus had been concerned that Martin Pinzon would reach Spain first and claim the glory. Indeed, Pinzon had reached a small village in Spain a few days earlier and had notified the monarchs of his arrival. However, they refused to see him until they had heard from Columbus. The *Pinta* arrived at Palos a few hours after the *Niña*.

Columbus reported to Ferdinand and Isabella at Barcelona, Spain, where they gave him a grand reception. Columbus had little to show except some gold trinkets and the few Tainos who survived the harsh trip, but the monarchs determined to exploit his find. They quickly applied to Pope Alexander VI for control over the lands visited so far, and also of all lands west of a line 100 leagues from the Azores. [This line is called the **Line of Demarcation**. For more information, see this week's Geography Background Information.] The pope granted Ferdinand and Isabella the right to preach the Christian faith in the islands, and they used this right as the basis for sweeping claims over the lands. However, Portugal complained that these terms violated an earlier treaty.

In 1494, negotiations opened in the town of Tordesillas in Spain. Spain and Portugal eventually agreed to move the line to 370 leagues west of the Cape Verde Islands. This later enabled Portugal to claim Brazil and the Newfoundland Banks.

Second voyage westward

Return to the islands. Columbus was put in charge of 17 ships for a second voyage. The all-volunteer crew of about 1,200 to 1,500 men included colonists who intended to settle in the islands. Most dreamed of quick wealth and a rapid return home. Priests went along to try to convert the Indians to Christianity.

The fleet sailed from Cadiz, Spain, on Sept. 25, 1493. It took on supplies in the Canaries and completed the ocean crossing in a speedy 21 days. In another three weeks, the ships reached Hispaniola. They passed many islands. Columbus named one of them—present-day Marie-Galante in the French West Indies—after his flagship. Columbus also landed briefly at Puerto Rico, the only part of what is now the United States that he visited.

Trouble, settlement, and exploration. In Hispaniola, Columbus searched in vain for the sailors he had left at the fort. No one discovered exactly what had happened, but apparently the crew had fought among themselves about local women. The survivors had probably been killed by the Tainos, whom they had mistreated.

Columbus moved eastward along the north coast of Hispaniola and established Isabela, a fortified post. There, the Spanish colonists quickly saw that the riches promised by Columbus would not materialize. They resented being given orders by a Genoan rather than a Spaniard, and some fell ill from tropical fevers. Shortly after their arrival, 12 of the

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17 ships returned to Spain with orders to bring more supplies to Isabella. The ships also carried discontented colonists back to Spain. To prevent rebellion, and also to make the voyage produce a quick profit, Columbus sent some men into the interior of Hispaniola to search for a gold mine.

Leaving his brother Diego in charge, Columbus left Isabella during the spring of 1494 to explore the southern coast of Cuba (which he called Juana). After traveling down its long coastline, Columbus declared that it was the Asian mainland. Although this was not so, he forced the crews to sign an affidavit saying they agreed with him. Columbus also landed at Jamaica.

When Columbus returned to Hispaniola, he found his brother Bartholomew waiting for him. Columbus immediately appointed Bartholomew provincial governor of Hispaniola. This appointment angered many of the Spanish settlers. In addition, they complained about having only cassava (tapioca), corn, fish, and yams to eat.

The brothers also had to quiet the Indians, who were no longer peaceful after the Europeans treated them harshly. In addition, the Tainos had begun to suffer and die from infectious diseases brought over unintentionally by the Europeans, and food had become scarce. Columbus forced all male Tainos over age 14 to pan rivers for gold. Those who failed to collect an assigned quota of gold were punished, sometimes by having their hands cut off. The quotas were almost impossible to meet. When the Indians threatened to rebel, Columbus used their rebellion to justify enslaving them.

In Spain, the priests and Spanish colonists who had left Isabella in the early months of 1494 complained to Ferdinand and Isabella about conditions in Hispaniola. The priests criticized the maltreatment of the Tainos, and the colonists charged Columbus with misgovernment in the colony. Columbus decided to return to Spain to defend himself, arriving in June 1496. Again, Columbus' powerful oratory and impressive presence succeeded. The king and queen reconfirmed his titles and privileges, and they granted his request for additional men, supplies, and ships. But few men wanted to sail with him this time because the islands had failed to yield the expected profit. To assemble crews, Ferdinand and Isabella had to pardon prisoners. So low had Columbus' reputation sunk that his sons, who served as pages at court, were mocked by other boys. They jeered, "There go the sons of the Admiral of the Mosquitoes."

Third voyage westward

Third journey to the west. On May 30, 1498, Columbus departed from Sanlucar, Spain, with six ships. He charted a southerly course. Ferdinand and Isabella wanted Columbus to investigate the possibility that a mainland lay south or southwest of the lands he had already explored. The possibility that such a mainland existed had been accepted by the king of Portugal, and Spain wanted to stake its claim.

The fleet ran into a windless region of the ocean and was becalmed in intense heat for eight days. It reached an island Columbus called Trinidad (meaning Trinity) on July 31 and then crossed the Gulf of Paria to the coast of Venezuela. Columbus observed an enormous outflow of fresh water—later found to come from the Orinoco River—that made him realize this land could not be an island. He wrote in his journal: "I believe that this is a very great continent which until today has been unknown." Columbus imagined that the great rush of fresh water must be a river flowing from the Garden of Eden.

Some scholars believe that while in Spain, Columbus had heard of English-sponsored landings in Nova Scotia and Newfoundland in 1497 by Italian explorer John Cabot. The news may have made Columbus think he might not have reached Asia. He did not mention his doubts, wanting to first explore and claim the land for Spain. For this reason, instead of being named for Columbus, the American continents were named after Amerigo Vespucci, an Italian navigator. A few years later, in a document backdated to 1497, the claim was made that Vespucci had been the first to explore the mainland, believing he had reached a "New World."

Problems in Hispaniola. Columbus found the Hispaniola colony seething with discontent. He tried to quiet the settlers by giving them land and letting them enslave the Indians to work it, but that failed to satisfy many. A rebellion had been led by the chief justice, Francisco Roldan. For a time, Roldan and the Tainos—with whom he had established an alliance—held part of the island. Columbus managed to subdue the rebellion through negotiation and a show of force.

Columbus in disgrace. By 1500, many complaints about Columbus had reached the Spanish court. Ferdinand and Isabella sent a commissioner named Francisco de Bobadilla to investigate. Upon arrival in Santo Domingo—the capital of Hispaniola—in August 1500, Bobadilla was shocked by the sight of several Spanish rebels swinging from gallows. He freed the remaining prisoners, arrested Columbus and his brothers, put them in chains, and sent them to Spain for trial. Once at sea, the captain of Columbus' ship offered to unchain him. But Columbus refused, saying he would only allow the chains to be removed by royal command.

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In Spain, Columbus and his brothers were released by order of the king and queen. The rulers forgave Columbus, but with conditions. Columbus was allowed to keep his titles, but he would no longer be permitted to govern Hispaniola. Nicolas de Ovando was sent to serve as governor of Hispaniola, with about 30 ships carrying 2,500 colonists.

Fourth voyage westward

The final voyage. Columbus planned still another journey, which he called the "High Voyage." He saw it as his last chance to fulfill the promise of his earlier expeditions. His goal was to find a passage to the mainland of Asia. Columbus still believed that China lay close by. Ferdinand and Isabella granted his request for ships because they wanted to get him out of the way. But they instructed him not to stop at Hispaniola unless absolutely necessary to get supplies, and then only in preparation for his return to Spain.

On May 9, 1502, Columbus set sail from Cadiz, Spain, with four ships. Columbus' son Ferdinand, about 14 years old, sailed with his father. Ferdinand's account of the trip, though written many years later, remains the best record of the voyage. The fleet stopped briefly at the Canary Islands, then sailed to Martinique—in what is now the French West Indies—in just 21 days. It then headed toward Hispaniola.

A dangerous hurricane. Governor Ovando was sending 21 ships to Spain when he received a message from Columbus warning of an impending storm and asking permission to land. Feeling contempt for Columbus, and reminding him that he was forbidden to land at Hispaniola, Ovando ignored the warning and sent his ships to sea. Columbus' fleet weathered the storm. However, all but one of Ovando's ships sank in a hurricane. Columbus' enemies Bobadilla and Roldan drowned. The ship that reached Spain was the one carrying Columbus' share of the gold collected in Hispaniola, and the personal possessions he had left there.

Further explorations. At the end of July, Columbus and his fleet reached the coast of Honduras. For the rest of the year, they sailed east and south along the coasts of what are now Honduras, Nicaragua, Costa Rica, and Panama. The ships were battered by rough winds and driving rains.

At the narrowest part of the Isthmus of Panama, Columbus heard tales that a large body of water lay a few days' march across the mountains. But he did not follow up on this information, so he missed a chance to become the first European to see the Pacific Ocean. Columbus abandoned his search for a passage to Asia on April 16, 1503. He was exhausted and suffering from malaria, which made him delirious.

The hard journey home. Columbus' fleet had to move slowly, because his ships were leaking badly from holes eaten in the planking by shellfish. On June 25, the two remaining ships had to be beached at St. Ann's Bay, which Columbus had called Santa Gloria, on the northern coast of Jamaica.

Columbus realized that the chances were slim that another expedition would arrive to rescue him and his crew. Captain Diego Mendez volunteered to try to get help by paddling to Hispaniola in an Indian dugout canoe. Mendez reached Hispaniola, but Ovando refused to provide a ship until more vessels arrived from Spain.

The crews had no tools to repair the ships or to build new ones, and they made no effort to feed themselves. Instead, they relied on the islanders to provide food. The Jamaicans started avoiding them. Columbus later claimed that he used information from an almanac to predict a total eclipse of the moon, which so impressed the islanders that they resumed providing food.

At last, at the end of June in 1504—after being marooned for a year—Columbus and the 100 surviving crew members sailed from Jamaica on a ship chartered by Mendez. They reached Sanlucar, Spain, on Nov. 7, 1504.

Final days

Queen Isabella died just a few weeks after Columbus returned to Spain. King Ferdinand granted Columbus an audience and listened to his requests. However, Ferdinand tried to persuade Columbus to trade in the rewards and privileges due him in exchange for an estate in north-central Spain. Columbus, in turn, tried to persuade Ferdinand to restore his authority and increase his income, but these requests were not granted.

Columbus spent his last days in a modest house in Valladolid, Spain, suffering from a disease that may have been Reiter's syndrome. On May 20, 1506, Columbus died. Many people believed Columbus was poor at the time of his death, but he actually died wealthy.

Columbus' remains were transported to Seville, Spain, and later to Santo Domingo, in what is now the Dominican Republic. Some historians believe that his bones were moved to Havana, Cuba, in 1795, and, finally, back to Seville in 1899. Other historians believe that the bones of one of Columbus' brothers or of his son Diego were removed from Santo Domingo instead, and that Columbus' final resting place is Santo Domingo.

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We will pick up the story of the Age of Exploration in the 1500's next week with the second great wave of seafaring explorers. Feel free to read ahead in next week's Teacher's Notes now! The third week of our mini-unit on exploration will be spent in studying the Aztec and Inca Native Americans that Columbus encountered, and in detailing Spanish and Portuguese treatment of them. We will return to the subject of exploration several more times in the years to come, as other major discoveries were made during other eras. Even in our day, people have not finished exploring: many of today's adventurers look towards outer space.

Continuing History of the Renaissance

Our focus this week is on the city of Florence. Older students will study the lives and contributions of two great painters, **Botticelli** and **Da Vinci**. (See the Fine Arts & Activities Background Information for notes on these artists.) Additionally, we will study the apex of power for the Medici family under **Lorenzo the Magnificent**. Lorenzo continued his family's lavish patronage of Renaissance arts and ruled Florence in fact, but not in name. Shortly after his death, his family's bank closed and they lost much of their power and influence. Lorenzo's son, Piero de Medici, was defeated by Charles VIII of France, who invaded Florence in 1494 but did not stay.

During this turbulent period, a passionate Dominican priest named **Girolamo Savonarola** held great influence over Florence for several years due to his powerful preaching. Savonarola was sickened by the excesses of Pope Alexander VI and sought to reform society in Florence. At first, he was seen as a prophet and enjoyed much popular support. His zeal for Christianity led him to ban "worldly vices." The height of his popularity is most clearly seen in the "Bonfire of the Vanities" that he and his followers led in 1497. Savonarola called for all "items associated with moral laxity: mirrors, cosmetics, lewd pictures, pagan books, sculptures, gaming tables, chess pieces, lutes and other musical instruments, fine dresses, women's hats, and the works of immoral poets"[1] and more to be collected and then burned in a large pile in the Piazza della Signoria of Florence. After this, the zeal of the people of Florence seemed to be spent. Alexander VI, who excommunicated Savonarola, was able to bring about his public execution in the same square within a year of the bonfire. (Read more about these two churchmen in this week's Worldview Background Information.)

***World Book* on Lorenzo de' Medici**[2]

Lorenzo de' Medici, pronounced law REHN tsaw day MEHD ih chee (1449-1492), ruled Florence, Italy, from 1469 until his death. He was a leading statesman of the Renaissance. Lorenzo also wrote poetry and helped and encouraged other artists. During his rule, Florence achieved great splendor as a center for the arts.

Lorenzo was born in **Florence**. Like his father, Piero de Medici, and his grandfather Cosimo de Medici, he ruled Florence without holding an official title. [Recall from last week that Florence was technically a republic, not a signorial government; nevertheless, the Medicis had so much influence that they might as well have been *signores*.] In 1479, the pope and the city of Naples began a war against Florence. Later that year, Lorenzo arranged a treaty that stopped the war. After that, he pursued a policy of peace in Italy. At home, Lorenzo did not tolerate opposition. In 1472, he brutally put down a minor revolt in Volterra, a town ruled by Florence.

Lorenzo was well educated and an excellent poet. He surrounded himself with scholars and artists. For these reasons, he is sometimes called "the Magnificent." But he neglected the bank that had earned his family's fortune. Soon after his death, the bank ran out of money and closed.

Before beginning your discussion, please read the following:

- ❑ History Background Information
- ❑ Art History Background Information

History: Dialectic Discussion Outline

Discuss the Age of Exploration as a whole.

1. Make connections between the Age of Exploration (as inaugurated by Columbus) and both the Crusades and the Renaissance. You may wish to establish parallel time lines for major Renaissance figures and major explorers.
   Note: Your student may not have come up with all of these answers. Be prepared to lecture on points he missed after drawing him out.

1 "Girolamo Savonarola." *Wikipedia, The Free Encyclopedia*. 19 May 2007. Wikimedia Foundation, Inc. Accessed 22 May 2007. <http://en.wikipedia.org/wiki/Savonarola>.

2 From a *World Book* article entitled *Lorenzo de' Medici*. Contributor: Paul F. Grendler, Ph.D., Professor of History, University of Toronto.

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- ❑ The Crusades were related in various ways to the Age of Exploration.
  - ❑ *These "holy wars" provided the paradigm that wars against unbelieving Muslims were a calling from God.*
  - ❑ *The crusading spirit had been a unifier: small Spanish kingdoms had united against the Muslims for centuries. In the late 1400's, the united kingdom of Aragon and Castile was young and fragile. Ferdinand and Isabella needed a common enemy or adventure to keep factions at home quiet. After the defeat of Granada, Ferdinand and Isabella were definitely in the market for a new outside interest.*
  - ❑ *Some students may also mention that the Crusades were a motive force for the Renaissance and for the Age of Exploration because pilgrims who returned from the Crusades interested Europeans in foreign lands and the products of the Orient.*
  - ❑ *In a negative way, the failure of the Crusades meant the loss of Constantinople to the Turks. This meant the closure of the land route to the Orient, and spurred Christian merchants (and their sponsors) to find alternate routes to the riches of the "Indies."*
- ❑ Renaissance enthusiasm also supported the Age of Exploration.
  - ❑ *The emphasis on learning and on history sparked and fed interests in things outside Europe. Europeans were actually interested in what lands lay beyond the next province.*
  - ❑ *Scholars had new opportunities for advances because of the books that were being printed and read. More men considered new answers to old problems.*
  - ❑ *There was also the growing spirit of adventure: the idea that man could and should strive to achieve great acts in the here and now, not just wait passively for the world to come.*

2. Review the life of Columbus. The following fact-based questions will verify your student's comprehension of the week's reading assignments. Since resources differ, some of these questions rely on information from *World Book* printed in the History Background Information.
   - ❑ Ask, "Which European countries first put any serious effort or finances into finding a new trade route to the East?"
     Portugal and Spain
   - ❑ Ask, "What technological advances aided Spanish and Portuguese efforts?"
     - ❑ *They provided improvements in the compass and other navigational tools, as well as better maps.*
     - ❑ *Shipwrights made long voyages possible by designing a new kind of ship, called a caravel, that combined square sails (for power) with the triangular lateen sails used by Muslims (for sailing against the wind).*
     - ❑ *Navigation through waters far from land was also aided by the use of the astrolabe and the quadrant, instruments that enabled sailors to determine latitude more accurately.*
   - ❑ Ask, "What was Dias's contribution to European knowledge of the globe?"
     He was the first to sail around the southern tip of Africa, which he called the Cape of Storms. It was later renamed the Cape of Good Hope by King John of Portugal, a name that encouraged the Portuguese efforts to find a good route to the Indies.
   - ❑ Ask, "Where did Columbus first go for financial support for his venture? Why there?"
     *Portugal. S*ince the time of Prince Henry the Navigator, *European monarchs had sponsored significant voyages of discovery.* With the overthrow of Constantinople in 1453 and *the onset of a general "race" among Europeans to find a water route to the Orient, Portugal was a natural place for Columbus to apply for financial aid. It was especially convenient after he was shipwrecked on a Portuguese shore and then settled in Lisbon, Portugal, where he lived with his brother and worked making maps.*
   - ❑ Ask, "How long did Columbus have to wait for an answer from the Spanish monarchs? Why the delay?"
     Six or seven years. First, there were delays in seeing the king and queen. Then the monarchs were occupied with a war with the Moors (medieval Muslims). *It wasn't until Ferdinand and Isabella were victorious over them that they granted Columbus his desire, along with three ships.*
   - ❑ Ask, "For what reasons did Columbus think Isabella would favor him?"
     He thought she would view his journeys as a way to convert more people to Christianity.
   - ❑ Ask, "What values did Isabella seem to hold most dear?"
     Historians tend to portray her as intensely religious, easily led by religious leaders, and a zealot. A remarkable woman, she was very strong and was the real power in the royal family. She also bore five children while ruling a tenuously held kingdom.
   - ❑ Tell your student about the values that Ferdinand seemed to hold most dear.

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Most historians have judged Ferdinand as a man focused on gold and worldly gain and, to some degree, ruled by his strong-minded wife. In truth it was he, as much as his wife, who propelled the Inquisition. While she (mistakenly) viewed it as a chance to show zeal for Christ, he zealously persecuted heretics for his love of money, since all evicted infidels and Jews forfeited their estates.

- ❑ Ask, "What important political event occurred to give Columbus his chance at last?"
  The defeat of the Moors by Spain in 1492

3. Point out evidences of God's "quiet sovereignty" in regard to the life of Columbus.
   - ❑ Many resources, especially *Explorers Who Got Lost* (a now out-of-print resource), indicate that Columbus felt that he was specifically ordained by God to fulfill the crucial mission of finding an oceanic route to "the Indies." This author cites his belief that all events were arranged by God for this purpose, including his "accidental" residence in Portugal via a shipwreck and his brother's residence there.
   - ❑ His first name means "Christ-bearer." Columbus styled himself in the likeness of St. Christopher, who was supposed to have carried Christ across a river in the dark when He was a child. Columbus saw his mission as carrying the Christian faith across water to heathen lands.
4. Ask, "From what you read this week, do you believe Columbus was a Christian? Why, or why not?"
   - ❑ *This is obviously a subjective question. Listen hard to discern what criteria your student uses to decide if Columbus was a Christian or not. (You may want to revisit the following Scriptures with him after he gives his initial opinions: Matthew 24:13; Mark 16:16; Luke 7:5; John 10:9; Acts 2:21 and 16:30; Romans 10:9; and 1 Corinthians 3:15.)*
   - ❑ Columbus's original writings (his logs and letters) are full of language that testifies to his sincere belief in Christ and his desire both to please Him and to spread the gospel to the Orient. He seemed constantly to note God's sovereignty and kindness to him.
   - ❑ *However, many of Columbus's deeds would have grieved God. He declared natives to be Spanish subjects, he seemed greedy and eager for vainglorious worldly titles (such as "Admiral of the Ocean Sea"), and he displayed arrogance.*
   - ❑ *You will need to discuss this question in light of both sets of evidence. In our opinion, Columbus, like all of us, was a sinner saved by grace. (See Romans 7:21-25, one of our major themes, for a fitting end to this discussion.)*
5. Ask your student to explain the line that Pope Alexander "drew" from the North to the South Pole (Line of Demarcation) and discuss the long-term effects it produced.
   This imaginary line, drawn by Pope Alexander VI, was intended to settle land disputes between Portugal and Spain during the Age of Exploration. Drawn in 1493 (after Christopher Columbus returned from his first voyage to the Americas) it ran north to south about 350 miles west of the Cape Verde Islands. Since neither nation found this settlement satisfactory, Spain and Portugal moved the line to a point about 1,295 miles west of the Cape Verde Islands by the Treaty of Tordesillas in 1494. This agreement later supported Portugal's claim to territory that is now eastern Brazil. (See more details in this week's Geography Background Information.)
   Note: We will see next week that monarchs made decisions about which expeditions they would and would not sponsor based on whether their nation would benefit from discoveries in certain geographic areas. This treaty was a major factor in those decisions: Spanish explorers continued to sail west to the Americas, while the Portuguese focused their attention on forging trade and colonial connections with the parts of India reached by sailing east.

Continue the discussion thread of Renaissance art.

6. Discuss the contributions Sandro Botticelli made to Renaissance painting, or that he was known for. (Note that your student's resources may have additional information or different emphases, since art interpretation is somewhat subjective. Italicized answers come from his reading in *Renaissance Art*, by Stuart Kallan.)[1]
   - ❑ *Known as "the little barrel," as his brother called him, Botticelli was a favorite artist of the wealthy Medici family, and as such, a very popular Florentine painter.*
   - ❑ *He followed a typical pattern of using his patrons' likenesses when painting religious scenes. This was often a form of flattering the wealthy and powerful family.*
   - ❑ *Botticelli's famous Venus series highlighted the humanist interests of Renaissance artists and writers. The subject matter was Greek mythology.*
   - ❑ His pictures are distinctive in their clear, rhythmic lines, delicate colors, lavish decorations, and poetic feeling.

1 This information is reformatted from the *World Book* article entitled *Botticelli*, found in the Fine Arts and Activities Background Information.

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- ❑ Unlike other Florentine artists such as Da Vinci or Michelangelo, he did not attempt to represent nature accurately (according to correct anatomy), nor did he employ laws of perspective.
- ❑ Botticelli's work was of two kinds.
  - ❑ In one, he portrayed worldly splendor, complex moral allegory, and beautiful mythological subjects. (See *Birth of Venus* for a famous example of this.)
  - ❑ His other type of work showed more restrained, serious feeling. (See his illustrations of Dante's *Divine Comedy* and his religious pictures. Even in his early years, he painted several sweet but grave Madonnas.)
- ❑ In the late 1490's, in Florence, Botticelli became so moved by Savonarola's preaching against worldliness that he burned some of his own nonreligious pictures and painted only religious ones afterward.

7. Discuss the development of landscapes in Renaissance paintings.
   - ❑ *Your student should have gleaned from his readings in* Renaissance Art*, by Stuart Kallen, that Leonardo Da Vinci was the first artist to use realistic landscapes in his paintings.* (Though landscapes appeared in earlier art, they lacked depth and perspective, and were unrealistic.) *While most pictures in the Renaissance were centered on figures, it was Leonardo who added background landscapes that were realistic and used perspective to give a feeling of space and depth as well.*
   - ❑ Help your student to compare images from Byzantine and medieval paintings with those of the Renaissance—those of Giotto with those of Da Vinci, for example, which you can do by using the pictures in *Renaissance Art*, or using Internet resources.
     - ❑ Demonstrate that earlier artists used stylized buildings, rocky outcroppings, or trees to fill in details behind the figures in their paintings.
     - ❑ In many altarpieces, the background was an expensive and formal gold glazing.
     - ❑ During the Renaissance, studies that painters did in order to make their figures realistic extended to other aspects of their paintings, including flora and fauna in the background.
     - ❑ After Leonardo, landscapes also took on added depth, as Renaissance artists used principles of perspective to enhance them. The artists of the northern Renaissance took this aspect of painting furthest, as we will see in Week 15.

8. Ask, "Why is Leonardo da Vinci called the archetypical (meaning: the first one of a kind, on whom all others who follow are based) Renaissance man?"
   - ❑ *As our* World Book *article on Da Vinci relates,*

     > Leonardo … was trained to be a painter. But his interests and achievements spread into an astonishing variety of fields that are now considered scientific specialties. Leonardo studied anatomy, astronomy, botany, geology, geometry, and optics, and he designed machines and drew plans for hundreds of inventions.

   - ❑ *The ideal of the Renaissance movement was a man who knew much about many things. He could turn his hand to any field of knowledge and, by giving himself to study, become master of it.*
     NOTE: This view magnifies the latent glory and potential of humankind by assuming that our only boundaries are those we create for ourselves. However, though the world may prize such skills, and give greater honor to men who exhibit a wide range of them, the Bible is clear about whom God honors most:

     > Thus says the Lord: "Let not the wise man boast in his wisdom, let not the mighty man boast in his might, let not the rich man boast in his riches, but let him who boasts boast in this, that he understands and knows me, that I am the Lord who practices steadfast love, justice, and righteousness in the earth. For in these things I delight, declares the Lord." (Jeremiah 9:23-24 [ESV])

   - ❑ *Even today we use the term "Renaissance man" to describe an individual who does many different things well, or is knowledgeable in a number of unrelated fields.*

HISTORY: RHETORIC DISCUSSION OUTLINE

Part I: Discuss factual information about the early Age of Exploration.

1. From topic 1 of the dialectic outline, discuss the Age of Exploration in the context of the Crusades and the Renaissance, which both heavily influenced it.
2. Discuss early explorations by the Portuguese, who were the first real participants in the Age of Exploration, under Prince Henry the Navigator's leadership.

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- ❑ Ask, "What were the aims of Prince Henry the Navigator (1394-1460) as he led the Portuguese to explore Western Africa?"
  - ❑ *The book the students are reading from,* Pathfinders*, states that honor and fame were two of his great aims in his life, after salvation. It also states that he did not put any resources into spreading the faith, although he preferred to let the talent handed down to him to shine forth before the Lord rather than bury it in the ground.*
  - ❑ *Henry's main objective from the 1430s onwards were the Canary Islands. The rounding of Cape Bojador in 1434 was a breakthrough that gave Henry a popular reputation.*
  - ❑ Henry established a school of navigation at Sagre, where a new type of ship was developed: the caravel, which could withstand the high seas. (You can read more about the caravel on p. 142-143 of *Pathfinders*.)

3. Ask, "Who was Prester John? How did he influence European exploration?"
   - ❑ *Prester John was a legendary Christian potentate who was identified with the Negus of Abyssinia.*
   - ❑ *Remember that, as seen in Prince Henry's goals quoted above, part of the purpose for European exploration was to discover a Christian ally in the East.*
     - ❑ *Two explorers, Pero de Covilhão and Afonso de Paiva, traveled via land in search Prester John.*
     - ❑ In 1487-88, Bartholomeu Dias sailed around the western coast of Africa in search of the fabled Christian king, before having to turn back due to low supplies and morale.
4. If you wish (depending on previous studies in earlier rotations), you may want to review the details of Columbus's life and voyages using either the dialectic discussion outline (topics 2-5) or the articles in the History Background Information.
5. You may also want to briefly discuss Sandro Botticelli and Leonardo da Vinci in the context of our ongoing parallel study of the Renaissance using the dialectic outline, topics 6-8. (Your student's reading of chapters 6-9 of *Famous Men of the Renaissance and Reformation* by Robert Shearer will cover the material in these topics; please disregard the book references in dialectic discussion.)

Part II: In-Depth Analysis of Columbus and Isabella

We suggest that you focus this discussion time on continuing to develop skills in argumentation, using topics from this week's study. Make one of the following statements, and then have your student define terms, develop arguments, and defend his positions on the topic, as you did in Week 11.

- ❑ "Columbus's life exemplifies Proverbs 16:9: 'In his heart a man plans his course, but the Lord determines his steps.' Columbus was driven by mixed motives, some sinful and some godly. In the end, he fulfilled the purposes of God in his generation and forever changed history."
- ❑ "Columbus's life shows the worth of the individual in God's plan. Because of his life, world history was changed forever."
- ❑ "The Age of Exploration was an outgrowth of the Renaissance." Support this statement with specific facts.
- ❑ "Columbus, like Gutenberg, held tenaciously to his dream and overcame many hardships to realize it. Both men thirsted for personal riches and honor. In both cases, God honored them with some limited fame but little wealth." Note: If you use this statement, please remind your student that God alone sees hearts. We are as capable of wickedness as were Gutenberg and Columbus. The purpose of this exercise is to help your student to identify with their sinful temptations, and thus learn from their errors, rather than to judge and condemn them.

Other in-depth questions for rhetoric discussions that have no "right" answer:

1. Ask, "What do you believe the spiritual conditions of Ferdinand, Isabella, and Columbus to have been, and why?"
   - ❑ *Ferdinand seems to have been almost solely driven by greed for earthly riches. His persecution of the Jews, his treatment of Columbus, and other hints in historical records lead one to this conclusion.*
   - ❑ *Isabella was, like most of us, a complex person. She seems to have been most strongly motivated by a combination of religious fervor, legalism (common in her era) and a desire for monarchial grandeur (a temptation for most rulers in her age). Biblically speaking, she had to cope with the weak leadership of her husband (he didn't lead her strongly, by all accounts) and spiritual leaders (confessors, like Tomas de Torquemada) who led her badly.*
   - ❑ *Columbus's personality seems to have been a mixture of lust for personal wealth, glory, and fame, and a true fervor for the honor of God. Many primary source documents reveal him to be a man of faith; he certainly persevered through many difficulties, believed that his dreams were inspired by God, and showed indomitable tenacity*

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in pursuit of them. He also displayed foolish and haughty behavior in many instances that led him into disrepute and eventually dishonor.

2. Ask, "Why did Isabella institute the Spanish Inquisition?"
She believed it to be her Christian duty. In Isabella's day, heretics were believed to be both politically dangerous and an affront to God. These beliefs can be supported biblically. For instance, Leviticus 24:13-16 says,

> "Then the LORD said to Moses: 'Take the blasphemer outside the camp. All those who heard him are to lay their hands on his head, and the entire assembly is to stone him. Say to the Israelites: 'If anyone curses his God, he will be held responsible; anyone who blasphemes the name of the LORD must be put to death. The entire assembly must stone him. Whether an alien or native-born, when he blasphemes the Name, he must be put to death.' "

However, the New Testament would teach us to love our enemies, do good to those of hostile faiths, and win unbelievers through loving words and deeds.

3. Ask, "Which Spanish persecutions were primarily of Ferdinand's instigation? What do you think God thought of his views and actions?"
Those against Jews in his land were Ferdinand's special province. Ferdinand was not alone: anti-Semitism was rampant in Europe during his lifetime. As we learned about in Unit 1, Jews were hated as "Christ-killers" in medieval Europe; that sentiment has seldom been far below the surface in Europe. Anti-Semitism found its full expression in Adolph Hitler in the twentieth century. Ferdinand's anti-Semitism, however, seems to have been spurred on more by greed than by false piety.

4. Ask, "What might be the long-term effect of such persecutions on a country?" Your student should support his speculations from Scripture.
The long-term effect of ungodly behavior on the part of national leaders is the destruction of their nation. An example of Scriptural support is Proverbs 14:34, which says, "Righteousness exalts a nation, but sin is a disgrace to any people." See also Exodus 22:21; 2 Chronicles 24:20; Jeremiah 5:28; and Micah 2:2.

5. Ask, "How did Columbus, his patrons, and his fellow Europeans view the people that they found in the New World?"
NOTE: We have italicized the first three sample answers below *not* because they are found in your student's readings, but because we believe that the student should be able to offer these thoughts from an overall understanding of the Bible and his history readings this week.
   - ❑ *Columbus, along with Isabella and Ferdinand, viewed the European culture as superior to that of the peoples Columbus discovered on the islands.*
   - ❑ *The Church, also, was affected by this mind-set. Pope Alexander VI granted the Spanish monarchs authority to preach the gospel in the new lands, which was extended to include the right to political rule.*
   - ❑ *The message of the gospel was mixed with the goal of the expansion of "Christian" kingdoms. It was an easy mistake to make: the gospel truth is the supreme truth of the ages, but that truth is mainly expressed through words and deeds of love and self-sacrificial service, not violence, oppression, and exploitation.*
   - ❑ At root, their error was shunning the way of the cross—which calls one to ambassadorship (see 2 Corinthians 5:20-21), repentance, humility, and service—with the way of vainglory—which seeks to inflate and serve one's self. Ask your student to reflect on ways in which we may commit this same error today.
   - ❑ Point out that, though the attitude of superiority was widespread, there were voices in the Church who disapproved of European mistreatment of the natives, and said so. An example of these voices were the many priests who labored in Hispaniola.
   - ❑ In this whole discussion, you need to help your student see both the Europeans' errors and the very common, human reasons for those errors. Build an understanding of truth—all men are God's children and as such deserve respect, love, and care, and therefore Columbus and his associates were wrong—but be sure to build your child's compassion for human emotions within a specific cultural and historical construct as well.

6. History usually portrays Isabella as pious. Explore this simple assessment with your student as an exercise in discussion. Begin by defining terms.
   - ❑ As a class, look up "pious" in the dictionary. Here's a typical definition from the *World Book Dictionary*:

> 1. Having or showing reverence for God; active in worship or prayer; religious. Ex. The pious old woman made every effort to go to worship each time she could. 2. Done or used under pretense of religion. Ex. a pious fraud, a pious deception. 3. (Archaic.) dutiful to parents. 4. Sacred, as distinguished from secular.

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- ❑ Ask your student to relate this to Isabella and discern what the definition really means. Does he think Isabella really was pious, according to this definition?
- ❑ Now, ask your student if he accepts this definition, asking him questions like, "Does it paint the whole picture?" and "Are you assessing Isabella according to the common beliefs of her times, or according to God's unchanging standards as expressed in Scripture?"
  - ❑ There is no one easy answer. Start by establishing the definition of "pious"—from secular sources and from the Scriptures below that teach us that piety can be either an outward show (which God despises) or because of a love for God and a true desire for holiness.

    Micah 6:8
    He has showed you, O man, what is good.
    And what does the Lord require of you?
    To act justly and to love mercy
    and to walk humbly with your God.

    Matthew 23:27-28
    In the same way, on the outside you appear to people as righteous but on the inside you are full of hypocrisy and wickedness.

    Luke 16:15
    He said to them, "You are the ones who justify yourselves in the eyes of men, but God knows your hearts. What is highly valued among men is detestable in God's sight."

  - ❑ Explore issues related to the term "pious." Ask your student questions like these:
    - ❑ Is piety a fixed thing, or does it alter with different circumstances of teachings?
    - ❑ Is piety always an indication of an inner reality? In other words, is a pious person always a godly person wholly given to the will of God?
    - ❑ Can a pious person be misled in exercising piety?

      Piety in the general sense means "devout." In this way, the meaning never changes. However, as Christians we know that devotion to God is an inward thing. Only God can look into the human heart to know whether true devotion is resident there or not. A person may be outwardly pious but inwardly dead in sins. Furthermore, what may be considered a pious action in one era may seem ridiculous or even sinful in another generation. For instance, many who embarked on Crusades did so with true piety. It seems clear that Isabella instituted the Inquisition from a sense of piety, however mistaken we might feel that piety to have been. Her action would stand in contrast to her husband's use of the same institution for greedy financial gain.

- ❑ More helpful Scriptures for use in your discussions include Luke 16:11-13, Proverbs 23:5, Proverbs 11:28, John 12:25-26, 1 Chronicles 29:11-12, Jeremiah 17:9, Romans 2:6-11, and Proverbs 8:12-21.

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LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet for *Columbus*

A	I	M	Q	B	O	J	E	S	A	N	T	A	M	A	R	I	A	H	C	S	P
D	B	S	E	A	M	A	N	E	M	F	D	G	E	H	I	R	J	A	K	P	R
A	L	C	M	T	N	A	O	B	P	K	C	T	Q	D	V	R	W	I	S	I	T
T	E	U	D	L	B	W	V	F	W	G	S	P	A	I	N	X	K	T	Y	R	V
Z	K	A	L	A	B	M	C	C	P	D	T	E	N	E	F	U	G	I	H	A	X
I	O	A	J	N	E	K	P	L	O	M	O	N	R	O	A	P	R	Q	Q	T	Z
R	H	S	S	T	T	F	T	U	R	V	C	W	L	X	U	Y	L	Z	A	E	B
P	C	M	D	I	E	N	G	F	T	G	I	H	N	I	N	A	I	O	J	S	J
K	P	L	Q	C	N	M	R	H	U	N	T	O	A	P	C	Q	P	R	D	S	W
T	U	B	U	X	V	Y	W	Z	G	N	A	V	I	G	A	T	I	O	N	X	L
G	Y	J	Z	Z	A	M	K	B	A	I	L	C	B	D	C	D	N	E	C	F	O
G	C	H	V	N	I	D	J	L	L	K	Y	L	T	Y	M	S	T	N	K	O	G
C	L	O	I	S	T	E	R	P	X	Q	B	J	R	M	S	E	A	T	I	U	B
V	X	W	J	X	T	H	Y	N	I	Z	U	A	K	B	E	L	C	L	D	J	O
E	P	W	E	A	V	E	R	F	B	G	P	H	A	K	I	F	J	D	K	I	O
L	R	M	R	N	F	A	O	O	P	P	Q	Q	Z	R	L	S	G	T	H	U	K
Y	V	Q	N	W	Z	T	S	A	N	S	A	L	V	A	D	O	R	X	W	Y	K
W	Z	F	A	I	B	H	C	M	D	Z	E	A	F	L	G	G	M	H	H	I	E
U	J	J	K	E	L	E	H	M	G	N	I	S	A	B	E	L	L	A	O	F	V
S	P	A	Q	S	I	N	R	Y	S	O	T	G	U	A	V	B	W	C	N	X	D
Q	Y	Y	V	Z	E	S	B	A	A	B	V	F	H	G	X	H	F	L	A	T	O

SEAMAN	*This is what Christopher Columbus wanted to be when he grew up.*
ITALY	*Columbus was born in Italy.*
WEAVER	*Columbus's father was a weaver.*
FLAT	*Some people at that time thought that the world was flat.*
NAVIGATION	*This is one skill that Columbus learned as a child.*
PIRATES	*After he became a seaman, he fought some Moorish pirates.*
ATLANTIC	*This is the ocean through which Columbus sailed for some of his adventures.*
PORTUGAL	*Portugal was the biggest sea power at the time; Columbus worked on a Portuguese ship.*
HEATHENS	*Columbus believed that the Lord wanted him to carry the Christian faith to the heathen.*
ISABELLA	*She is the queen that wanted to share her faith and at last agreed to be Columbus's patron.*

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CLOISTER	*Columbus and his son found refuge with seven monks who lived in a cloister.*
PINTA	*This was the fastest of Columbus's ships.*
NINA	*This was the smallest of his ships.*
SANTA MARIA	*This was the largest of his ships.*
LOGBOOK	*Columbus kept two logbooks that he wrote in day to day.*
SAN SALVADOR	*Columbus named the island that he and his men landed on "San Salvador."*
HAITI	*Columbus found gold in Haiti.*
SPAIN	*King Ferdinand and Queen Isabella were from Spain.*

Answers to Upper Grammar Worksheet for *I, Juan de Pareja*

Answers could vary if your student uses a pronoun instead of a name or vice versa.

1. *He*, Juan de Pareja, heard those words with *his* own ears, and *his* heart sank.
2. *He (or Juan)* had not really been sad to be a slave, except for not being able to paint.
3. It would be necessary for the *Master's family and Juan* to take the first small coastal vessel *they* could find.
4. *He* must have overheard *Juan and Paquita (or them).*
5. *He* asked *Juan* now why *he* was so glum and *Juan* decided to tell him part of the truth.
6. *Juan* then gently opened the jaws and put *his* head down to sniff the dog's breath.
7. Well, *Juan* will never know about this, as *he* will go to *his* grave not knowing many other things that have preoccupied *his* mind.

Discussion and Answers to Dialectic Questions for *The Second Mrs. Giaconda*

1. Your student has been asked to find at least two examples of items in several categories. The task of looking for specific details is very important and should be practiced often. Future studies in many subjects rely heavily on the ability to mine texts for exact information. Answers may vary.

plants or animals

- ❑ *Leonardo makes a statue of a horse (90).*
- ❑ *Il Moro gives Leonardo a vineyard (107).*
- ❑ *Isabella has a pet dog, Aura (122).*
- ❑ *Leonardo is at his country home, studying the flight of birds (134).*

sounds

- ❑ *The bells ring in celebration of the birth of the first son of Ludovico and Beatrice (74).*
- ❑ *Beatrice, Leonardo, and Salai all share laughter (111).*
- ❑ *Dorotea, Carlo, and Salai take part in conversation (118).*
- ❑ *Isabella plays the lute and sings for Leonardo (121).*

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motion

- ❑ *Salai grieves over the death of Beatrice by lying in bed and doing nothing (115).*
- ❑ When you think of the word "black" as used in literature, what thoughts come to mind?
  Black usually symbolizes death and mourning.
- ❑ An archetype is a person, place, thing, pattern, event, or idea that is used repeatedly throughout literature because it is naturally understood in the same way by people in all times and places. For example, the meaning of "black" is typically the same throughout literature. In our work this week, notice the use of the word "black" on p. 114 as Il Moro is mourning. Black is used here as a universal archetype for mourning. What other universal archetypes can you think of that represent death or mourning?
  Skulls, skeletons, and coffins are fairly obvious representations of death. However, often a reader will see references to the Grim Reaper, clocks or hourglasses, or owls and vultures.
- ❑ *To show honor, Dorotea stands when Salai enters the house (116).*
- ❑ *Isabella's dog, Aura, is killed by falling off a cliff (123).*
- ❑ *A merchant tosses a money purse in the air (135).*

human relationships

- ❑ *Salai has a close relationship with his father and his sister, Dorotea (several pages; one example is on 77).*
- ❑ *Beatrice and Salai have a bond that starts in childhood and lasts throughout their lives (many pages; one example is on 89).*
- ❑ *Leonardo and Salai have an ongoing working relationship, as well as friendship (one example is on 102).*
- ❑ *Leonardo and Michelangelo do not get along well (128).*

clothing

- ❑ *On the tour of the castle, Isabella is shown Beatrice's wardrobe of gowns (78).*
- ❑ *Velvet cloth is used to make a cape and a gown (111).*
- ❑ *Il Moro wears black clothing because of the death of Beatrice and his son (114).*
- ❑ Notice again the use of the word "black." What do we call this?
  It is a universal archetype.
- ❑ Ask your student to look up the following page numbers and tell you whether the use of the word "black" is an archetype or not: p. 7, 12, 17, 25, and 35. The only example of an archetype is the one on p. 12.
- ❑ *Leonardo is described as being elegantly dressed (128).*

food

- ❑ *Leonardo is described as often working without stopping to eat or drink (98).*
- ❑ *Il Moro fasts because of the death of Beatrice (114).*
- ❑ *Dorotea, Carlo, and Salai eat a good stew for supper (117).*
- ❑ *A group of soldiers in the castle get drunk (120).*

the human body

- ❑ *"The model developed a nasty tongue and the beginnings of a beard" (77).*
- ❑ *Beatrice gives birth to children (several pages; one example is on 97).*
- ❑ *Salai's father dies (103).*
- ❑ *Beatrice and her baby boy die (112).*

buildings

- ❑ *Salai takes Isabella on a tour of the castle (78).*
- ❑ *Isabella's favorite part of the castle is the Studio of the Grotto (122).*
- ❑ *Leonardo is commissioned to paint a battle scene on one wall of the City Hall (128).*
- ❑ *Leonardo is at his country home, studying the flight of birds and the flow of the river (134).*

2. Inform your student that the following word is subject to the literary terminology quiz at the end of this unit: archetype.

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Literature: Rhetoric Discussion Outline

- ❑ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics* for your own literary background reading.
- ❑ See the Literature Supplement at the end of this week-plan for a plot summary of *The Faerie Queene*. If you have time to read any of this story for yourself, we recommend Spenser's introduction to Book One, and Canto 1, stanzas 1-28 (p. 17-30 in our recommended version).

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him one of the following selections for a single student:

- ❑ "The Redcrosse Knight" (Book I, Canto I, Stanzas 1-3, p. 19-21). This can be done at any time that suits you, but we recommend it with Topic 2, since it explains the allegorical meanings of some characters.
- ❑ "Forsaken Truth" (Book I, Canto III, Stanzas 1-3, p. 57-58). This can be done at any time that suits you, but we recommend it with Topic 3, since it refers to the contrast between Una, who is Truth, and the witch Duessa, who is Falsehood.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: By the 1580's, Englishmen were changing their attitude towards the English language in general. Describe this change. What might have brought it about?

By the 1580's, the English vernacular was being used with more confidence and power in literature. There are several possible reasons for this:

- ❑ *The Italian Renaissance indirectly sparked a rising interest in vernacular languages.*
- ❑ *The invention of the printing press made it much easier to produce large quantities of books, which gave more room for books to be written in various languages rather than in the one language of Latin that was spoken all over Europe.*
- ❑ *England's growing prestige and national pride may have led Englishmen to value their vernacular more.*

Class Topics

1. From *Poetics*, introduce the aristocratic age and the practice of patronage.
   - ❑ Harold Bloom, an important American literary critic, once divided the history of literature into four periods: the "Theocratic," "Aristocratic," "Democratic," and "Chaotic" ages.[1] We, like Bloom, placed the beginning of the Aristocratic Age at the beginning of the Italian Renaissance (sometime in the mid-1300's). From *Poetics,* what characterized the Aristocratic Age?
     - ❑ *The small number of those who participate in it (the few who could read and write)*
     - ❑ *The high quality of its intended audience (the aristocrats, their courts, and the* literati*)*
     - ❑ *The exquisite taste and skill with which the works themselves were written*
   - ❑ According to *Poetics,* what makes the Aristocratic Age different from the Theocratic Age that came before it? After all, weren't both ages dominated by a very small literary world controlled by the upper classes, and didn't both ages believe that art was to be written primarily in honor of God (or "the gods")?
     Yes, but it was during the Renaissance that the arts became more valuable to the upper classes (who were also increasing in literacy), and also it was during the Renaissance that artists began to turn their emphasis towards art that glorifies mankind, rather than God (though at this time there was still a great deal of art devoted to glorifying God).
   - ❑ Aristocrats also controlled what could be published during the Aristocratic Age. They practiced something called "censorship," which is the practice of restricting what can be written or printed, usually by a governmental authority. From *Poetics*, what were the rules for censorship in England during the time when Spenser was trying to publish *The Faerie Queene* (early 1590's)?

1 Bloom made this observation in his book, *The Western Canon: The Books and School of the Ages* (New York: Riverhead Books, 1994).

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- ❑ *In England during Spenser's time, every book that was printed had to be first approved by an authority, usually the bishop of London or the archbishop of Canterbury. A publisher also needed a license from the Stationers' Company, the London guild of printers, publishers, and booksellers.*
- ❑ This system had been established by Henry VIII in 1530, when he decreed that every book relating to the Bible must be "examined and approved"[1] by an officer of the church. In 1538, the King extended the licensing requirement to every kind of book. These laws would not be challenged in England until the 1630's, and it would take a civil war, among other things, to help loosen its restrictions (which did finally happen, beginning in 1695).

❑ The Aristocratic Age was a time in which imaginative literature was written primarily for, and sometimes by, aristocratic patrons of the arts. From *Poetics,* what was the "patronage system" that flourished during the Aristocratic Age?

- ❑ *In the "patronage system," a lord would shelter, feed, protect, and reward a poet or dramatist (or painter, or musician) in return for artistic tributes to the lord, commemoration of important events, and entertaining works of skillful artistry.*
- ❑ Under an ideal patron, this system provided artists with room to write on a variety of subjects and in any of a number of styles, provided they produced the required tributes and commemorations as well. Of course, patrons were sometimes difficult to please or had poor taste. Nor were literary artists the soul of perfection; they could be moody, expensive, or unproductive. Still, despite these flaws, patronage was a working system for many centuries.

❑ As you read in *Poetics,* Edmund Spenser had a government career and wrote *The Faerie Queene* partly to gain favor with Elizabeth I. From the Literary Introduction, does that mean that his work is nothing but flattery? *No!* The Faerie Queene*, though it praises Elizabeth, is also a massive allegorical representation of six private virtues, woven out of complex interlocking stories based on Christian theology and the Arthurian legends. Book I, which we are reading, is an allegorical representation and celebration of the Christian virtue of Holiness.*

2. Discuss *The Faerie Queene* as an allegory, then explain the shift that occurred in the attitude towards fiction between the Middle Ages and the Renaissance. (Student Questions #1-2)

❑ According to Spenser's "Letter of the Authors," the primary genre of *The Faerie Queene* is allegory. For review, from *Poetics,* what is an allegory, and what are its two essential characteristics?

- ❑ *An allegory is a work in which the author embodies realities in a fictional story in such a way that there is a clear one-to-one correspondence between those external realities and the internal elements of the story.*
- ❑ *The two essential characteristics of allegory are 1) the concrete/physical story, and 2) the realities that the story dramatizes and makes understandable.*

❑ What two things must the reader do when seeking to understand, interpret, and enjoy allegory?

- ❑ *First, enjoy the literal story!*
- ❑ *Second, look at the same time for correspondences between the literal story and the abstract reality.*

❑ Book One of *The Faerie Queene*, as you know, celebrates the "private" Christian virtue of Holiness. Redcrosse allegorically represents a Christian man who is growing in this virtue: he is the knight of holiness. Your student has been asked to fill in the following chart on meanings represented by other allegorical characters, settings, things, and/or events in the first six cantos of *The Faerie Queene*, Book One. Please review his chart with him, using our sample chart on the next page to correct and expand his answers.

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1 "History of Licensing," *Michael Bryson*. 25 January 2008. <http://www.michaelbryson.net/miltonweb/aeropagitica.html>.

	Element In the Story	Invisible Reality Represented Allegorically
Characters	Gloriana	*Glory in general, and also sometimes Queen Elizabeth*
	Redcrosse (St. George)	*The Christian knight and the champion of Holiness, but at the same time, a Christian man undergoing sanctification and growth in holiness. St. George is the patron saint of England.*
	Una	*The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of both the East and West.*
	Una's parents	*Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.*
	Archimago	*Hypocrisy; also in some places Satan, the "arch-deceiver"*
	Sansfoy, Sansloy, and Sansjoy	*Literally, "without faith," "without law," and "without joy"*
	Duessa	*Her parents are Deceit and Shame, and she herself is Duplicity or Falsehood (the arch-enemy of Una, who is Truth). Her father is the Emperor of the West.*
	Corceca and Abessa	*Literally, "blind heart" and "without substance"—emptiness*
	Kirkrapine	*Literally "church-raper" or "church-robber"*
	Lucifera and her counselors	*She is Pride and her counselors are the six deadly sins*
Settings	Wood of Error	*The dark forest where Error lives, and where it is easy to go astray*
	House of Pride	*The home of Lucifera, a place of deceitful beauty*
Things	The Armor of Redcrosse	*Christ's armor, and also the armor of a Christian described in Ephesians 6*
	Una's veil and black cloak	*Una wears a veil because truth is too severely beautiful to be looked straight in the face; she wears a black cloak in mourning for her parents, who are captive to the dragon, Sin.*
	The books and papers in Error's vomit	*Wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.*
Events	Redcrosse defeats Error.	*Resisting the temptation to err (sin)*
	Archimago deceives Redcrosse into abandoning Una.	*How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth*
	Redcrosse defeats Sansfoy.	*Defeating another's unbelief*
	Una tames the Lion, who then serves her.	*The power of truth, which is its own protection. Also, natural law serves revealed truth.*
	Redcrosse enters Pride's House.	*The deceitfulness of pride, its dangers, and associated vices*

- ❑ One key technique of allegory that we see in *The Faerie Queene* is personification. Why do you think personification might be an especially useful technique in allegory?
  Answers may vary. Allegories seek to show a direct correspondence between an invisible reality and a concrete element of the story. Because allegorical characters generally have only one defining characteristic, they are very useful for making this correspondence clear. Thus, truth and sanctification are invisible realities personified as the characters Una and Redcrosse, who look, speak, and act in a way that is consistent with their names.
- ❑ Why is allegory particularly suitable for Spenser's purposes, if his purpose is to teach about the virtue of holiness?
  By making his story an allegory, Spenser is able not only to fulfill his goal of teaching the reader about an abstract virtue called "holiness," but also to make the Christian's pursuit of holiness into a living, breathing, fascinating story, one that visibly acts out the otherwise invisible struggle between warring elements in our minds, hearts, and souls.

3. Introduce foils, including character and plot foils, then apply these to *The Faerie Queene*. (Student Question #3)
   - ❑ One of the common functions of characters that you read about this week was the character foil. From *Poetics*, what is a foil in general, and what is a character foil in particular?
     - ❑ *A foil occurs when two characters, events, settings, or other literary elements which are set up in such a way that they highlight one another's significant similarities and (especially) differences.*
     - ❑ *A character foil is a character who, though often significantly like another character in some ways, is strongly contrasted with him in other areas in order to highlight the differences between the two.*
     - ❑ For example, in the story of the Pharisee and the tax collector, the two men are in the same place and both are praying to God. But what they say and their heart attitudes towards God are in striking contrast.

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- ❑ Just as with irony, character foils are often built around contrasts or incongruities. How does Duessa, for instance, serve as a character foil for Una?
  Duessa and Una are significantly alike in that both are at least outwardly beautiful and both become Redcrosse's lady at some point in this story. However, in other ways Duessa provides a stark contrast to Una. Where Una is truth, Duessa is falsehood. Where Una is chaste, Duessa is not. Where Una is Redcrosse's steadfast lady, Duessa is only pretending to be his lady while plotting with his enemies.
- ❑ This week you learned about another kind of foil, called a plot foil. From *Poetics*, define this term. Can you give any examples of plot foils from *The Faerie Queene* as far as you've read?
  - ❑ *A plot foil is a pair of events that are set up in such a way that they highlight one another's significant similarities and (especially) differences.*
  - ❑ *There are several examples of plot foils in the first half of* The Faerie Queene. *One is the contrast between Una's care for Redcrosse during his fight with Error, versus Duessa's treachery in helping Redcrosse's enemy in his fight with Sansjoy. Another might be Redcrosse's quest to defend Una and her family, versus the attempts of Sansloy and Archimago to take advantage of her.*

4. OPTIONAL: Discuss and biblically evaluate magic, as portrayed in *The Faerie Queene*.
   NOTE: This discussion is completely at your discretion, dependent on your own convictions about magic. There is no mention of it in the Student Activity Pages, so your student will know nothing about it unless you introduce the subject to him. If you do choose to have this discussion, you should know that the topic will be taken up again (optionally) in Week 15. If you wish to assign your student some reading on this subject before he comes to class, see Appendix A (entitled "Hard Topics") in "Teaching Rhetoric Literature" on the *Loom*. You may wish to print some of the pages from that Appendix for him to read.
   - ❑ From "Teaching Rhetoric Literature," how do we define "magic"?
     Magic can be very broadly defined as: "The existence of beings or powers in the supernatural realm, and their involvement in the natural realm."
   - ❑ This broad definition really just means "anything out of the ordinary—anything *not* natural," and it includes at least three possible "sub-categories," each of which might be what a person means when he says "magic." What are the first two of these? [1]
     - ❑ One: Magic as an Act of God:
       - ❑ *"An intervention in the laws of nature at the command of nature's God."*
       - ❑ Angels, miracles, prophecy, etc.
     - ❑ Two: Magic as a Violation:
       - ❑ *"A violation of the laws of nature and of nature's God, or any attempt to do so."* [2]
       - ❑ This definition describes the attempts of human beings to influence natural elements (everything from rocks to animals to people) through supernatural means (whether calling on supernatural powers or supernatural spirits), without authority from God.
   - ❑ Is magic, according to this broad definition, a part of reality? What does the testimony of Scripture say?
     - ❑ *Magic, according to this definition, and both the subcategories provided above, is very real according to Scripture.*
     - ❑ God, a supernatural being with supernatural powers, routinely intervenes in the natural world. The simple existence of Scripture is proof of this, not to mention every story in Scripture.
     - ❑ The Bible testifies to the reality of magic according to the second definition as well. (See the stories of the Egyptian magicians in Exodus 7-8, the witch of Endor in 1 Samuel 28, Simon Magus in Acts 8:9-25, and Elymas in Acts 13:4-12.) Scripture affirms that human beings really do try to wield supernatural power.
   - ❑ In the sense of the first sub-category, God's people are incredibly "magical," because He gives us the gifts of the Spirit, the ability to speak directly to Him (prayer), and other supernatural gifts, which are under His authority and given to us with His blessing. Can you think of some other specific examples of "spiritual superpowers" that God's people have had at various times in history?
     There are a variety of supernatural (and in our very broad sense, "magical") gifts and powers that we have from God, "gifts of the Holy Spirit distributed according to his will" (Hebrews 2:4, ESV). The point to note, with each of these, is that they are given by God, *according to* His *purposes, and for* His glory. *That is what sets them*

1 The third sub-category of magic is magic in the "speculative" or "fictional" sense, which does not exist until later in our study of literary history.

2 We owe this definition to Scott Somerville.

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apart from the "magic" practiced by sorcerers, wizards, witches, and all others who seek supernatural power apart from Him:[1]

- ❑ Regeneration, which is a deeply supernatural transformation worked in us by the Holy Spirit at salvation, and is perhaps the most spectacular supernatural gift listed in Scripture.
- ❑ The Gifts of the Spirit: Faith, wisdom, knowledge, healing, working of miracles, prophecy, the ability to distinguish between spirits, the gift of tongues, and the gift of interpreting tongues (1 Corinthians 12:4-11), and the list goes on! Christians are constantly exhibiting "non-natural" gifts given to us by God as part of the Holy Spirit's work in our lives: everything from supernatural ability to be patient, forgive, and love, to supernatural ability to cast out demons and heal the sick, etc. We are daily touched by the supernatural!
- ❑ The ability to resist Satan and engage in spiritual warfare. While on earth, we are told, "Submit yourselves, then, to God. Resist the devil, and he will flee from you" (James 4:7), and, "Put on the full armor of God, so that you can take your stand against the devil's schemes" (Ephesians 6:11). The power that we have to resist Satan is real, as is our spiritual armor, but these are not our own: they are God's.
- ❑ The ability to pray to God and have Him hear us, and the ability to hear Him.
- ❑ Moses' ability, from God, to transform his staff into a snake, to part the Red Sea, and various other signs and wonders that he performed at God's bidding and under God's authority (as well as dozens, hundreds, thousands of other miracles and supernatural acts performed under God throughout Scripture and human history—consider Joshua, Elijah, the prophets, the apostles, etc.).
- ❑ In heaven, we will use supernatural power for God's glory as well—we are to rule and reign with Christ, and judge angels (1 Corinthians 6:3).

❑ Redcrosse is very "magical" in this first sense of the term. He fights in the armor of Christ and all his abilities are the allowed gifts of God. Have you ever considered that, if you are a Christian, then like Redcrosse you are in one sense a very "magical" person indeed? How does this idea affect you?

Answers will vary. Feel free to share any of the following points:

- ❑ It is encouraging and also just plain exciting and fun to remember that, if you are a Christian, you walk around with "magical superpowers" every day! Even here on earth, a Christian is given supernatural gifts. At the same time, this realization should sober you a little; you must steward these gifts well for God!
- ❑ It is also wonderful to realize that, in heaven, all our desires will be right desires and all our use of supernatural power will be directed to glorifying God, so we won't ever have to worry about abusing our gifts.

❑ Why do you think a person might wish to practice magic in the second sub-category of the definition—the kind that violates nature?

Answers may vary. After hearing your student's thoughts, we invite you to discuss the following points:

- ❑ The attempt to control supernatural beings or natural and human elements and circumstances, by spells, is a perfect example of the sinful human's desire to get away from God's plan for our lives, and his willingness to delude himself with any lie at all. (How can a god who is powerful enough to provide supernatural power be weak enough to need human care?)
- ❑ Sin is sometimes defined as "seeking to avoid some evil or gain some good apart from God." This is exactly what people try to do through magic. The trouble is that, besides the sheer affront to God's glory and the fact that there *is* no good for us apart from God (because we were made to delight *in* God), is that our idea of what is good or evil for ourselves is incredibly limited and distorted by sin.
  - ❑ A wise man once said, "If you gave me only God's omnipotence [all-powerfulness], you'd see a lot of things change. But if you gave me God's omniscience [all-knowingness] as well, you wouldn't see anything change."
  - ❑ What he meant was, if we could see how *everything* will turn out, we wouldn't stop this illness, that hurricane, or the other physical deformity, because we would see how they fit together into a perfect plan that is being worked out for the *good* of those who love God (Romans 8:28). This ultimate good is that they may be conformed to Christ (Romans 8:29). If we knew all, or if we even stopped to think about what we do know already, this is what we would value and long for above all natural comforts and even life itself!

1 As is probably obvious, the authors of this curriculum are not Cessationists. In other words, we are not persuaded from Scripture that the more "spectacular" gifts of the Holy Spirit (such as healing, casting out demons, praying in tongues, etc.) ceased to be given after the last of Christ's original disciples died. We believe that all gifts of the Holy Spirit originally given by Christ to His disciples are still available to His disciples today. Please take this into account and adjust your teaching of these points as needed if you are a Cessationist.

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- ❑ But, rather than submit to God and trust His sovereignty, we seek to control Him and His world through supernatural means which we have not been authorized by Him to use. It is Eve's sin, and we repeat it.
- ❑ Magic can also be purely and simply an expression of man's lust for power and self-glorification: the sorts of things that Scripture describes as worldliness: "the lust of the eyes, the lust of the flesh, and the pride of life [the pride of what we have or do]" (1 John 2:16).
- ❑ Ultimately, magic according to our second definition is the fruit of prideful human hearts that do not want to submit to or trust in God.

❑ Are there any characters in *The Faerie Queene* so far who fit the description of those who try to violate nature and the laws of nature's God?
The magician Archimago is an excellent example of this. He uses magic in a proud, distrustful, deceitful, lawless, and self-glorifying attempt to control things in the natural world. He is acting in rebellion against God and is opposing Redcrosse, who fights lawfully in the armor of Christ to glorify God.

5. From *Poetics*, discuss English Renaissance "Golden Poetry" and introduce allusion, diction, high diction, high style, and the alexandrine and the Spenserian stanza. (Student Question #4)
   - ❑ Spenser invented a new stanza for *The Faerie Queene,* which now bears his name as the "Spenserian stanza." What is the pattern of this stanza?
     - ❑ *The Spenserian stanza consists of eight iambic pentameter lines rhyming* ababbcbc*, followed by a line of iambic hexameter (a six-foot line) called an alexandrine. The ninth and final line rhymes with the eighth line (*c*), so that the whole stanza rhymes as follows:* ababbcbcc.
     - ❑ Lewis said "[its] complex interlacing of … rhymes and, still more, the concluding alexandrine, which gives to each stanza the effect of a wave falling on a beach, combine to make it slower, weightier, more stately. … It dictates the peculiar tone of the *Faerie Queene*. . . . A brooding solemnity—now deeply joyful, now sensuous, now melancholy, now loaded with dread—is characteristic of the poem at its best." (*Studies* 132).
     - ❑ Spenser's poetic meter of iambic pentameters and hexameters is not that of the great Greek and Roman epic works (Homer and Virgil used a six-foot line called dactylic hexameter), but it is an English variation of a meter used in Italian romance epics such as *Orlando Furioso* by Ariosto.[1] The Italian stanza is eight lines and rhymes *abababcc.* The Spenserian stanza consists of *nine* lines, which rhyme *ababbcbcc.*
   - ❑ What was the state of English poetry from the 1540's to 1580's, which is between the days of Thomas Wyatt, whose sonnets you read last week, and Edmund Spenser, whose *Faerie Queene* you began to read this week?
   According to C.S. Lewis, "English poetry was in a deplorable condition"[2] *during that time. It had become clumsy, purely rhetorical, and stagnant, lacking in fresh images and expressions.*
   - ❑ As you learned this week, we define fiction as "Literature that expresses its portrayal and interpretation of reality primarily through imaginary elements." During the Middle Ages, fiction was almost always written in poetry. Perhaps in part because it was so poor during this period, poetry as the form for either fiction or nonfiction content was disliked in England. Can you sympathize with such an attitude? Explain your answer.
   Answers will vary. Many students dislike poetry because they do not understand it or because people around them do not value it, though if they have read and understood some good poems, they may already like poetry.
   - ❑ During this period there was also an increasing number of textbooks and humanist scholars who were eager to instruct people in classical literary skills. How might this have affected English poetry over time?
   Better training in literary arts, resulting from the classical language studies developed by the humanist scholars of the Italian Renaissance, gave English poets more tools and techniques that they could use in their poetry.
   - ❑ Who were some of the English poets who, according to C.S. Lewis, suddenly burst out with their "golden voices" in the late 1500's? What characterized their "golden poetry"?
     - ❑ *Edmund Spenser, Philip Sidney, Christopher Marlowe, and William Shakespeare*
     - ❑ *Their "golden poetry" was sensuous (meaning, "of the senses"), rich in imagery, passionate, graceful, varied, meaningful, and harmonious.*
     - ❑ Poets of this time enjoyed playing with literary techniques and tools, often using elaborate patterns, metaphors, and rhetorical devices.
   - ❑ During the Renaissance, authors such as Sir Philip Sidney began to argue that poetry was not worthless, but rather that it could be used to please and interest a reader while conveying to him useful truths. Sidney, fol-

1 C.S. Lewis, *Studies*, p. 131.
2 Ibid., p. 127.

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lowing the Roman poet Horace, called this "teaching and delighting." Can you see the same idea at work in Spenser's description of *The Faerie Queene*, which he wrote to his friend Sir Walter Raleigh?

- ❑ *Spenser wrote, "The generall end [purpose of The Faerie Queene] . . . is to fashion a gentleman or noble person in vertuous and gentle discipline [teaching]: which . . . I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read."*
- ❑ Spenser notes in the same passage that men tend to read such "historicall fiction" less for instruction than for entertainment ("rather for variety of matter then for profite of the ensample"), but he seems to hope that his poetry will teach as well as delight. Thus his attitude represents a major shift going on among English poets, who were hoping to restore poetry to a place where it could be useful and beautiful.

❑ One "pleasing" literary tool that the English poets were beginning to use in new ways during the era of "golden poetry" was diction. From *Poetics*, what is diction? What is high diction?

- ❑ *Diction refers to 1) language or words, and 2) in literature, the author's choice of words and ways of arranging them.*
- ❑ *High Diction: Lofty-sounding language developed specifically for use in poetry.*

❑ Many poets have used allusions to add depth and richness to their works. From *Poetics,* what is an allusion? Can you give some examples of this poetic device from *The Faerie Queene*?

- ❑ *An allusion is a reference made within a literary work to something outside of the work, most often a historical or literary figure.*
- ❑ *There are many examples in* The Faerie Queene*, most obviously the allusions to Queen Elizabeth. Other examples would include the many allusions to the Roman Catholic church and its doctrines, which Spenser consistently portrays negatively (e.g., Archimago, the evil magician, appears dressed as a monk).*

❑ High diction is often an ingredient in high style, which you learned about this week in *Poetics.* From *Poetics,* what is high style?

- ❑ *A style of writing that uses various techniques to express grandeur, richness, and/or loftiness*
- ❑ Some of the literary devices and techniques used to achieve high style include epithets, historical or literary allusions, catalogues, pleonasms, and extended metaphors, similes, or images.

❑ C.S. Lewis pointed out that Spenser was "a man struggling by his own exertions out of a horrible swamp of dull verbiage, ruthlessly over-emphasized metre [meter], and screaming rhetoric."[1] How would you describe Spenser's style?

- ❑ *Spenser's style is a version of the traditional "high style." He uses a stately poetic meter, rich imagery, catalogues,[2] and allusions to history and literature.*
- ❑ Though Spenser's best passages were "golden poetry," Lewis writes that many were not "golden" at all, but rather wavering back towards bad poetry. Lewis writes, ". . . he is a poet whose chief fault is the uncertainty of his style. He can be … prosaic … clumsy, unmusical, and flat."[3]

❑ Is there anything you would expect to find in the high style of an ancient Greek or Roman epic that Spenser leaves out?
Spenser does not follow his Greek and Roman predecessors in all things: epithets and repeated phrases suitable for high style in the oral literature tradition are notably scarce, or absent, from The Faerie Queene.

Geography: Background Information

Bring history alive this week during Geography time! There is so much geography work that can be done in conjunction with our emphasis on exploration. These explorers went to real places, along real travel routes. Below are some age-appropriate suggestions to help your students go more in-depth on the topics of maps, navigation, and exploration.

❑ Is your grammar student weak on map skills? The explorers provide great inspiration for him to solidify weak map skills.

- ❑ Can your student read a map key? Does he know about the basic symbols commonly used on maps?
- ❑ Can he tell you what direction is north on a map? Does he understand how to use a compass?
- ❑ Does your student know all the geographical terms he learned in Weeks 1-2? This would be a great week to review them!

1 C.S. Lewis, *Studies*, p. 127-128.
2 Catalogue: A list, often combined with brief descriptions or epithets, typically of persons, places, things, or ideas.
3 C.S. Lewis, *The Allegory of Love* (London: Oxford University Press, 1951), p. 318.

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- ❑ Does he know the major constellations by which explorers steered over the vast ocean?
- ❑ Columbus's brother was a cartographer. You might have your student research the history of cartography and make a poster about it.

- ❑ Your dialectic student could research the various navigational instruments mentioned in the history of exploration.
- ❑ If you are into hands-on projects, you might have your older students make a poster displaying the routes of travelers in different colors on the Atlantic, Indian, and Pacific Oceans this week and next.

The Circumference of the Earth

We suggest that older students research the difference between the true circumference of the earth and Columbus's conception of its size. Scientists tell us that Earth's equatorial circumference (distance around the earth along the equator) is 24,901.55 miles. Columbus had to rely on the knowledge of his day to make his calculations:[1]

- ❑ Many people in the 1400's used a map of the world designed by Ptolemy, an astronomer and geographer in Alexandria, Egypt, during the A.D. 100's. Ptolemy's map showed most of the world as covered by land.
- ❑ Columbus found further confirmation for his idea of sailing west to Asia in the letters of Paolo Toscanelli, an influential scholar from the Italian city of Florence. Toscanelli believed that China lay only 5,000 nautical miles west of the Canary Islands.
- ❑ Columbus planned to sail 2,400 nautical miles west along the latitude of the Canaries until he reached islands near Japan. There, he hoped to establish a trading town.
- ❑ Columbus's plan was based in part on two major miscalculations.
  - ❑ First, he underestimated the circumference of the world by about 25 percent.
  - ❑ Columbus also mistakenly believed that most of the world consisted of land rather than water. This mistake led him to conclude that Asia extended much farther east than it actually did.

***World Book* on the Line of Demarcation**[2]

The **Line of Demarcation** was an imaginary line drawn by **Pope Alexander VI** to settle land claims. The line was drawn in 1493, after Christopher Columbus returned from his first voyage to the Americas. The pope hoped it would prevent disputes between Spain and Portugal over new lands discovered by Spanish and Portuguese explorers. The line ran from north to south about 350 miles west of the Azores and Cape Verde Islands. It barely touched the east coast of the South American mainland, which had not yet been discovered by Europeans. Spain was permitted to claim land to the west of the line, and Portugal could claim land to the east of the line.

Neither nation found this settlement satisfactory. So the next year Spain and Portugal moved the line west to a point about 1,295 miles west of the Cape Verde Islands, by the **Treaty of Tordesillas**. This agreement later supported Portugal's claim to territory that is now eastern Brazil. The line was never surveyed, so its exact location was not determined. Scholars think that it lay near the 48°-west longitude line.

A continuation of the Line of Demarcation around the globe and into the Eastern Hemisphere gave Portugal the right to claim the Philippine Islands. Spain recognized this claim in the Treaty of Saragossa in 1529, which set the line 17° east of the Moluccas (Spice Islands). In later treaties with Spain, Portugal gave up its claim to the Philippines and won the rest of Brazil. But Portugal and Spain could not secure all the newly discovered lands, because France, England, and the Netherlands ignored the Line of Demarcation and claimed territory for themselves.

***World Book* on Advances in European Cartography**[3]

Three important developments in the 1400's contributed to progress in European cartography. First, Ptolemy's works were rediscovered and translated into Latin, the scientific language of the time. This rediscovery led to renewed interest in Ptolemy's methods of map projection and of locating places systematically. Second, the invention of the printing press in Europe in the mid-1400's made maps more widely available. Many identical copies could be produced by printing maps rather than by copying them by hand. Third, an age of worldwide exploration began in the late 1400's. The great voyages of discovery increased knowledge of the world and stimulated interest in mapmaking.

1 The bulleted information is reformatted from a *World Book* article entitled *Columbus, Christopher.* Contributor: Marvin Lunenfeld, Ph.D., Distinguished Teaching Professor Emeritus of History, Fredonia College, State University of New York.

2 From a *World Book* article entitled *Line of Demarcation*. Contributors: Carla Rahn Phillips, Ph.D., Professor of History, University of Minnesota, Twin Cities and William D. Phillips, Jr., Ph.D., Professor of History, University of Minnesota, Twin Cities.

3 Excerpted from a *World Book* article entitled *Map.* Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.

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By the late 1400's, educated Europeans had accepted the idea that the world is round. In 1492, the year that the Italian navigator Christopher Columbus reached the Americas, a German merchant and navigator named Martin Behaim produced a globe. This globe represented the world as Europeans knew it before Columbus's voyage. Behaim's globe did not include the Americas, and it showed the Atlantic Ocean as much smaller than that ocean actually is. Mapmakers began including the Americas on maps by the early 1500's. The name America first appeared on a map produced in 1507 by a German cartographer, Martin Waldseemuller.

In 1569, Flemish geographer Gerardus Mercator created the first map based on his Mercator projection. This projection was of great value to sailors because a path in any direction appears as a straight line. The first collection of maps designed specifically to be combined into an atlas was produced by the Flemish mapmaker Abraham Ortelius in 1570.

Scientific activity during the 1500's, 1600's, and 1700's resulted in new instruments and techniques that made measurements of location and elevation more accurate. In the late 1600's, Jean-Dominique Cassini, an astronomer at the Paris Observatory, began a project to produce an accurate topographic map of all of France. The last few of the map's 182 sheets were completed more than 100 years later under the direction of Cassini's great-grandson, also Jean-Dominique Cassini.

In 1686, the English astronomer Edmond Halley developed what is considered the first weather map. This map showed the trade winds, part of earth's vast system of winds that were of great importance to early sailors. Around 1700, Halley also created a map of the earth's magnetic field. This accomplishment was the first published map that used isolines to connect points of equal value. In the mid-1700's, English clockmaker John Harrison built the first timepiece able to keep accurate time under the severe conditions at sea. This timepiece enabled sailors to measure their longitude with much greater precision than before.

Fine Arts & Activities: Background Information

The cultural beacon of the Renaissance was the great city of Florence. Closely tied to the cultural power of Florence was the Medici family, who were the city's most powerful bankers, politicians, and major patrons of the arts. Keep your eye open for the art that they bought and commissioned.

Picture-rich travel books may help your family get a feel for this city. The red rooftops, the arches, and the magnificent Renaissance architecture all combine to create a beautiful context for the historical happenings.

***World Book* on Botticelli**[1]

Sandro Botticelli, pronounced SAHN droh, bot ih CHEHL ee (1444?-1510), was an Italian Renaissance painter who lived and worked in Florence. His pictures are distinctive for their clear, rhythmic line, delicate color, lavish decoration, and poetic feeling. He did not share the interest of his fellow Florentines in nature and science. As a result, he did not try to represent space according to the laws of perspective, or the human body and its movements according to the laws of anatomy.

Botticelli's work is of two kinds. In one, he showed worldly splendor, complex moral allegory, and beautiful mythological subjects. One of his most famous mythological pictures is *Birth of Venus*.

His other kind of work shows more restrained, serious feeling. Examples are his illustrations of Dante's *Divine Comedy* and his religious pictures. Even in his early years, he painted several sweet but grave *Madonnas*. In the late 1490's, in Florence, Botticelli became so moved by Savonarola's preaching against worldliness that he burned some of his own nonreligious pictures and painted only religious ones afterward.

Botticelli was born Allesandro Filipepi. He studied with Fra Filippo Lippi and was greatly influenced by the sculptor Andrea del Verrocchio and the painter and sculptor Antonio del Pollaiuolo.

Those who love "pretty" art or who are fascinated by stories of mythology will greatly enjoy the paintings by Botticelli! *La Primavera* (pictured here), his *Pieta*, and both *Annunciations* are all worth close study. Find the few mythological paintings by Botticelli that survived a turbulent history, and enjoy his lyrical, flowing use of lines that create movement. Please note that some of his paintings include classical nudity.

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1 From a *World Book* article entitled *Botticelli*. Contributor: Vernon Hyde Minor, Ph.D., Associate Professor of Art History and Humanities, University of Colorado.

World Book on Leonardo da Vinci [1]

Leonardo da Vinci, pronounced lee uh NAHR doh duh VIHN chee or lay uh NAHR doh duh VIHN chee (1452-1519), was one of the greatest painters and most versatile geniuses in history. He was one of the key figures of the Renaissance. His portrait *Mona Lisa* and his religious scene *The Last Supper* rank among the most famous pictures ever painted.

Leonardo, as he is almost always called, was trained to be a painter. But his interests and achievements spread into an astonishing variety of fields that are now considered scientific specialties. Leonardo studied anatomy, astronomy, botany, geology, geometry, and optics, and he designed machines and drew plans for hundreds of inventions. Because Leonardo excelled in such an amazing number of areas of human knowledge, he is often called a universal genius. However, he had little interest in literature, history, or religion. He formulated a few scientific laws, but he never developed his ideas systematically. Leonardo was most of all an excellent observer. He concerned himself with what the eye could see, rather than with purely abstract concepts.

Botticelli's *La Primavera* (Springtime) is a complex symbolic painting based on classical mythology. The central female figure represents spring. The god Cupid flies above her. The god Mercury appears at the far left, next to the dancing three Graces. At the far right, the wind god Zephyr pursues a nymph next to the goddess Flora, who scatters flowers. The setting is an orange grove. Tempera painting on wood panel (1477-1478); Uffizi Gallery, Florence, Italy.

From *World Book* 2002 World Book, Inc., 233 N. Michigan Avenue, Suite 2000, Chicago, IL 60601. All rights reserved. Tempera painting on wood panel (1477-1478) Uffizi Gallery, Florence, Italy (SCALA/Art Resource).

Leonardo's life

Early career. Leonardo was probably born outside the village of Vinci, near Florence in central Italy. The name da Vinci simply means from Vinci. At that time, Florence and its surrounding villages and farms made up a nearly independent area called a city-state. Florence was also a commercial and cultural center. Leonardo was the illegitimate son of Ser Piero da Vinci, a legal specialist, and a peasant woman named Caterina. Ser Piero's family raised the boy in Vinci.

During the late 1460's, Leonardo became an apprentice to Andrea del Verrocchio, a leading painter and sculptor in Florence. He remained with Verrocchio as an assistant for several years after completing his apprenticeship. Verrocchio and Leonardo collaborated on the painting *The Baptism of Christ* about 1472.

From about 1478 to 1482, Leonardo had his own studio in Florence. During this period, he received an important commission to paint a church altarpiece now known as the *Adoration of the Kings*.

Years in Milan. Leonardo never finished the *Adoration of the Kings* because he left Florence about 1482 to become court artist for Ludovico Sforza, the Duke of Milan. Leonardo lived in Milan until 1499. He had a variety of duties in the duke's court. As a military engineer, he designed artillery and fortresses. As a civil engineer, he devised a system of locks for Milan's canals and designed revolving stages for pageants. As a sculptor, he planned a huge monument of the duke's father mounted on a horse.

About 1483, Leonardo painted the *Madonna of the Rocks*. This painting is his earliest major work that survives in complete form. During his years in Milan, he also created his famous wallpainting *The Last Supper*.

Return to Florence. In 1499, the French overthrew Ludovico Sforza and forced him to flee Milan. Leonardo also left the city. He visited Mantua, where he made a famous drawing of Isabella d'Este, the wife of the Duke of Mantua. He also visited Venice briefly before returning to Florence.

Leonardo's paintings during his stay in Milan had made him famous, and the people of Florence received him with great respect. The early work Leonardo had done in Florence before he left for Milan had strongly influenced a number of young artists, including Sandro Botticelli and Piero di Cosimo. These artists had become the leaders of the next generation of Florentine painters. The work Leonardo was to create after his return to Florence would inspire yet another generation of artists. This generation included Andrea del Sarto, Michelangelo, and Raphael.

1 From a *World Book* article entitled *Leonardo da Vinci*. Contributor: David Summers, Ph.D., Wm. R. Kenan, Jr., Professor of the History of Art, University of Virginia.

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When Leonardo returned, Florence was building a new hall for the city council. The Florentine government hired Leonardo and Michelangelo to decorate the walls of the hall with scenes of the city's military victories. Leonardo chose the Battle of Anghiari, in which Florence had defeated Milan in 1440. His painting showed a cavalry battle, with tense soldiers, leaping horses, and clouds of dust.

In painting the *Battle of Anghiari*, Leonardo tried an experimental technique that did not work. The paint began to run, and he never finished the project. The painting no longer exists. Its general appearance is known from Leonardo's sketches and from copies made by other artists. About 1503, while working on the *Battle of Anghiari*, Leonardo began painting the *Mona Lisa*, probably the most famous portrait ever painted. He completed it three or four years later.

Last years. In 1513, Pope Leo X gave Leonardo rooms for his use in the Vatican Palace. Leonardo did little painting during his later years. However, about 1515, he completed *The Deluge*, a series of drawings in which he portrayed the destruction of the world in a tremendous flood. These drawings are the climax of Leonardo's attempts to visualize the forces of life and nature.

Renaissance rulers competed to surround themselves with great artists and scholars. In 1516, Francis I, the king of France, invited Leonardo to become "first painter and engineer and architect of the king." He provided Leonardo a residence connected to the Palace of Cloux at Amboise, near Tours. Leonardo devoted his time to doing anatomical drawings, drafting architectural plans, and designing sets for court entertainments. He died on May 2, 1519.

Leonardo's works

Drawings and scientific studies. Leonardo used drawings both as a tool of scientific investigation and as an expression of artistic imagination. He changed forever the art of drawing. He made drawings in much greater numbers than any artist before him, and he was one of the first artists to use sketches to work out his artistic and architectural compositions. Drawing was indispensable to Leonardo's processes of observation, creation, and invention.

Physical sciences. Leonardo was interested in mechanics (the science of motion and force), and many of his ideas and designs were far ahead of their time. For example, he drew plans for aircraft, including a helicopter, and for a parachute. Like many Renaissance artists, Leonardo sometimes worked as an engineer or military architect. He produced designs for a variety of war machines, among them tanks, machine guns, and movable bridges.

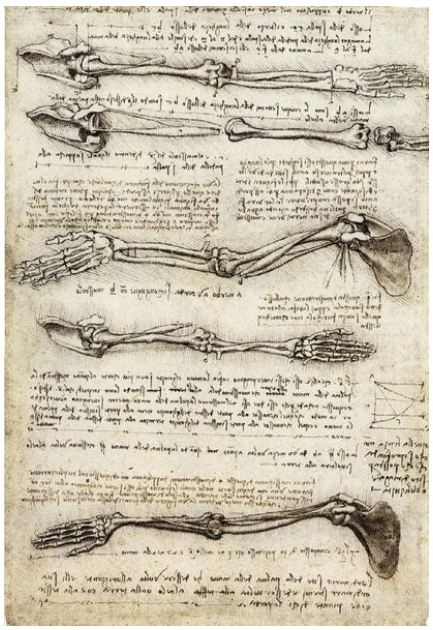
Life sciences. Leonardo studied anatomy by dissecting human corpses and the bodies of animals. He made scientific drawings that clarify not only the appearance of bones, tendons, and other body parts, but also their function. These drawings are considered the first accurate portrayals of human anatomy.

Leonardo tried to understand the human body as a mechanism. As his studies progressed, he also tried to understand the forces of life that animated the body. His drawings of anatomy, for example, extended to investigations of human reproduction and embryology and the circulation of the blood. None of these things were understood at the time. His anatomical drawing of a female, which he made about 1508, is his attempt, partly erroneous in detail, to illustrate the body's circulatory and other systems in a single image.

Like other artists, Leonardo was interested in the proportions of the human body. He drew a famous study of human proportions based on the statement of the Roman architect Vitruvius that the "well-shaped man" fits into the perfect shapes of the square and circle. According to Vitruvius, the parts of the body are related to one another in ratios of whole numbers, and these ratios should be used in the design of architecture. Leonardo's drawing of the Vitruvian man, done about 1487, is one of the most famous images in European art.

Leonardo also worked to understand the relation between the life of the human body and that of the larger world. For Leonardo, principles of proportion similar to those that shaped the human body also governed the growth of trees, the flight of birds, and the flow of water. When Leonardo drew the leaves of a plant, he intended the lines to show living energy responding to light, water, and soil. The mystery of life was the unifying theme of his work.

Leonardo's notebooks. Leonardo planned to write books on many subjects, including painting, human movement, and the flight of birds, but he never completed any of them. The writings exist in partial drafts and



Anatomical study of the arm

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fragments in notebooks. Leonardo's notebooks also include his scientific observations and ideas for inventions, as well as detailed drawings. Most of the notebooks were not published until nearly 400 years after Leonardo's death. By the time his scientific and technical investigations became widely known, other people had come up with the same ideas.

Paintings. For much of his life, Leonardo was interested in optics, which is concerned with the properties of light. Leonardo carefully analyzed such things as the pattern of light and shadow on a sphere before a window. The understanding he gained from such study is evident in the rich effects of light, dark, and color in such paintings as the *Mona Lisa* and *The Virgin and Child with Saint Anne* (early 1500's).

Leonardo also explored the techniques of perspective, which painters use to create an illusion of depth on a flat surface. Florentine artists began to use these techniques in the early 1400's. Linear perspective is based on the optical illusion that parallel lines seem to converge as they recede toward one point, called a vanishing point. Aerial perspective is based on the fact that light, shade, and color change with an object's distance from the viewer.

Early paintings. Verrocchio and Leonardo shared the work of painting *The Baptism of Christ*. Leonardo painted the left angel, the distant landscape, and possibly the skin of Christ. Leonardo's parts of the painting, with their soft shadings and shadows concealing the edges, are an early example of the *sfumato* (smoky) quality of his paintings. Verrocchio's figures, on the other hand, are defined by hard lines typical of early Renaissance painting. Leonardo's more graceful approach marked the beginning of the High Renaissance style, which did not become popular in Italy until about 25 years later.

Leonardo's *Adoration of the Kings* exists today in an unfinished form, with the figures visible only as outlines of contrasting light and dark areas. This kind of composition is called *chiaroscuro*, a word which combines the Italian words for light and dark. *Chiaroscuro* is characteristic of the High Renaissance style.

The *Adoration of the Kings* shows three kings worshiping the newborn Christ child. Leonardo abandoned the traditional treatment of this popular subject. Earlier versions showed the figures in profile, with the Virgin Mary and Jesus on one side of the painting and the kings on the other. To give the Holy Family more emphasis, Leonardo placed them in the center, facing the viewer. The kings and other figures form a semicircle around Mary and Jesus. Leonardo sharply contrasted foreground and background. Strong light-dark contrasts and simple geometric forms were basic features of Leonardo's mature style as a painter.

In the *Adoration of the Kings*, Mary and the Christ child are arranged in a pyramid shape. Leonardo also used this arrangement in other paintings, including the *Madonna of the Rocks* and *The Virgin and Child with Saint Anne*. In *The Virgin and Child with Saint Anne*, the gazes of all the figures are concentrated on one side of the pyramid, giving it a new psychological and dramatic unity.

The Last Supper. Leonardo finished painting *The Last Supper* about 1497. He created the famous scene on a wall of the dining hall in the monastery of Santa Maria delle Grazie. The painting shows the final meal of Jesus Christ and His 12 apostles. Jesus has just announced that one of them will betray him.

When painting *The Last Supper,* Leonardo rejected the fresco technique normally used for wallpaintings. The technique requires an artist to mix dry pigments with water and brush them onto damp, freshly laid plaster. An artist who uses the fresco method must work quickly. But Leonardo wanted to paint slowly, to revise his work, and to use shadows—all of which would have been impossible in fresco painting. He developed a new technique that involved coating the wall with a compound he had created. But the compound, which was supposed to hold the paint in place and protect it from moisture, did not work. Soon after Leonardo completed the picture, the paint began to flake away. *The Last Supper* still exists, but in poor condition, though many attempts have been made to restore it.

Leonardo also changed the traditional arrangement of the figures. Christ and His apostles are usually shown in a line, with Judas, the betrayer, set apart in some way. Leonardo painted the apostles in several small groups. Each apostle responds in a different way to Christ's announcement that one of them will betray Him. Jesus sits in the center of the scene, apart from the other figures. Leonardo's composition creates a more active and centralized design than earlier artists had achieved. The composition, in which the space recedes to a point behind the head of Christ, is one of the great examples of one-point perspective in Italian Renaissance painting. Leonardo used linear perspective to focus attention on the painting's religious and dramatic center, the face of Jesus Christ.

Mona Lisa is probably a portrait of the young wife of a rich Florentine silk merchant, Francesco del Giocondo. *Mona Lisa* is a shortened form of Madonna Lisa (my lady, Lisa). The woman is also often called La Gioconda, which is the feminine form of her husband's last name.

The portrait shows a young woman seated on a balcony high above a landscape. Leonardo used a pyramid design to place the woman simply and calmly in the space of the painting. Her folded hands form the front corner of the

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pyramid. Her breast, neck, and face glow in the same light that softly models her hands. The light softens the painting's underlying geometry of spheres and circles, which includes the arc of her famous smile, and gives the texture of living surfaces to the geometric shapes. Behind the figure, a vast landscape recedes to icy mountains. Winding paths and a distant bridge give only the slightest indications of human presence. The landscape reflects Leonardo's studies of geology. He was one of the first people to grasp that geological time is revealed in rock layers and to understand such processes as erosion.

Leonardo's importance

Leonardo had one of the greatest scientific minds of the Italian Renaissance. He wanted to know the workings of what he saw in nature. Many of his inventions and scientific ideas were centuries ahead of his time. For example, he was the first person to study the flight of birds scientifically. Leonardo's importance to art was even greater than his importance to science. He had a strong influence on many leading artists, including Raphael and Michelangelo. Leonardo's balanced compositions and idealized figures became standard features of later Renaissance art. Painters also tried to imitate Leonardo's knowledge of perspective and anatomy, and his accurate observations of nature.

What most impresses people today is the wide range of Leonardo's talent and achievements. He turned his attention to many subjects and mastered nearly all. His inventiveness, versatility, and wide-ranging intellectual curiosity have made Leonardo a symbol of the Renaissance spirit.

Look for *chiaroscuro* (arrangement of contrasting dark and light values on a surface) in Leonardo da Vinci's *Mona Lisa*. *Virgin of the Rocks* is also worth close study.

***World Book* on Piero della Francesca**[1]

Piero della Francesca, pronounced PYAIR oh DEHL uh fran CHEHS kuh (1420?-1492), was an Italian Renaissance painter. Piero favored calm, restrained figures in clear, simple spaces. His paintings combine precise contours and carefully created illumination with sensitive color and harmonious design. In the Baptism of Christ, Piero painted early morning light over a quiet landscape to set a gentle, dreamlike mood. Piero's most famous work is the series called *The Legend of the True Cross*, painted in fresco, which means it was painted on damp plaster. In one episode, *The Dream of Constantine*, Piero achieved dramatic effects with his use of bright artificial light and deep shadow.

Piero was born in Sansepolcro, Italy, near Arezzo. In Florence, Piero learned how to paint in the new Renaissance style of the artists Masaccio, Fra Angelico, and Domenico Veneziano. He also learned the construction of perspective, which fascinated him. From Domenico Veneziano in particular, Piero acquired skill in the treatment of light and delicate color. Piero died on Oct. 12, 1492.

***World Book* on Andrea Mantegna**[2]

Mantegna, Andrea, pronounced mahn TEH nyah, ahn DREH ah (1431-1506), was a leading painter of the Italian Renaissance. He painted sculpturelike figures that are sharply outlined and precisely detailed. The surfaces of his figures seem like marble. Mantegna used perspective for dramatic effects, with many figures appearing as if seen from below. He was also a famous engraver. Mantegna's engravings influenced many other painters, including the famous German artist Albrecht Durer.

Mantegna was born in Isola di Carturo, Italy, near Padua. He received his early art training in Padua and soon earned a reputation as a painter. In 1459 or 1460, he entered the service of the ruling Gonzaga family in Mantua. Mantegna spent the rest of his life there and painted the Gonzagas in superb frescoes. Mantegna also painted several portraits and altarpieces.

***World Book* on Correggio**[3]

Correggio, pronounced kuh REHJ oh (1489?-1534), was one of the greatest painters of the Italian Renaissance. His most important works are frescoes (paintings on damp plaster) on two church domes in Parma, Italy. In these paintings, Correggio created the illusion that the ceilings open into the sky and many divine figures inhabit the clouds above the viewer's head. This dramatic illusion influenced the paintings of the baroque period of the late 1500's and the 1600's.

1 From a *World Book* article entitled *Piero della Francesca.* Contributor: David Summers, Ph.D., Wm. R. Kenan, Jr., Professor of the History of Art, University of Virginia.

2 From a *World Book* article entitled *Andrea Mantegna.* Contributor: David Summers, Ph.D., Wm. R. Kenan, Jr., Professor of the History of Art, University of Virginia.

3 From a *World Book* article entitled *Correggio.* Contributor: Eric M. Zafran, Ph.D., Curator, Department of European Paintings and Sculpture, Wadsworth Atheneum.

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Correggio's early paintings of religious and mythological subjects show a delicate, graceful style. Correggio worked primarily in Parma, though his paintings suggest that he may have visited Rome during the 1500's to become more familiar with the paintings of Leonardo da Vinci and Raphael. Correggio's works show a more spirited emotional quality and dramatic handling of light than the paintings of those two masters.

Correggio's real name was Antonio Allegri. He took his name from the Italian town of his birth. He died on March 5, 1534.

WORLDVIEW: BACKGROUND INFORMATION

***World Book* on Tomas de Torquemada**[1]

Tomas de Torquemada, pronounced toh MAHS day tawr kay MAH dah (1420-1498), a Roman Catholic priest, was inquisitor-general (chief official) of the **Spanish Inquisition** for 15 years. During that time, 2,000 people were executed by the Inquisition for **heresy** (beliefs contrary to those of the church).

Torquemada used the Inquisition for religious and political reasons. He believed punishment of Christian heretics, and non-Christians—chiefly Jews and Muslims—was the only way to achieve political unity in Spain. He was partly responsible for the royal edict of 1492 that expelled 200,000 Jews from Spain. Many people admired him, but feared his power. King Ferdinand and Queen Isabella of Spain were among his supporters.

Torquemada was born in Valladolid. He became a friar in the Dominican monastery there, and later was prior of the monastery of Santa Cruz, at Segovia, for 22 years. He served as confessor to Isabella after she became queen. Torquemada became assistant to the inquisitors in 1482, and inquisitor-general for most Spanish lands in 1483. He set rules of procedure and formed branches of the Inquisition in various cities. He retired to a Dominican monastery at Avila in 1496, but continued to direct the Inquisition until his death.

Part of your older students' assignment is to become aware of the harsh Inquisition established under Isabella by her Jesuit confessor, Torquemada, and zealously forwarded by her husband, Ferdinand, apparently for avaricious reasons. Isabella is often portrayed in secular resources as a great female ruler or a woman of great faith. She was, in fact, a strong and important ruler who did share power with her husband while giving birth to five children. Like all of us, she made some wise decisions and others that were less so.

Interestingly, in God's perfect sovereignty, Ferdinand's expulsion and extermination of Jews impoverished Spain, both culturally and financially, while enriching her enemies, to whom the "undesirables" fled. Spain remained a world power only into the sixteenth century, and then only because of gold that was gathered by the enslaved natives of the South and Central Americas. From 1600 up to the present day, Spain's political influence has hardly been felt in Europe.

***World Book* on Girolamo Savonarola**[2]

Girolamo Savonarola, pronounced jih RAHL uh moh, sav uh nuh ROH luh (1452-1498) was born in Ferrara of a noble family. He joined the Dominican order in 1474., was an Italian friar, a fiery religious reformer, and a preacher. By 1490, he had begun attempts to reform the city of Florence through preaching. He was a highly emotional, but effective, preacher. Savonarola's humor, charm, colorful language, and theatrical manner made him a leading figure. He claimed prophetical inspiration and criticized the immorality of **Pope Alexander VI**. Savonarola predicted punishment of the Roman Catholic Church and Italy.

Pope Alexander VI ordered Savonarola to come to Rome in 1495 to explain his claim to special revelation, but he refused. Savonarola said his health and fear of violence on the way prevented it and stated: "It is not the will of God that I leave Florence." The pope then forbade him to preach.

When Savonarola resumed preaching during Lent in 1496, the pope excommunicated him for disobedience. When he continued his defiance, Alexander VI threatened to place Florence under an interdict (ban on worship) unless the city could force him to go to Rome or could force him to be silent until he asked absolution. [In 1498,] Savonarola surrendered to the civil authorities. He was tried and condemned by an ecclesiastical court, which turned him over to the civil authorities for punishment. Savonarola was hanged and his body burned.

1 From a *World Book* article entitled *Tomas Torquemada*. Contributors: Carla Rahn Phillips, Ph.D., Professor of History, University of Minnesota, Twin Cities Campus and William D. Phillips, Jr., Ph.D., Professor of History, University of Minnesota, Twin Cities Campus.

2 From a *World Book* article entitled *Girolamo Savonarola*. Contributor: William J. Courtenay, Ph.D., Professor of Medieval History, University of Wisconsin, Madison.

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***World Book* on Alexander VI** [1]

Alexander VI (1431-1503) was the most worldly of the Renaissance popes. He was elected pope in 1492 and displayed the character and ambition more typical of a secular (nonreligious) ruler. [He is also remembered for ordering the execution of the outspoken critic and preacher, Savonarola, as we read above, and for drawing the Line of Demarcation—see the Geography Background Information for more on this.]

Alexander was born in Jativa, Spain. His given and family name was Rodrigo **Borja** (Borgia in Italian). For many years, he held the profitable position of vice chancellor of the Roman Curia, accumulating vast wealth and influence. He fathered many children, whose fortunes he worked to advance even before becoming pope. [This was in spite of the requirement that popes, like all churchmen, be celibate.]

The first years of Alexander's reign were dominated by Italian wars, which broke out when **King Charles VIII** of France invaded Italy in 1494. The pope managed to survive the dangers of the conflict, largely through skillful diplomatic maneuvers. After Alexander's son Juan was murdered in Rome in 1497, the grief-stricken pope decided to launch a program of church reform. But he never carried it out. For the rest of his reign, Alexander devoted much of the papacy's resources to furthering the ruthless ambitions of his son **Cesare** to control central Italy for the Borgias.

Government: Background Information

***World Book* on Niccolo Machiavelli** [2]

Niccolo Machiavelli, pronounced mak ee uh VEHL ee or mah kyah VEHL lee, (1469-1527), was an Italian statesman and writer whom many people consider the father of modern political science. He ranks as one of the most important political thinkers of the Renaissance, a period of great intellectual activity between the 1300's and the 1600's. The experience he acquired as a government official and his study of history led him to view politics in a new way. The political writers of the Middle Ages treated politics idealistically, within the framework of religion. But Machiavelli sought to explain politics realistically, based on his view of human nature within the framework of history.

Machiavelli viewed the state as an organism with its ruler as the head and its people as the body. He maintained that a healthy state is unified, orderly, and in balance, and that its people have happiness, honor, strength, and security. But an unhealthy state is disorderly and unbalanced, and may require strong measures to restore it to normal. Machiavelli called for a leader to use any means necessary to preserve the state, resorting to cruelty, deception, and force if nothing else worked. As a result, many people thought he supported the use of cruelty and deceit in politics. The word Machiavellian came to mean cunning and unscrupulous.

Machiavelli explained most of his ideas in *The Prince*, his best-known book, which was written in 1513 and published in 1532. This book describes the methods by which a strong ruler might gain and keep power. Machiavelli's other works include *Discourses upon the First Ten Books of Livy* (1517 or 1518) and *The Art of War* (1520 or 1521). He also wrote plays and poems.

Machiavelli was born on May 3, 1469, in Florence, Italy. In 1498, he was appointed secretary of the second highest governing body in the Florentine republic. His duties consisted mainly of conducting diplomatic missions. He also organized a militia for the republic. In 1512, the republic collapsed. The Medici family, which had ruled Florence earlier, was then restored to power. Machiavelli was arrested, tortured, and imprisoned on suspicion of plotting against Medici rule, but he was released after less than a year. [This was the year before he wrote *The Prince*.] He died on June 21, 1527.

Government: Rhetoric Discussion Outline

***The Prince*, by Niccolo Machiavelli, Chapters I-IX**

1. In chapter I, Machiavelli distinguishes between republics and monarchies (which he calls "principalities"). In chapter II, he distinguishes between new and established principalities. Chapter III focuses on the difficulty a prince has in adding a new territory to an existing state, which he calls a "mixed principality." Which mixed principalities does he list in chapter III? Why did they succeed or fail?

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1 From a *World Book* article entitled *Alexander VI*. Contributor: Charles L. Stinger, Ph.D., Professor, Department of History, State University of New York at Buffalo.

2 From a *World Book* article entitled *Machiavelli, Niccolo*. Contributor: John H. Geerken, Ph.D., Professor of History, Scripps College.

- ❑ *When Louis XII of France first occupied the city of Milan, in Italy, he lost it because the people who welcomed him in were disappointed because he could not keep his promises to them, while all of those who had opposed his entry were still his enemies.*
- ❑ *The second time Louis XII took Milan, he held it longer because he punished the delinquents, cleared out the suspects, and strengthened himself in the weak places. It took "the whole world" to drive him out of Milan this time.*
- ❑ *France has long held Brittany, Burgundy, Gascony, and Normandy because the people have similar customs to those of France, and only small differences of dialect. All it takes to hold such territory is to kill off the entire family that had previously ruled them and avoid making any changes to their laws or taxes.*
- ❑ *The Turks have held onto Greece, despite their differing languages, because the Turkish rulers live there on the spot. This means that they can deal with disturbances quickly, before they get out of hand, and the citizens have more reason to love or fear the ruler who is immediately present.*
- ❑ *The Romans took over Greece by becoming the defenders of the Aetolians, who invited them into the territory.*
  - ❑ *King Louis XII acquired two-thirds of Italy, but then made six errors:*
    - ❑ *He destroyed the minor powers who would otherwise have supported him.*
    - ❑ *He increased the strength of a major power that opposed him.*
    - ❑ *He brought in a foreign power that was not already present.*
    - ❑ *He did not settle in the country he conquered.*
    - ❑ *He did not establish colonies of loyal Frenchmen.*
    - ❑ *He took away territory from a powerful friend (Venice), which then became an enemy.*

2. In chapter IV, Machiavelli analyzes why Alexander the Great's heirs were able to hold onto the territory of Persia, even though Alexander died not long after it was conquered. How does he explain this fact?
   Machiavelli notes the difference between two kinds of governments: that of ancient Persia (or the contemporary Turks), as opposed to a feudal system like that of France. The ministers of the Turkish government are slaves of their king, while the ministers of France are independent-minded nobles. If you kill the king of Turkey, his slaves will obey whomever takes over; but if you kill the king of France, all the nobles will try to take his place.

3. In chapter V, how does Machiavelli advise a prince to govern a conquered land that is used to having its own laws?
   - ❑ *He argues that there are three ways to deal with such a land: ruin it, rule it in person, or let the people keep their old laws under the leadership of a friendly oligarchy (rule by a small group of people).*
   - ❑ *The members of an oligarchy know they won't be able to maintain their privileges without the help of the prince, so they use their influence as prominent citizens to persuade others to submit.*
   - ❑ *Machiavelli claims that a city that has been used to freedom cannot be pacified this way. Even after 100 years, the citizens will still rally to the watchword of liberty and their ancient privileges. The only way to hold onto a republic is to ruin it or reside there.*

4. In chapter VI, Machiavelli discusses Moses and other common men who he says rose to power by their own efforts and abilities. What does he observe about such men?
   He argues that valorous men, such as Moses, who rose to power with difficulty retained power with ease. Those who are willing to use force succeed, while those who use persuasion to achieve power (without resorting to arms) have been destroyed. It is easy enough to persuade people to go along with one at first, but it is hard to keep them persuaded.

5. In chapter VII, he discusses men who are given power by other men or by good luck. What does he say about their challenges?
   - ❑ *Machiavelli claims that a man who is given such authority has no foundation for his power. He who has not laid his foundations in his rise to power may be able to lay them after he achieves it, if he has great ability—but only at the cost of both effort and risk.*
   - ❑ *To make his point, Machiavelli uses the example of Pope Alexander VI and his son, Cesare Borgia. This would have been familiar to fifteenth century citizens of Florence, but is unfamiliar to most modern readers. Alexander was a member of the notorious Borgia family, who had four illegitimate children. Alexander made Cesare Duke of Romagna. Cesare ultimately failed to hold onto his power, but Machiavelli blames that on bad luck, not lack of ruthless ability. Cesare Borgia was thus an example of a man who was given power, initially, and ALMOST managed to hang onto it through skill and effort.*

6. In chapter VIII, Machiavelli discusses men who achieve power by wickedness. What examples does he provide? What advice does he have for usurpers?

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- ❑ *Agathocles was the depraved son of a potter, but he rose through the ranks of the military to become Praetor of the city of Syracuse, on the island of Sicily. He made a secret deal with General Hamilcar of Carthage, who was fighting in Sicily, and with his help treacherously killed all the senators and nobles of Syracuse. The Carthaginians turned on him and besieged Syracuse. Agathocles was so resourceful and determined that he left part of his army to hold the city and took the rest to attack the Carthaginians at home in Africa. They were forced to lift the siege and leave him all of Sicily.*
- ❑ *Oliverotto da Fermo seized control of Fermo by treacherously butchering his kind uncle and the rest of the chiefs of Fermo, and might well have succeeded in holding power if he had not been conquered by Cesare Borgia.*
- ❑ *Machiavelli's advice to would-be usurpers is to do all their injuries at once, so that all the evil is over with, and then hand out benefits little by little, so that their obedient subjects will have something to look forward to.*

7. In chapter IX, Machiavelli discusses citizens who are made princes by the favor of their fellow citizens. What two situations does he distinguish, and which one is more likely to lead to success?
   - ❑ *A citizen can be made prince either by the will of the people of the country or by the choice of the nobles. The nobles pick one man to be prince when they see they cannot withstand the people; and the people pick a man to be prince to hold back the nobles.*
   - ❑ *It is easier to maintain power given by the people, since all the ruler has to do is to keep from oppressing them.*
   - ❑ *If a man is made prince by the nobility, he will have problems, because the nobles all think of themselves as his equals, and he can only satisfy their demands by oppressing the people. Such a man should try to win the people over to himself by siding with them. The nobles who refuse to subject themselves to such a prince completely should be viewed as open enemies.*

Philosophy: Rhetoric Discussion Outline

There is no Philosophy discussion outline for this week.

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GLANCE INTO NEXT WEEK…

WEEK 13: THE SOUTHERN RENAISSANCE AND THE AGE OF EXPLORATION

Lower Grammar

- ❑ This week, your student may enjoy supplemental books on various explorers, such as Balboa, Ponce de Leon, de Soto, Coronado, and Cartier. At your public library, look in the Biography section or in the non-fiction section for books with call numbers beginning with 910.
- ❑ *Ferdinand Magellan*, by Katharine Bailey, contains illustrations depicting torture and death on p. 7 and 19.
- ❑ The literature selection for the week, *Saint George and the Dragon*, contains pictures and text that may be alarming for young students.

Upper Grammar

- ❑ *The Awakening of Europe* contains a description of a man's head being cut off on p. 68.
- ❑ In *I, Juan de Pareja*, there is mention of holiness within each of us on p. 119, which is contrary to many Christian beliefs. Also, prayer to the Virgin Mary (which is against traditional Protestant beliefs) is mentioned on p. 134. On p. 150, a main character, Lolis, practices palm-reading.

Dialectic

- ❑ *By Right of Conquest* does not portray women in a positive light. Read p. 29-30 to determine how you will approach this topic. In addition, human sacrifice is mentioned on p. 117. Also note that the explorers are often praised for doing God's will when in fact they were at times cruel and corrupt.
- ❑ This week's assignment in *Renaissance Art* includes illustrations of nudes on p. 48-49.

Rhetoric

- ❑ The lower grammar literature book called *Saint George and the Dragon* provides a great summary of this allegory for those teaching rhetoric literature this week.
- ❑ Literature warnings for *The Faerie Queene*
  - ❑ Disgusting: Canto 7: lines 152-153; Canto 8: lines 208-216, 415-425; Canto 9: lines 319-324; Canto 10: lines 231-234, 237-238; Canto 11: lines 192-195 [The entirety of Canto 11 is Redcrosse fighting the dragon, and the action is frequently intense.]
  - ❑ Sexual: Canto 7: lines 55-57; Canto 10: lines 266-270
  - ❑ Violent: Canto 8: lines 86-89
  - ❑ Profanity: Canto 9: line 330
- ❑ If you intend to assign your student a literary analysis paper on story this year, we recommend that he complete this assignment during Weeks 13-15. See the beginning of the Week 13 Literature discussion outline for paper topic suggestions and Appendix C of "Teaching Rhetoric Literature" for more about how this paper might fit into your Literature course requirements and grading for the year. If you need to know more about how to compose a literary analysis paper on story, see *Writing Aids*.

Teacher

- ❑ Our read-aloud suggestion, *Renaissance Artists Who Inspired the World*, contains an illustration of Michelangelo's *David* on p. 40.
- ❑ Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students.

Links

http://www.tapestryofgrace.com/year2/history.php

TEACHER'S NOTES

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Literature Supplement: Excerpts from Spenser's Letter to Sir Walter Raleigh

SIR, knowing how doubtfully all allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued allegory, or darke conceit, I have thought good, as well for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning . . . . *The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline: which for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter then for profite of the ensample, I chose the historye of King Arthure . . . . I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised, the which is the purpose of these first twelve bookes:* which if I finde to be well accepted, I may be perhaps encoraged to frame the other part of politicke vertues in his person, after that hee came to be king. *to some, I know, this methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdily enwrapped in allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes, seeing all things accounted by their showes, and nothing esteemed of, that is not delightfull and pleasing to commune sence.* . . . [I imagine Arthur, after his education was finished] to have seene in a dream or vision the Faery Queen, with whose excellent beauty ravished, he awaking resolved to seeke her out, and so being by Merlin armed, and by Timon thoroughly instructed, he went to seeke her forth in Faerye Land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery Land. and yet, in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall queene or empresse, the other of a most vertuous and beautiful lady. . . . *So in the person of Prince Arthure I sette forth magnificence in particular, which vertue, for that (according to Aristotle and the rest) it is the perfection of all the rest, and conteineth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue which I write of in that booke.* But of the xii. other vertues I make xii. other knights the patrones, for the more variety of the history. . . . The first of the Knight of the Redcrosse, in whome I expresse holynes. . . . But because the beginning of the whole worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the methode of a poet historical is not such as of an historiographer. For an historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions; but a poet thrusteth into the middest, even where it most concerneth him, and there recoursing to the things forepaste, and divining of thinges to come, maketh a pleasing analysis of all.

The beginning therefore of my history, if it were to be told by an historiographer, should be the twelfth booke, which is the last; where I devise that the Faery Queene kept her annuall feaste xii. dayes, uppon which xii. severall dayes, the occasions of the xii. several adventures hapned, which being undertaken by xii. severall knights, are in these xii. books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownish younge man, who, falling before the Queen of Faries, desired a boone (as the manner then was) which during that feast she might not refuse: which was that hee might have the atchievement of any adventure, which during that feaste should happen: that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire ladye in mourning weedes, riding on a white asse, with a dwarfe behind her leading a warlike steed, that bore the armes of a knight, and his speare in the dwarfes hand. Shee, falling before the Queene of Faeries, complayned that her father and mother, an ancient king and queene, had bene by an huge dragon many years shut up in a brasen castle, who thence suffred them not to yssew: and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exployt. Presently that clownish person, upstarting, desired that adventure: whereat the Queene much wondering, and the lady much gainesaying, yet he earnestly importuned his desire. In the end the lady told him, that unlesse that armour which she brought would serve him (that is, the armour of a Christian man specified by Saint Paul, vi. Ephes.), that he could not succeed in that enterprise: which being forthwith put upon him with dewe furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the lady. and eftesoones taking on him knighthood, and mounting on that straunge courser, he went forth with her on that adventure: where beginneth the first booke vz.

A gentle knight was pricking on the playne, &c.

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Summary of Book One of *The Faerie Queene*

Canto I: Redcrosse, the young and untried Knight of Holiness, is riding across a plain dressed in Christ's battered but proven and powerful armor. With him is a dwarf squire who represents common sense, and the lady Una, a princess who represents Truth and Christianity. Her parents (representing Adam and Eve) are imprisoned in their castle by a great dragon (Sin), and Redcrosse has been appointed by the Faerie Queene (representing Queen Elizabeth) to rescue them. As they ride along, Redcrosse foolishly chooses to turn aside into a dark forest where he soon loses his way and must fight against Error. He defeats this beast and they exit the forest, only to find themselves confronted with Archimago, an evil magician (the "arch-magician," representing Hypocrisy) disguised as a monk. He invites them to his home, where he sends Redcrosse lustful dreams about Una, then calls up a spirit to impersonate Una in an attempt to seduce Redcrosse. The knight rejects her advances, but is shocked and angry at the seeming unchastity of his lady.

Canto II: Seeing his first plan failed, Archimago calls up another spirit, gives him the appearance of a young man, and puts him into bed with the false Una. He then calls Redcrosse to come and see. The knight is enraged and departs immediately, abandoning the innocent Una, who knows nothing of all this. Redcrosse soon comes across a saracen[1] knight named Sansfoy ("without faith"), who is traveling and flirting shamelessly with his richly-dressed, beautiful lady: Fidessa ("faithful"). The lady is actually Duessa, which means "two-faced" or "falsehood." She is the opposite of Una and also represents the Roman Catholic Church. Catching sight of Redcrosse, Duessa urges on Sansfoy to fight him. Sansfoy cannot defeat Redcrosse because of his cross (i.e., the power of Christ). When Redcrosse wins, Duessa pretends to have been Sansfoy's unwilling captive and welcomes Redcrosse as her new knight. He believes her. When they stop for a rest under some trees, Redcrosse breaks a branch to make her a crown, and the tree speaks. It tells a woeful tale of meeting Duessa, being tricked by her into betraying his lady, and then being turned with his lady into trees. Redcrosse fails to see that the witch whom the tree calls Duessa is really his own new lady Fidessa.

Canto III: Una, abandoned by Redcrosse, sets out to seek him. A lion (natural law) comes upon her and becomes her sympathetic guardian. In his company, Una searches wearily until she comes to the house of two women: Abessa and her mother Corceca (representing monasticism and a "blind heart"). They do not want to make Una (Truth) welcome, but the lion forces a way into the house. That night, a man named Kirkrapine ("church-raper") attacks the house, but the lion kills him. Next day, Una continues her journey and meets Archimago, who has been searching for her and is disguised as Redcrosse. Una believes it is her true knight and travels with him until they meet Sansloy ("without law," a brother of Sansfoy), who attacks the false Redcrosse and is about to cut off his head when he recognizes his friend Archimago. Sansloy spares Archimago, but kills the lion and makes Una his captive.

Canto IV: Duessa brings Redcrosse to the House of Lucifera ("Pride"/"Lucifer"), who is breathtakingly beautiful and cruelly deceitful. She is not rightfully a queen, yet rules with the help of six counselors (who, together with Pride, are the seven deadly sins) who pass before Redcrosse in a procession. While Redcrosse is there, Sansjoy ("without joy") arrives to challenge Redcrosse in revenge for his brother Sansfoy. Lucifera orders a battle between them for the next morning, but that night the treacherous Duessa goes to Sansjoy to warn him about Redcrosse's enchanted armor.

Canto V: Redcrosse fights Sansjoy, and is about to defeat him when a dark cloud descends to hide the wounded saracen. Duessa hurries to the underworld to ask Night for help, and Night joins with her to bring Sansjoy down to Hell to recover from his wounds under the care of Aesculapius, the Greek god of healing. She returns to the House of Pride to find Redcrosse gone, warned by his dwarf that the palace dungeon is full of those who gave way to Pride.

Canto VI: Sansloy tries to take advantage of Una, who is rescued by a group of forest fauns and satyrs representing ancient pagan beliefs. These are not lawless, but they are idolators, and they try to worship Una. She escapes with the help of Satyrane, a half-human and half-satyr knight. They encounter a pilgrim (Archimago in disguise) who gives them false news that Redcrosse has been killed by Sansloy and leads them to Sansloy, whom Satyrane fights. Una runs away and Archimago chases her.

Canto VII: Duessa catches up with Redcrosse and sweetly rebukes him for abandoning her. They rest beside an enchanted stream, from which Redcrosse drinks and is weakened in both mind and body. He begins to flirt shamelessly with Duessa, when suddenly a giant named Orgoglio ("arrogance") appears. Orgoglio easily overcomes the unarmored knight, imprisons him beneath his castle, and takes Duessa for his lady, to which she gladly agrees. The dwarf, Redcrosse's squire, collects his armor and goes to seek Una. When he finds her, he relates all that has happened, beginning with Archimago's false report about Una and ending with Redcrosse's imprisonment. Una and the dwarf set out and soon meet Arthur (who is to become the king of legend) and his squire. She tells Arthur everything that has happened, beginning with her decision to seek help at Gloriana's court, and he agrees to help her rescue Redcrosse.

1 These are Muslim knights, the enemies of Christianity in the historical Crusades and in much fiction since then.

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Canto VIII: The rescuers come to Orgoglio's castle, where Arthur's squire offers a horn (representing the gospel) that blows down the fortress gate. Orgoglio and Duessa ride out on a many-headed beast (like the beast ridden by the Whore of Babylon in the book of Revelation). They fight fiercely and cunningly against Arthur and his squire, but are defeated. Arthur kills the giant and blinds the beast with his magic shield. With Duessa bound by the squire, Arthur and Una go in to find Redcrosse. After a fruitless conversation with Ignorance, who cannot help them, they discover the Knight of Holiness languishing in a dungeon — worn to a skeleton, and close to death. Una and Recrosse are reunited. The group decides not to kill Duessa, which would be dishonorable since she is their prisoner. However, they strip her to reveal her hideousness to the world before letting her go.

Canto IX: After Redcrosse regains some of his strength, he and Una ask Arthur to tell them his name and nation. Arthur explains that he cannot because he knows nothing except that he was given to a renowned old knight named Timon to be raised. While under Timon's care, he was often visited by Merlin, who assured him that he was the son of a king. Now a young man, Arthur tells how he saw Gloriana, the Faerie Queene, in a dream and has been seeking her ever since. After a gracious parting from Arthur, Redcrosse and Una meet a knight named Trevisan who tells of his horrible meeting with an enemy named Despair. This "man of hell" did his best to persuade Trevian to kill himself. Inflamed with righteous indignation but also overconfidence, Redcrosse insists on being directed to the cavern of Despair so that he might punish him. Despair is strong, however, and persuades Recrosse to commit suicide. He would have died but for Una, who takes the knife from him, and him from Despair. Thus thwarted, Despair appropriately - and unsuccessfully - attempts to commit suicide.

Canto X: Una brings Redcrosse to the House of Caelia ("heavenly holiness"), where he recovers through the bitter but healing medicine of remorse, repentance, and penance. Here he also meets and is encouraged by Caelia's three daughters: Fidelia ("faith"), Speranza ("hope"), and Charissa ("love"), as well as by Patience, Amendment, and Mercy. Caelia takes Redcrosse to visit a hospital managed by seven beadsmen who are righteous and loving, just the opposite of Lucifera's counselors. After meeting them, Charissa leads Redcrosse to Contemplation ("meditation on heavenly things"). He takes Recrosse to a high hill, from which he can see the heavenly city, New Jerusalem. Contemplation tells Redcrosse that he is not really an elfin (and therefore pagan) knight, but was born English (therefore human and Christian). Redcrosse also learns that he will become St. George (the patron saint of England). Overwhelmed by the beauty of the celestial city, Redcrosse longs to go there instantly and must be drawn back by Contemplation, who reminds him that he has work yet to do. With this vision of the New Jerusalem burning inside his soul, Redcrosse is now ready to go on with his quest.

Canto XI: When at last Una and Redcrosse draw near to her country, they find it ravaged by the dragon. Redcrosse fights the terrible beast and is twice wounded almost to death. The first time this happens, he is revived by the well of life; the second time, by the tree of life (each of which represent Christ). He, in turn, wounds the dragon five times (which may symbolize the five perfections of Christ). Finally, after a battle that rages for three days, Redcrosse slays the dragon.

Canto XII: The people of Una's kingdom approach timidly to see the huge carcass of the beast. Redcrosse and Una go into her parents' castle, where her father (representing Adam) promises Redcrosse his kingdom and Una's hand in marriage. Redcrosse explains that he must serve Gloriana for six years more before the wedding can take place, but he and Una can become publicly engaged. This betrothal is about to take place when a message is brought (by Archimago in disguise) to say that Duessa claims Redcrosse as her own fiance. Redcrosse and Una tell what really happened, and Archimago is imprisoned (though he later escapes). The betrothal takes place to much rejoicing, and then Redcrosse returns to serve out his time in Gloriana's court.

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TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History — Teacher's Notes, p. 29-40

Lower Grammar

- ❑ In our ongoing study of the Age of Exploration, students will focus their attention on the voyage of Ferdinand Magellan, whose epic journey around the world typified the later part of the Age of Exploration (1500's to early 1700's).
- ❑ Read about other key figures from the Age of Exploration using books found in the alternate reading assignment charts, or resources you have purchased for older students.

Upper Grammar

- ❑ Gain an overview of the course of the Age of Exploration after Columbus, reading about various explorers and expeditions from the 1500's.
- ❑ Discuss the treatment of indigenous peoples at the hands of European explorers in light of biblical Christianity.

Dialectic / Rhetoric

- ❑ Gain an overview of the course of the Age of Exploration after Columbus, reading about various explorers and expeditions from the 1500's.
- ❑ Discuss the treatment of indigenous peoples at the hands of European explorers in light of biblical Christianity.
- ❑ Devote your Renaissance studies this week to the High Renaissance, focusing on the lives and works of Michelangelo and Raphael.

Threads: Writing — Writing Assignment Charts, p. 8-10

All Levels

- ❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!
- ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help in teaching the week's assignment.

Threads: Literature — Teacher's Notes, p. 41-49

Lower Grammar

By answering questions on a worksheet, follow the trail of two characters as they travel toward the castle.

Upper Grammar

Try to discover the meanings of words based upon their use in context. Then write the actual dictionary definition.

Dialectic

- ❑ Answer questions from the assigned readings in chapters I-VII.
- ❑ Discuss characterization and apply this knowledge to the character of Reuben Hawkshaw.

Rhetoric

- ❑ Discuss allegorical and symbolic meaning in *The Faerie Queene.*
- ❑ Review the realistic and romantic modes, then look for examples of these in *The Faerie Queene.*
- ❑ Learn about proliferation plots and motifs, then discuss *The Faerie Queene* as a romance epic and as a fairy tale.
- ❑ Review the heroic mode, introduce the pastoral mode, and discuss pastoral poems from the Renaissance.
- ❑ OPTIONAL: Explore Sir Philip Sidney's literary theories, using the discussion outline from "Literary Criticism" on the *Loom.*

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Teaching Objectives: Electives

Threads: Geography — Teacher's Notes, p. 50-52

Lower Grammar / Upper Grammar

- ❑ Learn about latitude and longitude.
- ❑ Continue to use the paths of the various explorers as a means to review world geography at your student's learning level.
- ❑ Learn about distortions on flat maps.

Dialectic / Rhetoric

- ❑ Learn about latitude and longitude.
- ❑ Learn about how a round globe is represented on flat maps (known as map projections).
- ❑ Continue to use the paths of the various explorers as a means to review world geography at your student's learning level.

Threads: Fine Arts & Activities — Teacher's Notes, p. 52-56

Lower Grammar

- ❑ Continue to learn about various art techniques.
- ❑ Learn about spices.

Upper Grammar

- ❑ Continue to learn about various art techniques.
- ❑ Play games that help solidify your studies of longitude and latitude.

Dialectic / Rhetoric

Continue studying art of the High Renaissance, particularly focusing on Michelangelo and Raphael.

Threads: Worldview — Teacher's Notes, p. 56

Rhetoric

- ❑ Discuss Europeans' ethnocentricity as revealed by their actions during the Age of Exploration in the context of our History discussion.
- ❑ Renew the discussion of humanism as displayed in the southern Renaissance. Again, there is no reading on this subject, but this week's Art History Background and History Background Information and discussion outlines touch on this topic.
- ❑ Students will read about Pope Leo X—the last of the Medici popes—in their History reading assignments, and our Worldview Background Information covers both him and his predecessor Pope Julius II, but there is no assigned discussion about him.

Threads: Government — Teacher's Notes, p. 56-57

Rhetoric

Continue reading Machiavelli's *The Prince*.

Threads: Philosophy — Teacher's Notes, p. 57-58

Rhetoric

This week, Simplicio will meet a radically different political philosopher: Machiavelli. Thinkers like Plato and Aristotle pondered the best forms of government, but Machiavelli focused on how to acquire and keep power.

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***Pietà*, marble sculpture by Michelangelo**

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13 The Southern Renaissance and the Age of Exploration

Reading Assignments

	Primary Resources			
History: Core	☐ *The Usborne Internet-Linked Medieval World*, by Jane Bingham, p. 91 (last two columns) ☐ *The Renaissance in Europe*, by Lynne Elliott, p. 20-21, 28	☐ *The Awakening of Europe*, by M.B. Synge, chapters 1-3 ☐ *The Renaissance in Europe*, by Lynne Elliott, p. 20-21, 28	☐ *The Story of Europe* (*Yesterday's Classics* version) by H.E. Marshall, p. 274-276 (stop at "Francis I and Charles V") ☐ *This Country of Ours* (*Yesterday's Classics* version) by H.E. Marshall, chapters V-VI	☐ *Famous Men of the Renaissance & Reformation*, by Robert Shearer, chapters 10-13
History: In-Depth	☐ *Ferdinand Magellan*, by Katharine Bailey	☐ *Exploration and Conquest*, by Betsy and Giulio Maestro (J 970) p. 19-31	☐ *Explorers of the New World*, by Carla Mooney, chapters 3-4, chapter 6 (p. 95-101 only) (Week 2 of 3) ☐ Art reading doubles as History: In-Depth this week.	☐ *Pathfinders*, by Felipe Fernandez-Armesto, p. 174-200, 216-224 (stop at page break) (Week 2 of 3) ☐ Year 2 History Supporting Links
	Suggested Read-Aloud ☐ *The Apprentice*, by Pilar Molina Llorente, chapters 8-10 (Week 3 of 3)			**Government Elective** ☐ *The Prince*, by Niccolo Machiavelli, chapters X-XVIII (*Key Documents in Government Studies 2*) (Week 2 of 3)
Literature	☐ *Saint George and the Dragon*, by Margaret Hodges (J 398)	☐ *I, Juan de Pareja*, by Elizabeth Trevino (JUV FICTION) chapters 10-15 (Week 3 of 3)	☐ *By Right of Conquest*, by G.A. Henty, chapters 1-7 (Week 1 of 3)	**Beginning Level** ☐ *Fierce Wars and Faithful Loves*, edited by Roy Maynard, Cantos VII-XII and Epilogue (p. 125-236) (Week 2 of 2) ☐ Readings in *Poetics* **Continuing Level** All of the above, plus optionally: ☐ Selections by Marlowe and Raleigh (*Year 2 Shorter Works Anthology)* ☐ "Literary Criticism" (on the *Loom*)
Arts/Activities	☐ *Stories of Artists and Their Art (Artistic Pursuits, Book Two)* (3rd edition) by Brenda Ellis, p. 36-40	☐ *Art for Kids: Drawing*, by Kathryn Temple (J 741) chapter 2	☐ *The Art of the Renaissance*, by Lucia Corrain, p. 28-35 ☐ *An Eye for Art*, produced by the National Gallery of Art, p. 68-71, 73-76 ☐ *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, by Maxine Anderson (J 620) p. 49-59	☐ *The Story of Architecture*, by Jonathan Glancey (720) p. 72-77 ☐ *Art: A World History*, by Elke Linda Buchholz, et al., p. 150-161
Worldview	**Church History**	**Church History**	**Church History**	**Church History Elective** ☐ *Church History in Plain Language*, by Bruce Shelley, p. 286-290 **Philosophy Elective** ☐ *Pageant of Philosophy* supplement: *Machiavelli's Morals* ☐ *The Philosophy Book*, by Will Buckingham, et al., p. 102-107
	Lower Grammar	**Upper Grammar**	**Dialectic**	**Rhetoric**

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	ALTERNATE OR EXTRA RESOURCES			
TEXTBOOKS		☐ *The Story of the World, Volume 2*, by Susan Wise Bauer, chapter 31 (section 2 only), 41 (section 1 only)	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh, p. 386-388 (stop at "Conquering and Settling the New World") ☐ *Streams of Civilization, Volume 2*, by Garry J. Moes, p. 25 (Magellan) ☐ *Heritage of Freedom*, by Lowman, Thompson, and Grussendorf, p. 13-15 (stop at Spanish Legacy)	☐ *Western Civilization (Combined Volume, Sixth Edition)*, by Jackson J. Spielvogel p. 385-386 (stop at "The Spanish Empire in the New World")
HISTORY: SUPPLEMENT		☐ *Ship*, by David Macaulay (J 387) (Week 2 of 2) ☐ *A 16th Century Galleon: The Inside Story*, by Richard Humble (J 623) ☐ *Around the World in a Hundred Years*, by Jean Fritz (J 910) p. 50-119 (Week 2 of 2)	☐ *The World of Columbus and Sons*, by Genevieve Foster (J 909) p. 243-277 ☐ *Ferdinand Magellan*, by Struan Reid ☐ *The Story of the Thirteen Colonies*, by H.A. Guerber, p. 47-63 ☐ *Explorers Who Got Lost*, by Diane Sansevere Dreher, p. 41-102 (Week 2 of 3)	☐ *The History Atlas of Africa*, by S. Kasule, p. 70-71 ☐ *The Sea King*, by Albert Marrin (JUV BIO) ☐ *The Story of Liberty*, by Charles Coffin, chapter VII ☐ *The Historical Atlas of Exploration: 1492-1600*, by Angus Konstam (910) p. 60-93, 124-157 (Week 3 of 4) ☐ *Atlas of Exploration* (Second Edition) by John Hemming p. 38-43, 94-95, 102 (to "Father Samuel Fritz"), 120-122, 150-153 (Week 2 of 3)
LITERATURE			☐ *Secrets in the House of Delgado*, by Gloria D. Miklowitz (Week 2 of 2)	☐ *Westward Ho!* by Charles Kingsley (FICTION) (Week 2 of 2)
ARTS/ACTIVITIES	☐ *Learn and Do Color!* by Kym Wright, section on secondary colors ☐ *Exploration of North America*, by Peter Copeland (Week 2 of 2)		☐ *Renaissance*, by Alison Cole (J 709) p. 48-57 ☐ *Leonardo da Vinci for Kids*, by Janis Herbert (J 759) p. 28-36	☐ *The Story of Painting*, by Sister Wendy Beckett (759) p. 206 (right column)-223 (left column; stop at "Venice")
WORLDVIEW				☐ *The Story of Philosophy*, by Bryan Magee (180) p. 72-73
ENRICHMENT	☐ *Maps & Globes*, by Harriett Barton (J 912) ☐ *Maps and Mapping*, by Barbara Taylor (J 912) (Week 2 of 2)	☐ *Where Am I?* by A.G. Smith (J 912) p. 46-63 ☐ *Maps: Getting From Here to There*, by Harvey Weiss (J 912) (Week 2 of 2)	☐ *Invitation to the Classics*, by Louise Cowan and Os Guinness (809) p. 131-134	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

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Student Threads

Lower Grammar
- ☐ Continue to read about the courageous men who sailed the seas and traveled through new lands in search of fame and fortune, focusing on Ferdinand Magellan.

Upper Grammar
- ☐ Continue to read about the courageous men who sailed the seas and traveled through new lands in search of fame and fortune.
- ☐ Talk with your teacher about how the explorers treated the new peoples they met. Do you think their attitudes and actions were pleasing to God?

Dialectic
- ☐ Continue to study the lives and times of the European explorers and artists.
- ☐ Learn about the motives of the explorers' expeditions.
- ☐ Discuss the ethnocentricity of the European explorers.
- ☐ Learn some terminology often associated with exploration.

Rhetoric
- ☐ Continue to study the lives and times of the European explorers and artists.
- ☐ Analyze the explorers' exploits, decisions, and heart attitudes in light of Scripture.
- ☐ Discuss the ethnocentricity of the European explorers, analyzing its roots and fruits in light of Scripture.
- ☐ Discuss the Europeans' assumption to the right to govern peoples "weaker" than themselves.

People

Lower Grammar
- ☐ Ferdinand Magellan
- ☐ Amerigo Vespucci
- ☐ John Cabot

Upper Grammar
- ☐ Sir Francis Drake
- ☐ John Cabot
- ☐ Giovanni da Verrazano
- ☐ Jacques Cartier
- ☐ John Hawkins

Dialectic
- ☐ John Cabot
- ☐ Ferdinand Magellan
- ☐ Jacques Cartier
- ☐ Raphael
- ☐ Michelangelo

Rhetoric
- ☐ Vasco da Gama
- ☐ Pedro Alvares Cabral
- ☐ Diego Lopes de Sequeira
- ☐ John Cabot
- ☐ Sebastian Cabot
- ☐ Juan Ponce de Leon
- ☐ Giovanni da Verrazano
- ☐ Amerigo Vespucci
- ☐ Ferdinand Magellan
- ☐ Francis Xavier
- ☐ Sir Francis Drake
- ☐ Jacques Cartier
- ☐ Raphael
- ☐ Michelangelo

Vocabulary/Time Line Dates

Lower Grammar

Recognize or spell (optional) these words:
- ☐ naval
- ☐ convert
- ☐ fray
- ☐ hardtack
- ☐ plunder
- ☐ rations
- ☐ mutiny
- ☐ destination
- ☐ provisions
- ☐ scurvy
- ☐ riptide
- ☐ spoils

Upper Grammar

All lower grammar words, plus these:
- ☐ circumnavigation
- ☐ expedition
- ☐ sanction
- ☐ indigenous
- ☐ galleon

Dialectic / Rhetoric

Add the following dates to your time line this week:

1475-1564	Michelangelo
1483-1520	Raphael
1501-1504	Michelangelo carves the *David*.
1500	Da Vinci becomes Cesare Borgia's military engineer and chief architect.
1503	Pope Alexander VI dies; his son Cesare Borgia loses power.
	Julius II (art patron) becomes pope.
1506	Da Vinci completes *Mona Lisa*.
1508-1512	Michelangelo paints the ceiling of the Sistine Chapel.
1508	Leo X (Giovanni, son of Lorenzo de' Medici) becomes pope.
1513	Machiavelli writes *The Prince*.
1528	Castiglione's *The Courtier* is published.
1535-41	Michelangelo paints *The Last Judgment* in the Sistine Chapel.

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	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
ACTIVITIES	☐ Identify spices found in your kitchen cupboard, and then cook something with these spices. ☐ Learn about Raphael and do an activity with tempera paint.	☐ Draw simple shapes using information you've learned about lines. ☐ Study and draw simple shapes. ☐ Draw a door opening toward and away from you. ☐ Draw at least one apple, cat, or dog.	☐ Identify spices found in your kitchen cupboard, and then cook something with these spices. ☐ Make a *camera obscura*.	☐ Read about and observe the art of the High Renaissance. Focus on the works of Michelangelo and Raphael. ☐ Read about and observe the architecture of the High Renaissance.
GROUP ACTIVITY	☐ Learn about Raphael and do an activity with tempera paint.	☐ Play the game "Find the Hidden Land." ☐ Draw a door opening toward and away from you. ☐ Draw at least one apple, cat, or dog.	☐ Make a poster illustrating and describing sixteenth-century navigational instruments. ☐ Create your own hygrometer. ☐ Take a trip to an unknown park and attempt to map your surroundings.	☐ Read about and observe the art of the High Renaissance. Focus on the works of Michelangelo and Raphael. ☐ Read about and observe the architecture of the High Renaissance.
GEOGRAPHY	☐ Learn about how a round globe is represented on flat maps (known as map projections). ☐ Learn or review major global features such as the equator, latitude, longitude, etc. ☐ Continue to trace the paths of explorers you read about this week, noting the names of important faraway places.		☐ According to your teacher's direction, learn about map projections, longitude, and latitude. ☐ On world maps or globe, trace the paths of various journeys of exploration you read about this week.	

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Level	Genres	Instructions and Topics
1	☐ Word Bank ☐ Writing Sentences ☐ Dictation	☐ Continue studying sentence capitalization and punctuation using your Sentence Pocket and Word Bank cards. ☐ Continue dictation exercises. Your teacher will dictate simple sentences for you to make with your Word Bank cards. Don't forget to capitalize and punctuate properly!
2	☐ Display Boards (Week 1 of 7)	☐ Print and read the Talking Points in *Writing Aids* about display boards. ☐ Begin work on your display board by choosing your topic. Suggestions include the journeys of a specific explorer, the southern Renaissance, the northern Renaissance, or the Reformation. Your teacher will help you pick. ☐ Plan your project by making a story map, and perhaps several "mock-up" drawings this week. ☐ Think about the table space in front of your board. Will you need to make a model, cook food, or collect objects to place there? ☐ File any story maps or drawings under "Work in Progress" in your Grammar and Composition Notebook. ☐ Play Word Games if you have extra time. (See *Writing Aids*.)
3	☐ Photo Essay (Week 3 of 4)	☐ Once you've chosen your illustrations, do prewriting, and then try to write rough drafts of your text for the entire project. ☐ By week's end, have your teacher look over your drafts and correct them with you. ☐ File any paperwork you've created under "Work in Progress" in your Grammar and Composition Notebook.

Level	Choose one of these tracks:		State Notebook Assignments	Journaling Assignments
4	☐ State Notebooks (Week 3 of 5)	☐ Journal Writing (Week 3 of 5)	☐ Research and/or visit one or two cities in your state this week. (One of them should be your state capital.) ☐ Fill out copies of the *Writing Aids* Graphic Organizer: "City History Worksheet" that is a part of the State Notebook section. (You'll draft reports on them next week.) ☐ File your work under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.

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LEVEL	GENRES		INSTRUCTIONS AND TOPICS	
	CHOOSE ONE OF THESE TRACKS:		STATE NOTEBOOK ASSIGNMENTS	JOURNALING ASSIGNMENTS
5	☐ State Notebooks (Week 3 of 5)	☐ Journal Writing (Week 3 of 5)	☐ Research and/or visit one or two cities in your state this week. (One of them should be your state capital.) ☐ Fill out copies of the *Writing Aids* Graphic Organizer: "City History Worksheet" that is a part of the State Notebook section. (You'll draft reports on them next week.) ☐ File your work under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.
6	☐ Friendly Notes and Letters		☐ Print and read the Talking Points in *Writing Aids* to learn or review the form of friendly letters. ☐ Write and mail a letter to a relative this week. Be sure to address the envelope and mail it!	

7	☐ Compare/Contrast Writing		☐ This week, print and read the Talking Points in *Writing Aids* about compare and contrast writing.
			☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan a compare and contrast paper.
			☐ Here are some possible topics from your historical studies:
			  ☐ Two explorers: their countries of origin, their voyages, and their discoveries
			  ☐ Compare/contrast the various reasons why explorers left their native shores.
			☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.	

8	☐ Story Writing (Week 1 of 5)		☐ Start by printing and reading the Talking Points in *Writing Aids* about story writing.
			☐ You will be writing a particular kind of story: a short story. Short stories have special advantages and constraints, and writing a good one is trickier than it might first appear. You will need to plan your plot carefully!
			☐ Plan your short story this week with your teacher. Here are some suggested topics to pick from:
			  ☐ A story that stems from your personal experience
			  ☐ A story that stems from a newspaper article or news story you've read or heard
			  ☐ A story set in one of the time periods we've studied this year
			☐ Decide on a possible story line for your story. Use a Story Map (*Writing Aids* Graphic Organizer) for this.
			☐ File your story map under "Work in Progress" in your Grammar and Composition Notebook.	

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Level	Genres	Instructions and Topics
9	☐ Research Paper (Week 3 of 6)	☐ Outline your paper this week. ☐ Ask your teacher to proofread your outline for flow and content. (Do not proceed to write until she does! You will lose much time if your outline is too short or structured incorrectly.) ☐ Alter your outline according to your teacher's corrections. ☐ Begin writing your rough draft *after* your outline is approved. ☐ File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook.
10	☐ Essay Test-taking	☐ Look in *Writing Aids* for a Graphic Organizer called "Essay Signal Words" for a list of terms often used in essay tests to signal the kind of answer that is expected. Memorizing these terms will aid you in taking such tests for the rest of your school career, as well as in other kinds of communication. ☐ Take another practice test this week from one of these suggested topics: ☐ "The famous men of the Age of Exploration seem larger than life, but they were real men, with strengths and weaknesses just like ours." Choose three famous explorers you've studied this week, and use them to support or refute this statement. ☐ "The Age of Exploration was an example of mankind at its self-centered worst." Assess the validity of this statement with regards to explorers, monarchs, and missionaries of this tumultuous era.
11	☐ Essay of Opposing Ideas	☐ Focus on your editing skills as you write another essay. ☐ Choose your subject from current issues of today, or try one of these based on historical readings: ☐ Be Columbus, and indignantly oppose the injustices of those who sought to take from you the honor and position that you deserved as one so bold, courageous, and correct! ☐ Argue the position of the Catholic Church that only churchmen should read Bibles and interpret them for common folk.
12	☐ Classical Comparison Paper (Week 13 of 15)	☐ Draft your analysis of the second work by Author B that you read. ☐ Draft your comparison of the two works by Author B that you read. ☐ Ask your teacher to proof the entire section on Author B. ☐ File the proofed copy until Week 15.

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General Information for All Grades

This is our second week studying the fabulous adventures of brave explorers, and, for older students, the third week on the Renaissance. The Age of Exploration represented an explosion of information that fundamentally changed the horizons of Europeans, but did not immediately broaden their spiritual and cultural assumptions and prejudices. Students at all levels will read about explorers who sailed for a variety of monarchs, but because this era of discovery was so fast-paced, we can study only a small fraction of the incremental discoveries made during this age. Literally hundreds of expeditions set forth. We will therefore focus on the highlights, and discuss explorers who led the most important expeditions—those that made discoveries that forever altered history.

Since this age was packed with so many exciting voyages, it is easy to lose sight of how important each discovery was in God's ongoing plan. It's not hard to become confused as to who did what when and for which country. With so much information to be digested, consider using study aids such as charts and maps that organize similar facts. Though it may seem to take longer to stop and fill in a chart or look at a map as you work through your reading assignment, you will actually be making the best possible use of your time! As a student, you are in a season of study and preparation, and your work is to be done wholeheartedly (see Colossians 3:23-24). Study aids may slow you down, but they will increase your long-term retention of the information you are seeking to learn.

Dialectic and rhetoric students will survey the artistic apex of the Italian Renaissance this week, studying the works of Raphael, Michelangelo, and others. Many paintings, drawings, sculptures, and buildings of this period are amazingly beautiful and represent both genius and dedication on the part of the artists. Nevertheless, we must remember to look at the heart of the southern Renaissance and ask for whom these works were really done, thus exploring the height of humanism throughout this age.

Vasco da Gama

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All Learning Levels

World Book on Longitude and Latitude[1]

Geographic grids are networks of imaginary lines that help us find and describe places on earth. These grids are commonly shown on maps. The most common grid is called a *graticule*. This grid divides the globe using lines called **parallels** that show north-south position and lines called **meridians** that show east-west position.

Parallels are circles around the globe that measure **latitude**. Latitude describes position north or south in degrees, a mathematical measurement applied to circles and angles. The **equator** is the parallel that lies at zero degrees (written 0°), exactly halfway between the North Pole and the South Pole. The North Pole has a latitude of 90° north, and the South Pole has a latitude of 90° south. Every point on earth that lies north of the equator has a latitude between 0° and 90° north. Every point south of the equator lies between 0° and 90° south.

Meridians extend from the North Pole to the South Pole, forming half-circles around the globe. Meridians, also measured in degrees, indicate longitude (east-west position). By international agreement, mapmakers place the 0° meridian, also called the **prime meridian**, on a line that passes through **Greenwich**, England, near London. The meridian in the Pacific Ocean that forms the other half of the prime meridian's circle lies at 180°. Longitude measurements range from 0° to 180° east and from 0° to 180° west.

If we know the latitude and longitude of a place, the *graticule* enables us to find that place on a map. Longitude and latitude measurements can be used to pinpoint any place on earth. For example, only one place—New Orleans, Louisiana, in the United States—lies exactly at 30° north and 90° west.

World Book on Longitude and Time[2]

Any point on the earth's surface traces a whole circle—360 degrees—once every 24 hours. It does this because the earth turns once on its axis every 24 hours. All 360 degrees of the earth's circumference also pass beneath the sun once in 24 hours. In one hour, $^{1}/_{24}$ of 360 degrees, or 15 degrees, passes beneath the sun. Because it seems that the sun is moving instead of the earth, people say that one hour of time equals 15 degrees of longitude.

Each degree of longitude is divided into 60 parts called **minutes**. Each minute is divided into 60 **seconds** of longitude. These minutes and seconds of longitude measure *distance*, not time. But since an hour of time equals 15° of longitude, a minute or second of time equals a certain distance that can be expressed in minutes and seconds of longitude. Below are equivalent distances for five units of time. These units range from a day to a second:

- ❑ 24 hours of time = 360° of longitude
- ❑ 1 hour of time = 15° of longitude
- ❑ 4 minutes of time = 1° of longitude
- ❑ 1 minute of time = 15 minutes of longitude
- ❑ 1 second of time = 15 seconds of longitude

World Book on Latitude and Climate[3]

The latitude of a point is measured in terms of its distance from the equator toward one of the earth's poles. Latitude is measured in degrees. Any point on the equator has a latitude of zero degrees (written 0°). The North Pole has a latitude of 90° north and the South Pole has a latitude of 90° south. These two points are sometimes written +90° and -90°. Degrees of latitude are divided into 60 minutes ('), and the minutes each consist of 60 seconds (").

All points on the earth's surface that have the same latitude lie on an imaginary circle called a parallel of latitude. The distance between two parallels that are 1° apart is about 60 nautical (sea or air) miles, or 69 statute (land) miles or 111 kilometers. This length of 1° of latitude varies from 59.7 nautical miles near the equator to 60.3 nautical miles near the poles. The variation results because the earth is not a perfect sphere. A difference in latitude of 1 minute equals about 1 nautical mile.

The sun continually sends electromagnetic radiation into space. Most of the radiation is visible light, and it also includes infrared (heat) rays and ultraviolet rays. About 30 percent of the radiation that reaches the earth's atmosphere is reflected back into space, mostly by clouds. The remaining 70 percent is absorbed by the atmosphere and the earth's surface, heating them.

1 Excerpted from a *World Book* article entitled *Map*. Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.
2 Excerpted from a *World Book* article entitled *Longitude*. Contributor: Stephen S. Birdsall, Ph.D., Professor of Geography, University of North Carolina, Chapel Hill.
3 Excerpted from *World Book* articles entitled *Latitude* and *Climate*. Contributors: Stephen S. Birdsall, Ph.D., Professor of Geography, University of North Carolina, Chapel Hill and Joseph M. Moran, Ph.D., Professor of Earth Science, University of Wisconsin, Green Bay.

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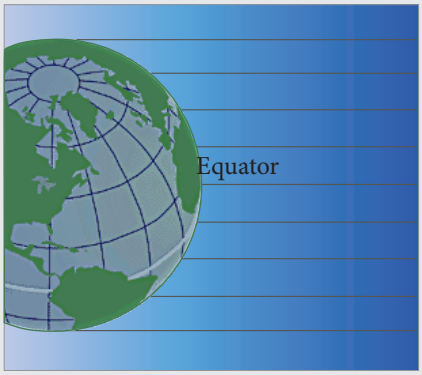
The intensity of the solar radiation reaching the atmosphere decreases with increasing latitude. The intensity depends on how high in the sky the sun climbs. The closer a place is to the equator, the higher the climb.

At latitudes between 23½° north and 23½° south, the sun is directly overhead at noon twice a year. In these cases, the sun's rays shine directly down toward the surface. The radiation that reaches the atmosphere is therefore at its most intense.



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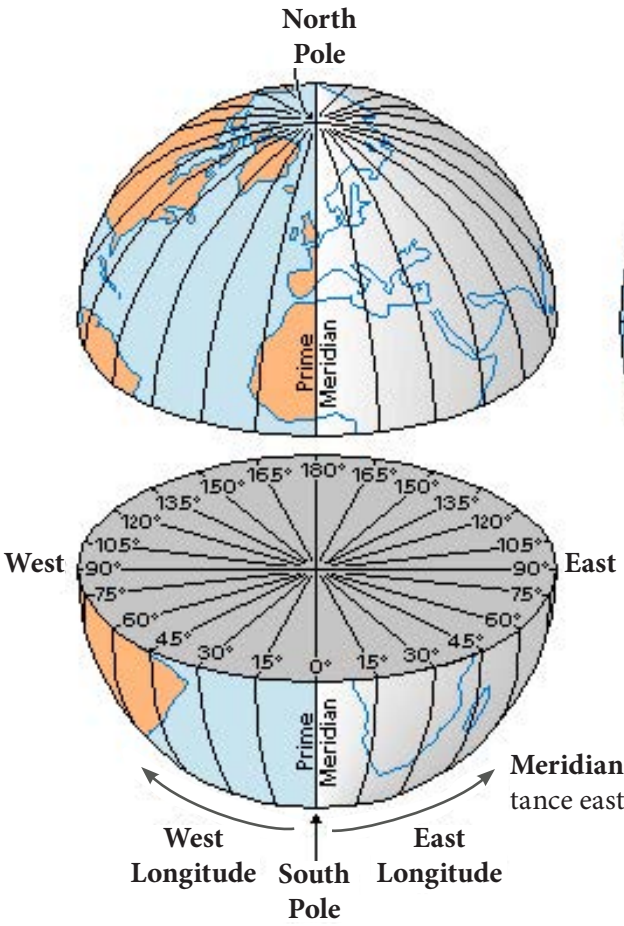
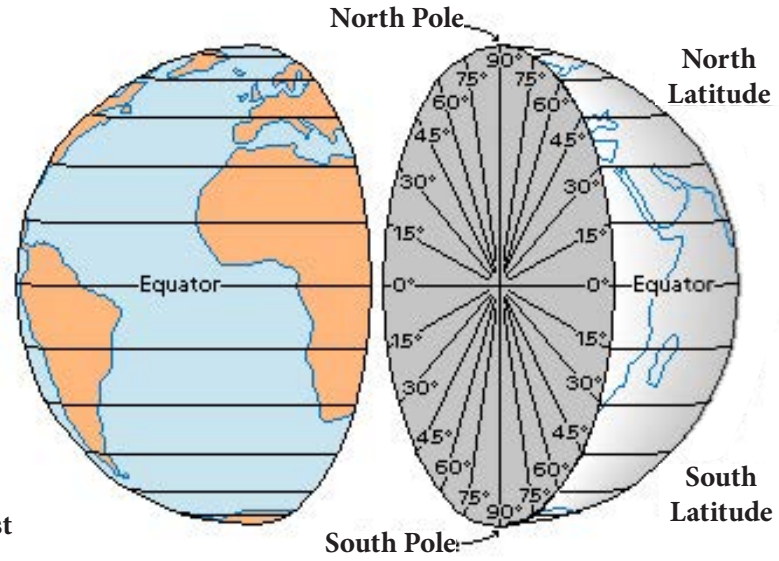
In all other cases, the rays arrive at an angle to the surface and are therefore less intense. The closer a place is to the poles, the smaller the angle and therefore the less intense the radiation. Due to decreases in the intensity of radiation, average temperatures decline from the equator to the poles. Seasonal changes in solar radiation and the number of hours of sunlight also vary with latitude.

In tropical latitudes (those near the equator), there is little difference in the amount of solar heating between summer and winter. Average monthly temperatures therefore do not change much during the year.

In middle latitudes, from the Tropic of Cancer to the Arctic Circle and from the Tropic of Capricorn to the Antarctic Circle, solar heating is considerably greater in summer than in winter. In these latitudes, summers are therefore warmer than winters.

In high latitudes, north of the Arctic Circle and south of the Antarctic Circle, the sun never rises during large portions of the year. Therefore, the contrast in solar heating between summer and winter is extreme. Summers are cool to mild, and winters are bitterly cold.





Parallels, above, circle the globe from east to west and indicate latitude with measurements called degrees.

Meridians, left, extended from pole to pole and measure distance east or west of the prime meridian in degrees.

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Lower Grammar Level

Fine Arts & Activities

1. Spices were eagerly sought by traders and explorers during the Age of Exploration. Learn to identify the scents and flavors of spices in your kitchen cupboard. Can you figure out which foods use certain spices?
2. Using these spices, practice a recipe or two in preparation for your Unit Celebration.

Try these ideas from *Stories of Artists and Their Art*:

3. Read about Raphael and do some artwork with tempera paints.

Geography

1. With your teacher, continue to learn about globes and maps this week. Look at the information on longitude and latitude on pages 12-13, and answer the questions listed below.
   - ❑ Which lines have a relationship to time as well as distance? Why does this make sense?
   - ❑ Which lines have a relationship to climate as well as distance? Why does this make sense?
   - ❑ Twenty-four hours of time is equivalent to how many degrees of longitude?
   - ❑ What is a meridian?
   - ❑ What is a parallel?
   - ❑ One minute of time equals how many minutes of longitude?
   - ❑ What degree of longitude is exactly opposite the Prime Meridian?
   - ❑ What is the name for the parallel at 0°?
   - ❑ How many nautical miles are between two parallels that are one degree apart?
2. On a blank world map, trace the paths followed by explorers you read about this week. Then, label these on your map:
   - ❑ Pacific Ocean
   - ❑ Atlantic Ocean
   - ❑ Indian Ocean
3. Learn about the relationships between globes and major map projections.
4. Learn about the distortions in all flat maps.

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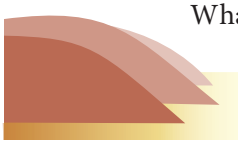
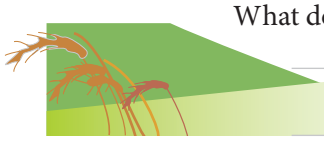
LITERATURE

Worksheet for *Saint George and the Dragon*, retold by Margaret Hodges
Follow the trail of George and Una as they travel toward the castle. Answer the questions in the blanks provided below.

What do the travelers experience in the woods and wilderness?

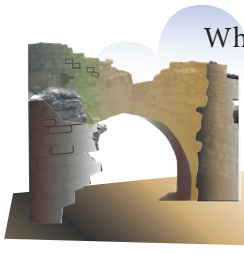


What happens on the steep hill?



What do they see as they travel through farmland?

Write a short description of the dragon.



What happens at the castle after the dragon is destroyed?

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Upper Grammar Level

Fine Arts & Activities

1. Play a game of "Find the Hidden Land" with your teacher or a sibling! (This game is for two players.)
   - ❑ First, you and your opponent should each draw identical, simplified longitude and latitude grids on same-sized pieces of paper. (Graph paper is especially useful for this.)
   - ❑ Next, each of you should secretly draw the outline of five islands (agree on the sizes of your islands so both sets of five are identically sized but differently located) over varying coordinates.
   - ❑ After the islands are drawn, take turns guessing coordinates in an attempt to locate each others' islands. If one of your islands is discovered, say "Land ho!" If your opponent's call lands in the ocean, say "Miss!" When your opponent finds all the coordinates of one of your islands, say "Flag."
   - ❑ Game ends when one player has "planted his flag" on all of his opponent's islands.

Try these ideas from *Art for Kids: Drawing*:

2. Draw simple shapes using information you've learned about lines.
3. Study the objects in your home and look for simple shapes. Draw one or two of them for practice.
4. Read about positive and negative space, and draw a door opening toward you and a door opening away from you.
5. Learn about drawing apples, cats, and dogs. Draw at least one this week.

Geography

1. As you look at maps of the world to see where various expeditions traveled, note names of places that are new to you.
2. On a world map or globe, trace the paths of the exploratory voyages made by the following men:
   - ❑ Sir Francis Drake
   - ❑ John Cabot
   - ❑ Giovanni da Verrazano
   - ❑ Jacques Cartier
   - ❑ John Hawkins
3. With your teacher, continue to learn about globes and maps this week. Look at the information on longitude and latitude on pages 12-13, and answer the questions listed below.
   - ❑ Which lines have a relationship to time as well as distance? Why does this make sense?
   - ❑ Which lines have a relationship to climate as well as distance? Why does this make sense?
   - ❑ Twenty-four hours of time is equivalent to how many degrees of longitude?
   - ❑ What is a meridian?
   - ❑ What is a parallel?
   - ❑ One minute of time equals how many minutes of longitude?
   - ❑ What degree of longitude is exactly opposite the Prime Meridian?
   - ❑ What is the name for the parallel at 0°?
   - ❑ How many nautical miles are between two parallels that are one degree apart?
4. Apply what you have learned about longitude and latitude to the story of various expeditions you study.
   - ❑ What latitudes did each explorer sail in, and what did that mean in regards to climate and temperature?
   - ❑ What lines of longitude did each explorer cross, and what did that mean in regards to time and distance?

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LITERATURE

Worksheet for *I, Juan de Pareja*, by Elizabeth Trevino

Look at the bold words in the sentences below. Figure out what each word means based on its context. Write what you think the word means in the first space below the sentence. Then, in the second space, write the actual dictionary definition.

One "Murillo's jokes all day and his songs to the guitar after supper brought Mistress much joy, and when he was in the studio he was an **indefatigable** painter" (120).

Two "The priest gave me a stern **penance** and I rose from my knees and went to kneel once more beside Bartolomé" (127).

Three "A rather **insolent** house-servant in livery came to ask me my business at the door, and I told him that I must speak to the Duke" (142).

Four "As the work grew I became a little anxious for Master, as I saw the face of the **pontiff** emerging a sharp, ambitious, a difficult man" (146).

Five "I will write the letter of **manumission** now" (160).

Six "The bridegroom would not appear, but was to be married by **proxy**" (165).

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Dialectic Level

History

Accountability Questions

1. Define the following terms associated with exploration. (If your reading doesn't explain them, look them up![1])
   - ❑ What are portolans?
   - ❑ What is ethnocentrism? As you read, note examples of explorers and monarchs displaying ethnocentricity.
   - ❑ What is mutiny?
2. How long after Leonardo pioneered landscape painting was Michelangelo born?
3. What were some similarities and differences between Leonardo and Michelangelo?
4. For what major works and contributions is Michelangelo best remembered?
5. Your reading briefly mentions Raphael, but his works are well worth extra time to view on the Internet or in library books. What differences do you note in his style, as compared to Michelangelo? What is he best remembered for?

Thinking Questions

1. As you read your assignments this week, note the following information for the explorers listed below (or any other major explorers about whom you read): their name, the monarch who sponsored their voyage(s), when they sailed, lands they explored (or discovered), how God prepared them for the missions they attempted, and interesting aspects of their lives or characters. (You may want to do this in chart format.)
   - ❑ John Cabot ❑ Ferdinand Magellan ❑ Jacques Cartier
2. What were the common motives for many explorers?
3. What were the common motives for many monarchs in sponsoring voyages of exploration?
4. In that ways did artists of the High Renaissance seek to glorify God? How did they seek to glorify mankind?

Fine Arts & Activities

1. Make a poster that illustrates and describes sixteenth-century navigational instruments.
2. Go to a nearby park with which you are unfamiliar, and have your teacher lead you to the center of it. Spend an hour or two attempting to make an accurate map of your surroundings. What data do you need? How hard is it to chart unknown territory?
3. Spices were eagerly sought by traders and explorers during the Age of Exploration. Learn to identify the scents and flavors of spices in your kitchen cupboard. Can you figure out which foods use certain spices?
4. Using these spices, practice a recipe or two in preparation for your Unit Celebration.
5. From your art history book, read about and observe the art of Raphael and Rogier van der Weyden. You may also choose to complete a project from this book.

After reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to complete this week:

6. Choose one of the two options for constructing a *camera obscura*, and make your own.
7. Measure the humidity in the air by creating your own hygrometer.

Geography

1. According to your teacher's direction, review (or learn more about) map projections, longitude, and latitude from the information on pages 12-13.
2. According to your teacher's direction, trace the paths followed by explorers you read about this week on a world map or globe. (Week 2 of 2)

Worldview

There is no Worldview assignment for this week.

1 See the Year 2 History page of the *Tapestry* website for help. (http://www.tapestryofgrace.com/year2/history.php)

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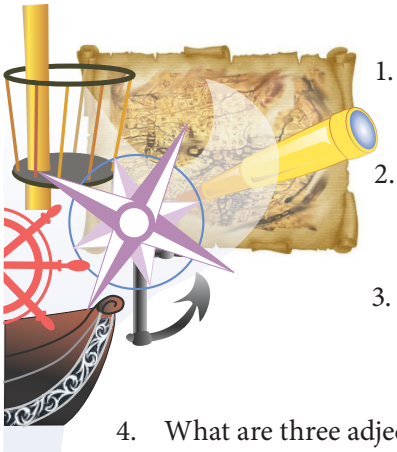
LITERATURE

Worksheet for *By Right of Conquest*, by G.A. Henty
Answer the following questions about your reading from chapters I-VII.



1. What one word gives the reader the first description of Master Diggory Beggs?

2. Who are Master Beggs' relatives?

3. Describe the physical appearance of Master Beggs.

4. What are three adjectives that describe Master Beggs in a positive way, based upon his dialogue with other people?

5. Does G.A. Henty provide negative descriptions of Master Beggs? How do you think this will affect the reader's view of this character throughout the book?

6. Describe his relationship with his wife.

7. Describe his relationship with Reuben Hawkshaw.

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Rhetoric Level

History

Accountability Questions

1. In your notebook, copy and expand the chart on the next page as you read about various later explorers this week. (Leave room to add to it next week, when you will learn about the last of the major explorers.)
2. Contrast Francis Xavier and Father Ricci with other European explorers. How were their approaches to spreading Christianity different?
3. Artistically speaking, what were the dominant features of the High Renaissance?
4. What were the main contributions Raphael and Michelangelo made to Renaissance art?

Thinking Questions

1. Prepare to discuss the ethnocentric aspects of European interactions with inhabitants of the lands they explored. (If you don't know what "ethnocentrism" means, please look it up in a dictionary.)
   - ❑ Why do you think Europeans had this view?
   - ❑ What is a biblical view of ethnocentricity?
2. Prepare to discuss this proposition with regard to the Renaissance: "It was inevitable that a cultural movement based on the achievements of pagan cultures should lead men away from God."

Geography

1. According to your teacher's direction, review (or learn more about) map projections, longitude, and latitude from the information on pages 12-13.
2. According to your teacher's direction, trace the paths followed by explorers you read about this week on a world map or globe. (Week 2 of 2)

Sir Francis Drake

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	COUNTRY FOR WHICH HE SAILED	WHERE HE WENT	YEARS OF HIS DISCOVERIES	MISCELLANEOUS DETAILS
VASCO DA GAMA				
PEDRO ALVARES CABRAL				
JOHN CABOT				
SEBASTIAN CABOT				
JUAN PONCE DE LEON				
GIOVANNI DA VERRAZANO				
AMERIGO VESPUCCI				
FERDINAND MAGELLAN				
FRANCIS XAVIER				
FRANCIS DRAKE				
JACQUES CARTIER				

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Literature

Reading

Beginning and Continuing Levels — From *Poetics*

- ❑ Book I — IV.C.4: "Proliferation Plot"
- ❑ Book II — IV.B.2.c: "Italian Romance Epics and their Influence"
- ❑ Appendix A: Fairy Tale, Pastoral Mode, Touchstone, and review Realistic Mode, Heroic Mode, and Romantic Mode

Continuing Level

- ❑ *Year 2 Shorter Works Anthology*
  - ❑ "The Nymph's Reply to the Shepherd," by Sir Walter Raleigh
  - ❑ "The Passionate Shepherd to His Love," by Christopher Marlowe

Recitation or Reading Aloud

Your teacher may let you pick your own selection for recitation or reading aloud this week, or may assign you one of the following selections for a single student:

- ❑ "Redcrosse Brought Low By Pride" (Book I, Canto VIII, Stanzas 38-40, p. 156-157)
- ❑ "Redcrosse's Sanctification and Una's Suffering" (Book I, Canto IX, Stanzas 27-28, p. 188-189)
- ❑ "The Vision of Heaven" (Book I, Canto IX, Stanzas 55-57, p. 197-198)

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- ❑ Fairy Tale: A genre of story characterized by simplicity, patterns, and the use of magical or supernatural elements.
- ❑ Lifelikeness: The presentation of literary elements, particularly characters, in a way that is either 1) like reality (having a similarity to life as we know it), or 2) like an imagined reality (having a life of its own).
- ❑ Motif: A recurring element, arrangement, or pattern in literature.
- ❑ Pastoral Mode: A mode that emphasizes the description and exaltation of a country lifestyle.
- ❑ Proliferation Plot: A plot having a multitude of interwoven episodes, usually following several separate storylines.
- ❑ Touchstone (Literary): A person, place, thing, action, or idea that is brought into contact with various characters in a story, in order to test their worth.

Optional for Continuing Level Only

- ❑ Sestina: A form of lyric poetry made up of six stanzas of six lines each, with a concluding three-line *envoi*.[1]

Beginning Level

1. Thinking Question: Lewis speaks of Redcrosse's experiences in the house of Caelia in Canto X as "the inner shrine"[2] of Book One, by which he seems to mean the place where Book One's virtue—holiness—is described at its purest and most intense. What is the allegorical meaning of this episode in Caelia's house, and why do you think it is so important?
2. Written Exercise: This week you learned about literary touchstones. Could you give some examples of Una, as Truth, acting as a literary touchstone?
3. Written Exercise: A symbol is any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, *Words of Delight* 517). Lewis points out that Spenser's work contains several symbolic and opposing pairs, such as Light vs. Darkness.[3] Fill in the following chart with examples of these:

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1 An *envoi* is a short stanza at the end of a poem used to address the reader or to comment on the body of the poem. In a sestina, the *envoi* has three lines that include the poem's six repeated words and almost always comment on the poem, usually offering a strong conclusion.

2 C.S. Lewis, *Studies in Medieval and Renaissance Literature* (New York: Cambridge University Press, 1998), p. 140-141.

3 C.S. Lewis, *Allegory*, p. 313, 328-329.

	Symbolic Antitheses in *The Faerie Queene*
Light and Darkness	Light: Darkness:
Day and Night	Day: Night:
Inward Beauty and Ugliness	
Truth and Falsehood	Truth: Falsehood:
Life and Death	Life: Death:
Sight and Blindness	Sight: Blindness:
Natural and Artificial or Deceitful	Natural: Artificial:
Health and Sickness	Health: Sickness:

4. Thinking Question: We saw how Dante conveyed the misery of a journey away from God and downward through Hell as one of increasing darkness and decreasing space, while his ascension toward God through sanctification is accompanied by growing light and a feeling of expansiveness. Spenser similarly uses his pairs of symbols to reinforce what he believes is true, right, and beautiful or false, wrong, and ugly. How do you see him doing this?
5. Thinking Question: Is *The Faerie Queene* realistic or romantic? Is it both? Be prepared to explain in what ways it is realistic and/or romantic.
6. Thinking Question: This week you learned about the genre of the fairy tale. Could you explain in class in the ways *The Faerie Queene* does or does not seem to fit the genre of fairy tale?
7. Thinking Question: This week you learned about the proliferation plot. Could you demonstrate in class that *The Faerie Queene* has a proliferation plot?
8. Thinking Question: This week you read in *Poetics* about the Italian romance epics. Is Spenser's epic completely Italian and in the Renaissance style, or does it have other elements in it?

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9. Thinking Question: According to Leland Ryken, three kinds of pastoral poems grew out of the pastoral mode (Words of Delight, 275): The "pastoral invitation to love, in which the speaker invites his or her beloved to a life of mutual love," the blazon, "in which the speaker praises the beauty and virtue of the beloved by comparing [the beloved] … to objects in nature," and the "lament or complaint, in which the speaker bemoans the frustrations of separation". All three were common in the Renaissance. This week you read Christopher Marlowe's poem, "The Passionate Shepherd to His Love." Which of the three kinds of pastoral poems does this seem to be?

Continuing Level

10. Optional: Ask your teacher whether or not you should do the Sir Philip Sidney reading in "Literary Criticism" on the *Loom* this week.

Worldview

Read about Francis Xavier's mission to the Orient this week. There are no separate questions to answer, however.

Government

***The Prince*, by Niccolo Machiavelli, Chapters X-XVIII**

1. In chapter X, Machiavelli discusses the strength of a prince. What two scenarios does he distinguish? Why is he so impressed with the German princes?
2. In chapter XI, he discusses the unique military and diplomatic advantages of the Church. What does Machiavelli think of Popes Alexander VI and Julius II? What do you think about them?
3. In chapter XII, Machiavelli says that "The chief foundations of all states, new as well as old or composite, are good laws and good arms." Which does he think is more important, and why?
4. In chapters XII and XIII, he discusses two ineffective types of armies. What are they, and why are they ineffective?
5. In chapter XIV, what does Machiavelli think is a prince's only required subject? Why does he think this? How does one study this subject?
6. In chapter XV, he begins to discuss what a prince ought to do. What virtues and vices does he contrast? Does he support traditional morality for princes?
7. In chapter XVI, Machiavelli compares liberality with stinginess ("meanness"). What advice does he offer the prince?
8. In chapter XVII, he compares cruelty with mercy ("clemency"). Which does he prefer, and why?
9. In chapter XVIII, he discusses whether a prince should keep his promises. What does he say, and why?

Philosophy

Rehearse *Machiavelli's Morals*, which is this week's *Pageant of Philosophy* script. Did you include your father? If your dad is available, make an effort to have him rehearse with you at least one time.

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THE PAGEANT OF PHILOSOPHY
MACHIAVELLI'S MORALS

(Simplicio stands on a bare stage, holding a Bible. Machiavelli enters, bearing a sign that says, "Niccolo Machiavelli, 1469-1527.")

Simplicio: Excuse me, sir—can you tell me where I am?

Machiavelli: Are you lost, child?

Simplicio: No—but I've been on this road so long I'm not sure where I am. I so want to *know* everything!

Machiavelli: Then you have reached the right place. This is Florence—the intellectual center of the universe! Just over there is the University of Florence, one of the finest schools in Europe. It is the place to go to study what we call *umanista*.

Simplicio: "Umanista"? What's that?

Machiavelli: The study of humans—humanism, you might say. It has been my focus for years.

Simplicio: Humanism, you say. I'm more interested in what you might call "truthism." That's what I'm looking for.

Machiavelli: Truth, is it? I am more interested in power, myself.

Simplicio: I see.

Machiavelli: Do not despise power, boy—it can come in handy. I learned that when the Medici jailed and tortured me.

Simplicio: The who?

Machiavelli: The Medici—the ruling family of Florence, nowadays. Florence was a republic for a generation, and I was its chancellor, but the Spaniards helped the Medici family defeat our army and they took over the government. They suspected me of conspiring against them and tortured me for weeks.

Simplicio: That's awful!

Machiavelli: Yes—especially since I had not even done anything! When I got out of prison I went to my farm in the country to sort out what I thought about the exercise of power.

Simplicio: And what did you decide?

Machiavelli: I decided that everybody up til now has been living in a fantasy. The great philosophers—Plato, Aristotle, Augustine, and the rest—they all talk about the "best" government, the "ideal" state. Pah!

Simplicio: Pah?

Machiavelli: They act as though right makes might—as if the best man would wind up in charge. What nonsense! I know for a fact that the worst men are just as likely to take control—and keep it—as the best. Often more likely. So I wrote a book I hoped might appeal to the people in charge.

Simplicio: And they are the Medici?

Machiavelli: Exactly. I called it *The Prince*, and it is all about how to seize power and hold on to it. I originally dedicated it to Giuliano de' Medici, son of Lorenzo the Magnificent, but he died so I had to give it to his young nephew, instead. *(bitterly)* I doubt he even read it!

Simplicio: You sound a little—bitter.

Machiavelli: Well, I was hoping to get my old job back, but I got nothing. So I wrote another book, my *Discourses on the Ten Books of Titus Livy*.

Simplicio: Livy? Wasn't he a famous Roman?

Machiavelli: Yes. His monumental *History of Rome* is one of the treasures of antiquity that has been rediscovered in our modern age. My *Discourses* only covered his first ten books, which mostly deal with the Roman Republic—but they say he wrote 142 books, altogether!

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Simplicio: Why Livy?

Machiavelli: Let's put it this way—when Lorenzo did not even read my book on how to be a monarch, it made sense to write a book about running a republic.

Simplicio: A republic? But the Medicis are princes, aren't they? What did they think about your book on Livy?

Machiavelli: To tell you the truth, they do not know about it. I am still trying to find a way to get a job, you know. Cardinal Giulio de' Medici wants me to write a little something for him—a history of Florence—so it is best to keep in their good graces.

Simplicio: Isn't that a little—cowardly?

Machiavelli: I am just being realistic, boy. Unlike all the other thinkers in the field of politics, I talk about what is. The fools who daydream about what ought to be just hurt themselves!

Simplicio: How so?

Machiavelli: **Many have imagined republics and principalities which have never been seen or known to exist in reality.**[1] My book starts with what really exists.

Simplicio: Which is what?

Machiavelli: Political overthrows, for one. My own city of Florence had been a republic before it was conquered by the Medicis, so I wrote about the specific problems the new rulers faced—how does a prince hold on to new territory?

Simplicio: But shouldn't you be asking whether they ought to rule, not how to keep power?

Machiavelli: Hardly! **How we live is so far removed from how we ought to live, that he who abandons what is done for what ought to be done, will rather bring about his own ruin than his preservation.**[2]

Simplicio: I suppose that makes sense to a man who has been tortured—but what about the great thinkers of the past? They wanted to discuss what ought to be done. Are you saying that Plato and Aristotle did more harm than good?

Machiavelli: I dare say so. They started with their own ideals, not a firm grip on human nature. The only way to govern well is to assume all men are bad.

Simplicio: What do you mean?

Machiavelli: **They who lay the foundations of a State and furnish it with laws must . . . assume that all men are bad, and will always, when they have free field, give loose to their evil inclinations.**[3]

Simplicio: That's harsh!

Machiavelli: Harsh but true. I think that **men never behave well unless compelled, and that whenever they are free to act as they please, and are under no restraint, everything falls at once into confusion and disorder.**[4]

Simplicio: It's true sometimes, perhaps, but not always!

Machiavelli: Really? When things are going badly, men respond badly—and when things go well, they do worse.

Simplicio: What do you mean?

Machiavelli: **It has been said by ancient writers that to be pinched by adversity or pampered by prosperity is the common lot of men, and that in whichever way they are acted upon the result is the same.**[5]

Simplicio: How so?

Machiavelli: **For when** men are **no longer urged to war on one another by necessity, they are urged by ambition, which has such dominion in their hearts that it never leaves them to whatsoever heights they climb.**[6]

1 Machiavelli, *The Prince*, chapter XV. Trans. W.K. Marriott.
2 Machiavelli, *The Prince*, chapter XV.
3 Machiavelli, *Discourses on Livy*, book 1, chapter 3. Trans. Ninian Hill Thomson (1883).
4 Machiavelli, *Discourses on Livy*, book 1, chapter 3.
5 Machiavelli, *Discourses on Livy*, book 1, chapter 37.
6 Machiavelli, *Discourses on Livy*, book 1, chapter 37.

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Simplicio: But why?

Machiavelli: It is discontentment, boy. Men are like that. **For nature has so ordered it that while they desire everything, it is impossible for them to have everything, and thus their desires being always in excess of their capacity to gratify them, they remain constantly dissatisfied and discontented.**[1]

Simplicio: That's depressing!

Machiavelli: Perhaps—but it explains the changes **in human affairs. For some seeking to enlarge their possessions, and some to keep what they have got, wars and enmities ensue, from which result the ruin of one country and the growth of another.**[2]

Simplicio: So you think war is inevitable?

Machiavelli: Absolutely—and therefore, a **prince ought to have no other aim or thought, nor select anything else for his study, than war and its rules and discipline.**[3]

Simplicio: Surely he needs to study other things, too!

Machiavelli: Like what?

Simplicio: Well, what about justice?

Machiavelli: Who needs it? What good is right if you do not have the might to hold onto it?

Simplicio: Would you resort to brute force?

Machiavelli: Look here, young man. Life is a contest—and **there are two ways of contesting, the one by the law, the other by force; the first method is proper to men, the second to beasts; but because the first is frequently not sufficient, it is necessary to have recourse to the second.**[4]

Simplicio: I admit that force may be necessary sometimes—but only as a last resort!

Machiavelli: Why make it a last resort? Why not start with force?

Simplicio: Start with it? Why would anyone do that?

Machiavelli: To be feared!

Simplicio: That's crazy! I'd rather be loved!

Machiavelli: You think it is better to be loved rather than feared?

Simplicio: Don't you?

Machiavelli: **It might perhaps be answered that we should wish to be both: but since love and fear can hardly exist together, if we must choose between them, it is far safer to be feared than loved.**[5]

Simplicio: What a lonely life!

Machiavelli: Lonely? Far from it! **A prince can defend himself with good weapons and good friends; if he has good weapons, he will never lack for good friends.**[6]

Simplicio: If you can call them that! For every so-called friend, how many enemies do you make?

Machiavelli: Enemies are a fact of life. But there's a way to deal with them.

Simplicio: There is? I'm afraid to ask what it is.

Machiavelli: You must crush them!

Simplicio: *(wincing)* Couldn't you just bruise them a little?

1 Machiavelli, *Discourses on Livy*, book 1, chapter 37.
2 Machiavelli, *Discourses on Livy*, book 1, chapter 37.
3 Machiavelli, *The Prince*, chapter XIV.
4 Machiavelli, *The Prince*, chapter XVIII.
5 Machiavelli, *The Prince*, chapter VIII.
6 Machiavelli, *The Prince*, chapter XIX. Ed. and Trans. R.M. Adams. Norton Critical Editions (New York: Norton, 1992).

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Machiavelli: Ha! Never do an enemy a small injury. **Men ought either to be well treated or crushed, because they can avenge themselves of lighter injuries, of more serious ones they cannot; therefore the injury that is to be done to a man ought to be of such a kind that one does not stand in fear of revenge.**[1]

Simplicio: You would rule through mere force and fear?

Machiavelli: Not merely through force and fear—but if push comes to shove, force and fear work where everything else fails. **The chief foundations of all states, new as well as old or composite, are good laws and good arms; and as there cannot be good laws where the state is not well armed, it follows that where they are well armed they have good laws.**[2]

Simplicio: I don't think that's right—isn't that a fallacy? Wait a minute—let me think. *(squeezes his eyes shut and counts on his fingers)*

Machiavelli: *(amused)* Take your time, boy.

Simplicio: I got it! It is a fallacy. It's like saying there can't be rain where there aren't clouds, so there must be rain where there are clouds. Just because the state is well armed doesn't mean it's going to have good laws, any more than it always rains on a cloudy day.

Machiavelli: Perhaps—but it is better to be armed than beheaded. **Among other evils which being unarmed brings you, it causes you to be despised.**[3]

Simplicio: You won't be despised if you do what is right—at least, not by the people who matter.

Machiavelli: Ah, yes—doing what is right. **Every one admits how praiseworthy it is in a prince to keep faith, and to live with integrity and not with craft. Nevertheless our experience has been that those princes who have done great things have held good faith of little account, and have known how to circumvent the intellect of men by craft, and in the end have overcome those who have relied on their word.**[4]

Simplicio: Are you saying a prince should break his word?

Machiavelli: No—not without a legitimate reason.

Simplicio: That's encouraging—I guess.

Machiavelli: Yes, but **a prince never lacks legitimate reasons to break his promise.**[5]

Simplicio: That's awful!

Machiavelli: It is the awful truth, boy. Who said truth was pretty?

Simplicio: I'm not saying truth has to be pretty—but it must be prettier than your ruthless quest for power!

Machiavelli: Have it your own way. But remember—all the truth in the world is not going to help you when you are being tortured!

Simplicio: They say **the truth will set you free**! [6]

Machiavelli: Yes—and what happened to the man who said that?

(Simplicio looks down at his Bible and falls silent. Machiavelli waits, then laughs, turns, and leaves. Curtain.)

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1 Machiavelli, *The Prince*, chapter III.
2 Machiavelli, *The Prince*, chapter XII.
3 Machiavelli, *The Prince*, chapter XIV.
4 Machiavelli, *The Prince*, chapter XVIII. Trans, W.K. Marriott.
5 Machiavelli, *The Prince*, chapter XVIII.
6 John 8:32.

HISTORY: BACKGROUND INFORMATION

Age of Exploration: 1500's and 1600's

***World Book* on Later Explorers**[1]

[After Columbus showed them the way,] other explorers began to visit South America. In 1500, two explorers independently reached the area where the Portuguese colony of Brazil would later be established. They were **Vicente Yanez Pinzon** (pronounced bee THEHN teh YAH nyehth peen THAHN), a Spaniard who had commanded the *Niña* on Columbus's first voyage; and **Pedro Alvares Cabral** (pronounced PAY throo AHL vuh reesh kuh BRAHL), a Portuguese captain on his way to India. Pinzon also explored the mouth of what would later be called the Amazon River.

Amerigo Vespucci (pronounced uh MEHR uh goh veh SPOO chee), a merchant and navigator born in Italy, made two voyages along the eastern coast of South America from 1499 to 1502. He was the first person to refer to the lands he had visited as a "New World." In 1507, a German geographer placed a Latin version of Vespucci's first name—that is, America—on a map of the newly found southern continent. This name was later applied to North America as well.

In 1513, the Spanish explorer **Vasco Nuñez de Balboa** (pronounced VAHS koh NOO nyayth day bal BOH uh) led an expedition across what is now Panama from its Atlantic coast to its Pacific coast. He became the first European to see the eastern shore of the Pacific Ocean. His finding helped prove that the New World was indeed a huge land mass lying between Europe and Asia. [Students will study Balboa in the context of the *conquistadores* next week.]

Spain's conquests in the New World. [We will return to these Spanish explorers in more detail next week, in connection with our in-depth study of the Native American cultures they encountered. Nevertheless, we summarize their discoveries here also in order to establish their role in the "big picture" of exploration that we are surveying this week.] During the early 1500's, Spanish explorers pushed across most of Central and South America. They unintentionally brought with them smallpox and other diseases that were unknown in the Americas. As a result, thousands of Native Americans, who had no resistance to these diseases, sickened and died from them. The Spanish explorers established colonies in the new lands. Royal officials, Roman Catholic priests, and settlers arrived soon after the explorers. The Indians typically were forced to work for the Spaniards. The Spaniards also brought sugar cane, wheat, and other new plants to the Americas, as well as horses, cattle, sheep, and other domestic animals. The Spaniards took back to Europe many plants that were unknown there, such as corn and potatoes.

One of the most important Spanish expeditions in the New World was commanded by **Hernando Cortes** (pronounced kawr TEHZ), who left Cuba in 1519 with more than 600 men. He sailed to what is now the Mexican state of Yucatan, which was a center of Maya civilization. Cortes moved along the coast of Mexico and then inland to Tenochtitlan (now Mexico City), the capital of the Aztec empire. Along the way, he met an Indian woman named Malinche, whom the Spaniards called Dona Marina. Malinche, who knew both the Maya and the Aztec languages, served as an interpreter for Cortes.

By 1521, Cortes had subdued the Aztec and taken permanent control of their empire. Mexico then became a base for Spanish exploration of Central America and what is now the southern United States.

Several Spanish expeditions also explored and conquered much of South America. From 1527 to 1529, **Sebastian Cabot**, a son of John Cabot, explored one of the continent's great water systems by sailing up the Rio de la Plata and the Parana and Paraguay rivers in present-day Argentina and Paraguay. Cabot was looking for a "white king" whose realm was supposed to be rich in silver. Other explorers searched for a fabulous golden kingdom in South America, especially in what are now Colombia and Venezuela. This kingdom was usually called *El Dorado*, which means "the gilded one."

In 1532 and 1533, the Spanish explorer **Francisco Pizarro** (pronounced frahn THEES koh pee THAHR oh or frahn SIHS koh pih ZAHR oh) conquered the Inca Indians. From their home in what is now Peru, the Inca ruled an empire that included parts of what are now Colombia, Ecuador, Bolivia, Chile, and Argentina. From 1535 to 1537, Diego de Almagro (pronounced DYAY goh deh ahl MAHG roh), a member of Pizarro's party, explored parts of what are now Bolivia and Argentina and crossed the Andes Mountains into Chile. In 1541 and 1542, Francisco de Orellana (pronounced frahn THEES koh deh oh ray YAH nah), another veteran of Pizarro's expedition, sailed from the Andes Mountains down the mighty Amazon River to its mouth on the Atlantic Ocean in Brazil.

1 Excerpted from a *World Book* article entitled *Exploration*. Contributor: Helen Delpar, Ph.D., Professor of History, University of Alabama. Some details also excerpted from a *World Book* article entitled *Florida*. Contributors: Peter O. Muller, Ph.D., Chairperson, Department of Geography and Regional Studies, University of Miami, and Irvin D. Solomon, Ph.D., Associate Professor of History, Florida Gulf Coast University.

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During the 1500's, Spaniards explored much territory that became part of the United States. In 1513, **Juan Ponce de Leon** (pronounced hwahn PAWN say day lay AWN) sailed from Puerto Rico and reached Florida in 1513, a few days after Easter. He had been searching for the island of Bimini, which the Spanish thought lay north of Cuba. Some stories said Bimini was the site of the Fountain of Youth. Ponce de Leon claimed the region for Spain and named it La Florida, probably in honor of Pascua Florida, Spanish for Easter. He then sailed around the southern tip of Florida and into the Gulf of Mexico. He next explored the southwest coast of Florida before returning to Puerto Rico. He returned to Florida in 1521 to start a colony but was wounded in a battle with Indians and soon died.

In 1539, an expedition of more than 600 people led by **Hernando de Soto** (pronounced dih SOH toh) sailed from Cuba to the west coast of Florida. In search of gold, this expedition traveled through what is now the southern United States, including Georgia, Alabama, Mississippi, and Arkansas. The explorers found no gold, but they became the first Europeans to reach the Mississippi River. After de Soto died of fever in 1542, the survivors of the expedition sailed down the river and eventually reached Mexico by way of the Gulf of Mexico.

In 1540, **Francisco Vasquez de Coronado** set out from Campostela near the west coast of Mexico on an expedition to find the legendary Seven Cities of Cibola. These supposedly rich and flourishing cities were thought to lie north of Mexico City. Coronado traveled through what are now Arizona, New Mexico, Texas, Oklahoma, and Kansas. He found no important cities, but his expedition and that of de Soto gave Europeans a good idea of the width of North America.

The search for a northern passage. During the 1500's, the known sea routes to Asia were long, and they were controlled by Spain and Portugal. As a result, Europeans from other nations tried to find alternate—and shorter—routes. Some explorers looked for a **Northwest Passage**—that is, a strait or other body of water that would allow ships to sail through North America to reach Asia. Others looked for a **Northeast Passage** north of Europe. However, none of the explorers of the time found a Northwest or Northeast Passage, and the search continued for centuries.

In 1524, King Francis I of France sent **Giovanni da Verrazzano** (pronounced joh VAHN ee dah vehr uh ZAH noh), an Italian navigator, to North America to find a passage to Asia. Verrazzano explored the east coast from about Cape Fear in present-day North Carolina to Newfoundland. But he did not find a passage.

Jacques Cartier (pronounced zhahk kahr TYAY), a French explorer, also failed to find a passage during two voyages he made from 1534 to 1536. However, Cartier became the first European to see the **St. Lawrence River** in what is now Canada and helped establish French claims to this region.

Several English explorers also looked unsuccessfully for a Northwest Passage in North America. In 1497, **John Cabot**, an Italian navigator, became the first European to visit the northeast coast of North America since the Vikings. Sailing in the service of King Henry VII of England, Cabot landed on the east coast of Canada or on the coast of Maine. Cabot's voyage helped lay the foundation of English claims to North America. From 1576 to 1578, **Martin Frobisher** made three voyages and reached what is now Frobisher Bay in northeastern Canada. In 1585, **John Davis**, another English navigator, discovered and explored what are now Davis Strait between Greenland and Canada and Cumberland Sound in northeastern Canada.

English merchants sent three expeditions in search of a Northeast Passage from 1553 to 1580. However, these expeditions got only as far as the Kara Sea north of Russia before they turned back. **Willem Barents** (pronounced WIHL uhm BAR uhnts), a Dutch navigator, looked for the Northeast Passage during the 1590's. He sailed farther north than any other European had in a recorded voyage and explored what is now Spitsbergen and other islands in the Arctic Ocean.

Exploring the Pacific. Several Spanish and English navigators had explored the Pacific after Magellan's voyage, but this vast ocean was still largely unknown to Europeans in 1600. In the 1600's and 1700's, Dutch, English, and French navigators sailed throughout the Pacific. They discovered many islands. European voyagers also hoped to find the mysterious **Terra Australis Incognita** (Unknown Southern Continent). The Europeans of the time believed this legendary large and fertile continent lay in the South Pacific as a counterweight to the northern continents of Europe and Asia. [We will return to later expeditions in the Pacific in upcoming weeks of *Tapestry*.]

***World Book* on Magellan** [1]

Ferdinand Magellan, pronounced muh JEHL uhn, (1480?-1521), was a Portuguese sea captain who commanded the first expedition that sailed around the world. His voyage provided the first positive proof that the earth is round. Magellan did not live to complete the voyage, but his imaginative planning and courageous leadership made the entire expedition possible. Many scholars consider it the greatest navigational feat in history.

1 From a *World Book* article entitled, *Magellan, Ferdinand*. Contributor: John Parker, Ph.D., Curator Emeritus, James Ford Bell Library, University of Minnesota, Twin Cities Campus.

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Early life

Magellan was born about 1480 in northern Portugal. His name in Portuguese was Fernao de Magalhaes. His parents, who were members of the nobility, died when he was about 10 years old. At the age of 12, Magellan became a page to Queen Leonor at the royal court. Such a position commonly served as a means of education for sons of the Portuguese nobility.

At the court, Magellan learned about the voyages of such explorers as Christopher Columbus of Italy and Vasco da Gama of Portugal. He also learned the fundamentals of navigation. In 1496, Magellan was promoted to the rank of squire and became a clerk in the marine department. There, he helped outfit ships for trade along the west coast of Africa.

Magellan first went to sea in 1505, when he sailed to India with the fleet of Francisco de Almeida, Portugal's first viceroy to that country. In 1506, Magellan went on an expedition sent by Almeida to the east coast of Africa to strengthen Portuguese bases there. The next year, he returned to India, where he participated in trade and in several naval battles against Turkish fleets.

In 1509, Magellan sailed with a Portuguese fleet to Melaka, a commercial center in what is now Malaysia. The Malays attacked the Portuguese who went ashore, and Magellan helped rescue his comrades. In 1511, he took part in an expedition that conquered Melaka. After this victory, a Portuguese fleet sailed farther east to the Spice Islands (also called the Molucca Islands). Portugal claimed the islands at this time. Magellan's close personal friend Francisco Serrao went along on the voyage to the Spice Islands and wrote to Magellan, describing the route and the island of Ternate. Serrao's letters helped establish in Magellan's mind the location of the Spice Islands, which later became the destination of his great voyage.

Magellan returned to Portugal in 1513. He then joined a military expedition to Morocco. On this expedition, Magellan suffered a wound that made him limp for the rest of his life.

Voyage around the world

Planning the expedition. After returning to Portugal from Morocco, Magellan sought the support of King Manuel I for a voyage to the Spice Islands. The best maps available had convinced Magellan that he could reach the Spice Islands by sailing south of South America. Magellan believed such a route would be shorter than the eastward voyage around the southern tip of Africa and across the Indian Ocean. However, Manuel disliked Magellan and refused to support the proposed voyage.

Magellan then studied astronomy and navigation for about two years in Porto in northern Portugal. In Porto, he met Ruy Faleiro, an astronomer and geographer who strongly influenced his ideas. Magellan and Faleiro concluded from their studies that the Spice Islands lay in territory that had been awarded to Spain in 1494. Therefore, Magellan decided to seek support for his plans from the king of Spain.

In 1517, Magellan went to Spain. There, he presented his proposal for visiting the Spice Islands as part of a westward circumnavigation of the earth. The next year, Magellan convinced Charles I of Spain to support such a voyage. The king promised Magellan a fifth of the profits from the voyage to the Spice Islands, plus a salary.

Preparations for the expedition took more than a year. The Spaniards became suspicious of Magellan, partly because he recruited many Portuguese sailors. As a result, the king forced Magellan to replace most of the Portuguese with Spanish crewmen.

The voyage begins. On Sept. 20, 1519, Magellan set sail from Sanlucar de Barrameda in southern Spain. Magellan commanded about 240 men and a fleet of five ships, the *Concepcion*, *San Antonio*, *Santiago*, *Trinidad*, and *Victoria*. Dissatisfaction among the crewmen plagued the voyage from the beginning, and hostility among the Spaniards toward Magellan grew rapidly. About a month after the voyage began, the Spanish captain of the San Antonio challenged Magellan's authority, and Magellan had the captain arrested.

The fleet sailed across the Atlantic Ocean to the coast of Brazil. The ships then followed the South American coast to the bay where Rio de Janeiro now stands. They remained there for two weeks and then sailed south in search of a passage to the Pacific Ocean. However, the ships could not find a passage before the end of summer in the Southern Hemisphere. In late March 1520, Magellan's fleet anchored for the winter at Puerto San Julian in what is now southern Argentina.

During the winter, a storm destroyed the *Santiago*. In addition, a mutiny broke out shortly after the men set up their winter quarters. Magellan and loyal crew members put down the mutiny and executed the leader. They also marooned two other mutineers when the fleet sailed again.

Magellan and his crew resumed their voyage on Oct. 18, 1520. Three days later, they discovered the passage to the Pacific—a passage known ever since as the Strait of Magellan. As the fleet sailed through the strait, the crew of the *San Antonio* mutinied and returned to Spain. On November 28, the three remaining ships sailed out of the strait and

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into the ocean. Magellan named the ocean the Pacific, which means peaceful, because it appeared calm compared with the stormy Atlantic.

Sailing across the Pacific involved great hardship for Magellan and his crew. They were the first Europeans ever to sail across the Pacific, and it was far larger than anyone had imagined. They sailed for 98 days without seeing any land except two uninhabited islands. Their food gave out and their water supply became contaminated. They ate rats, ox hides, and sawdust to avoid starvation. Most of the crew suffered from scurvy, a disease caused by the lack of fresh fruits and vegetables. Nineteen men died before the fleet reached Guam on March 6, 1521.

Conflicts with the people of Guam and the nearby island of Rota prevented Magellan from fully resupplying his ships. But the crew seized enough food and water to continue on to the Philippines.

Magellan and his crew remained in the Philippines for several weeks, and close relations developed between them and the islanders. Magellan took special pride in converting many of the people to Christianity. Unfortunately, however, he involved himself in rivalries among the people. On April 27, 1521, Magellan was killed when he took part in a battle between rival Filipino groups on the island of Mactan.

The end of the voyage. After the battle on Mactan, only about 110 of the original crew members remained—too few to man three ships. Therefore, the men abandoned the *Concepcion*, and the two remaining vessels sailed southward to the Spice Islands. There, the ships were loaded with spices. The leaders of the fleet then decided that the two ships should make separate return voyages.

The *Trinidad*, under the command of Gonzalo Gomez de Espinosa, tried to sail eastward across the Pacific to the Isthmus of Panama. Bad weather and disease disrupted the voyage, and more than half of the crew of the *Trinidad* died. The surviving members of the crew were forced to return to the Spice Islands, where the Portuguese imprisoned them.

The *Victoria*, commanded by Juan Sebastian del Cano, continued its westward voyage back to Spain. Like the *Trinidad*, the *Victoria* experienced great hardship, and many of the crew died of malnutrition and starvation. The *Victoria* finally reached Sanlucar de Barrameda on Sept. 6, 1522, nearly three years after the voyage had begun. Only Del Cano and 17 other survivors returned with the ship.

Results of the voyage. One of the crew members who returned with Del Cano was an Italian named Antonio Pigafetta. He had faithfully written down the events of the voyage, and his journal is the chief source of information about the expedition. According to Pigafetta, the voyage covered 14,460 leagues (50,610 miles or 81,449 kilometers). Pigafetta praised Magellan for his courage and navigational skill. However, nearly everyone else at the time gave Del Cano the credit for the voyage. The Portuguese considered Magellan a traitor, and the Spanish condemned Magellan after they received reports of his harshness and of his errors in navigation.

Magellan failed to find a short route to the Spice Islands, but his voyage contributed greatly to knowledge about the earth. In addition, the discovery of the Strait of Magellan led to future European voyages to explore the vast Pacific.

World Book on Francis Xavier's Missionary Work[1]

Saint Francis Xavier, pronounced ZAY vee uhr, (1506-1552), was a Jesuit missionary. [After spending several years helping Ignatius of Loyola found the Society of Jesus (which we will study in Week 18), he] was sent by John III of Portugal to spread Christianity in the Portuguese possessions in India. He landed in Goa, on the Malabar Coast, in 1542. His preaching in Travancore, in Melaka, and in Japan gained many converts to the Roman Catholic Church, numbering in the hundreds of thousands. Wherever the missionary worked, he left well-organized Christians. In 1551, the Vatican named him provincial of the province of India. He planned a mission to China but died on the island of Shangchuan on Dec. 3, 1552, while trying to gain admission to the mainland. His body lies in a shrine in Goa. He was declared a saint in 1622.

World Book on Francis Drake's Circumnavigation of the World[2]

Sir Francis Drake (1543?-1596), an explorer and military commander, was the first Englishman to sail around the world. His most famous voyage began on Dec. 13, 1577. He and more than 160 men sailed from Plymouth in the *Pelican*, the *Elizabeth*, and the *Marigold*. Two other ships, the *Swan* and the *Benedict* (also known as the *Christopher*), carried supplies. The original goals of the voyage are not clear, nor is Queen Elizabeth's role in planning the voyage. But Drake hoped to explore the possibilities of trade and colonial settlement in the Pacific Ocean and to find the western outlet of the Northwest Passage. Drake also may have intended to search for an undiscovered continent that was

1 Excerpted from a *World Book* article entitled *Xavier, Saint Francis*. Contributor: James A. De Jong, Th.D., President Emeritus, Calvin Theological Seminary.

2 From a *World Book* article entitled *Drake, Sir Francis*. Contributor: Helen Delpar, Ph.D., Professor of History, University of Alabama.

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believed to lie in the South Pacific. He probably planned to loot Spanish ships and colonies along the Pacific coast of South America.

After leaving Sao Tiago in the Cape Verde Islands, Drake's expedition met two Portuguese ships. Drake captured one of the vessels and gave its command to a friend, Thomas Doughty. The ships sailed south along the Atlantic coast of South America and ran into violent storms. The expedition then stopped at San Julian for supplies. There, Drake had Doughty beheaded because he suspected him of planning a mutiny.

Before leaving San Julian, Drake destroyed the supply ships and the captured Portuguese ship because they were in poor condition and he did not think they could complete the voyage. The three remaining ships sailed through the Strait of Magellan. Shortly afterward, violent storms blew the ships far to the south. The storms wrecked the *Marigold* and sent the *Elizabeth* off course, forcing it to return to England. The *Pelican*, which Drake renamed the *Golden Hind*, explored the southernmost islands of South America before heading north along the continent's Pacific coast. The Spaniards had left their coastal ports unguarded because until then, only Spanish ships had sailed the Pacific. After raiding several Spanish settlements, Drake captured a Spanish ship, the *Cacafuego*, and stole its cargo of gold, silver, and jewels.

Loaded with treasure, the *Golden Hind* sailed north along the Pacific coast of North America, perhaps as far as 48° north latitude. Drake then turned south. He repaired his ship near what is now San Francisco and named the area New Albion. He claimed the land for England. Drake had planned to return to England through the Strait of Magellan, not to sail around the world. But he feared an attack by the Spaniards if he sailed south again. So he decided to sail home by way of the Pacific and Indian oceans.

Drake stopped for water at the Philippine Islands and for spices at the Molucca Islands. He also visited Sulawesi (Celebes) and Java. After crossing the Indian Ocean, Drake sailed around the Cape of Good Hope. Drake reached Plymouth on Sept. 26, 1580. He had been gone almost three years, and the voyage made him a national hero. Drake's voyage was the second voyage around the world [after that made by Magellan].

Drake's voyage increased British interest in the Pacific Ocean and led to many trading ventures in eastern Asia. It broadened English knowledge about the world and paved the way for later exploration.

Ongoing Renaissance History

***World Book* on Cesare Borgia**[1]

Cesare Borgia, pronounced CHEH zah reh BAWR juh (1475?-1507), was an Italian political leader and a cruel, ambitious man. His ruthlessness attracted the attention of Niccolo Machiavelli, a major Italian political thinker and writer. Machiavelli, in his famous book, *The Prince* (written in 1513 and published in 1532), praised Cesare as the model of a clever, unscrupulous ruler who would do anything to keep power. [Rhetoric government students are taking three weeks to read *The Prince*, beginning last week (see more on him in the Government Background Information there) and continuing through to Week 14. Philosophy students will cover him briefly in this week's *Pageant*.]

Cesare was born in Subiaco, near Rome, Italy. He was the son of Rodrigo Borgia, a Spanish nobleman who later became **Pope Alexander VI**. After Rodrigo became pope in 1492, Cesare was made an archbishop and later a cardinal. In 1498, Cesare gave up his religious career for a military one. He took advantage of his father's power and conquered several towns in central Italy. Cesare created a small state out of these towns. One time, when his enemies began to plot against him, he captured them by pretending to be friendly and then had them murdered. He also had his sister Lucrezia's husband killed for political reasons. Cesare's reign ended when his father died in 1503. Cesare's state collapsed, and he fled. He later became a professional soldier. Cesare died in battle in what is now Spain.

Before beginning your discussion, please read the following:

- ❑ History Background Information
- ❑ Geography Background Information
- ❑ Fine Arts Background Information
- ❑ Worldview Background Information

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1 From a *World Book* article entitled *Borgia, Cesare*. Contributor: Paul F. Grendler, Ph.D., Professor of History, University of Toronto.

History: Dialectic Discussion Outline

As is often the case, constructing a time line to relate this week's details will be fun and illuminating. Have your student use his large, all-encompassing time line or outline a simple one on a single sheet of paper in class today as you build one on the white board. (Students who are not keeping a year-long time line should keep this in-class time line ready at hand in their notebooks, since they will add to it in Weeks 15-19.) An in-class time line should begin at 1490 and end at 1605.

1. Include the following dates: (These are supplemental to those given on page 6.)
   - ❑ 1492: Columbus—Caribbean
   - ❑ 1497: John Cabot—North America
   - ❑ 1499: Da Gama—India
   - ❑ 1499: Vespucci—South America
   - ❑ 1500: Cabral—Brazil
   - ❑ 1513: Balboa—Central America; sights the Pacific
   - ❑ 1522: Magellan—Expedition circumnavigates the globe.
   - ❑ 1525: Verrazano—Eastern seaboard of North America
   - ❑ 1534: Cartier—Northeastern North America
   - ❑ 1566: Drake—Western North America
2. Next, superimpose dates of major Renaissance artists, leaders, or art works:
   - ❑ 1495-97: Da Vinci paints *The Last Supper.*
   - ❑ 1501: Michelangelo begins to sculpt the *David*.
   - ❑ 1508: Michelangelo begins working on the ceiling of the Sistine Chapel.
   - ❑ 1509: Raphael begins work on Vatican rooms.
   - ❑ 1564: Shakespeare is born.
3. Define and discuss some terms associated with exploration.
   - ❑ Ask, "What are portolans?"
     One now out-of-print resource, Explorers Who Got Lost*, explains that these were the charts that explorers used (and added to) during this period. Coastlines were marked in black ink; important harbors were marked in red. Portolans had intersecting compass lines that helped explorers to locate things; later, lines of longitude and latitude replaced these.*[1]
   - ❑ Ask, "What is ethnocentrism?" Ask your student to note examples of explorers and monarchs displaying ethnocentricity.
     - ❑ *Ethnocentrism is viewing one's own culture as superior to others. One can be ethnocentric when one thinks that one's culture is better than others in terms of dress, manners, religion, social customs, technology, etc. (We must leave room for factual comparisons; however, to esteem one's culture as better because it's one's own is ethnocentric.)*
     - ❑ *Explorers were clearly ethnocentric:*
       - ❑ *Explorers and their sponsors claimed lands for European nations without regard to native cultures that preceded their discoveries.*
       - ❑ *Often, explorers subdued, conquered, or assumed authority over indigenous cultures.*
       - ❑ *They often abducted natives of the lands they explored for the sole purpose of exhibiting them along with other oddities from foreign lands.*
       - ❑ *Finally, as we learned last week, the pope exhibited both ethnocentricity and an improper expansion of temporal authority when he divided the world politically between Spain and Portugal with his Line of Demarcation. When the location of the line was disputed over the years, it was never with a concern for the natives of the lands in question; the assumption was that Europeans should have control. Disputes dealt only with the Europeans' conflicting desires to colonize, control, or trade in these lands.*
   - ❑ Ask, "What is mutiny? Why do most captains fight mutineers brutally? Generally speaking, what kinds of things happen to crews when mutineers prevail?"
     Note: The goal of this discussion is to help your student think about the complex dynamics of a mutiny from both sides of the issue, the captains' and the mutineers', to better understand such stories in the reading.

1 Diane Sansevere Dreher, *Explorers Who Got Lost* (New York: Angel Entertainment, 1992), p. 42.

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- ❑ *Mutiny is the rebellion of a ship's crew against its captain.* By law, captains are the sole and ultimate authority on ships; those who seize power from a captain by force violate the law.
- ❑ Mutiny can also refer to soldiers' rebellion against an officer.
- ❑ During the Age of Exploration, men tended to mutiny in strained, difficult, or hopeless conditions. Explorer captains often took their men into such situations in their ventures into the unknown. Crews were often justly suspicious that their captains were sailing into danger, or they felt that they had worked long enough and wanted to return home.
- ❑ Occasionally, captains became sadistic (mercilessly cruel) or insane. In such cases, the crew was in a very tough spot. As navies developed, rules were set in place so that a captain or officer could be certified as unfit for duty, but this was always a gray area for those involved in complex situations.
- ❑ Captains at sea were cut off from all support; if they did not put down the mutiny, they lost authority, their mission, and often their careers, if not their lives.
- ❑ Usually, men who unlawfully seized power did not then establish a viable chain of command. As with usurpation or divorce, once a legal line is crossed, it is always easier to cross it again. Furthermore, all mutineers were lawbreakers. In the Age of Exploration—and the centuries that followed it—no government was able to give mercy or amnesty to mutineers for fear of future repetitions against good, lawful officers. Mutineers thus had to continue in their violence, as pirates or at least outcasts. For all these reasons, mutineers who seized power unlawfully almost always came to a violent or lawless end.

4. Draw out your student on the details of the following explorers' lives and expeditions.
   NOTE: Different resources give varying details and interpretations. We have listed below. Our notes here focus on personal and spiritual analysis of these men; for factual information, see the chart for rhetoric students on pages 37-38. We are saving the prominent Spanish and Portuguese explorers and *conquistadores* of Central and South America for Week 14.
   - ❑ John Cabot: *God gave him an amazing amount of preparation for his journeys of exploration. He had experience in sailing the Mediterranean, including taking comand of his own trading galley. He gained the patronage of Henry VII, who allowed him to sail in eastern, western, and northern seas.*
   - ❑ Ferdinand Magellan: *Magellan also was well-prepared for his expedition's epic circumnavigation of the globe by earlier experiences, particularly his trips to India, Africa, and the Spice Islands. He showed physical courage and fortitude throughout his career, and unusual boldness (that eventually led to his death). Magellan was also eager for personal glory and monetary gain. Noteworthy, too, is that Magellan was Portuguese,* but because of the Treaty of Tordesillas (regarding the Line of Demarcation that we studied last week), the King of Portugal was unwilling to sponsor the voyage Magellan proposed because it was in "Spanish territory."
   - ❑ Jacques Cartier: *While sailing for France and looking for a Northwest passage to China, Cartier discovered and claimed the lands at the mouth of the St. Lawrence River,* that became New France. *Cartier was prepared for his mission from childhood: his father was a fisherman on the Atlantic, and he grew up working on the stormy Atlantic. Cartier's discoveries of the lands and waterways of the St. Lawrence Seaway became very important to the colonization and development of the interior lands of North America.*

5. Ask, "What were common motivations for many explorers?"
   NOTE: Your student may dwell on negative traits, but try to help him see positive ones as well. Both are represented below.
   - ❑ *Desire to explore—manly thirst for adventure*
   - ❑ *Desire for personal glory, honor, or titles; a place in history or honor for a king*
   - ❑ *Desire for personal riches from fantastic discoveries*
   - ❑ *Courageous desire to know what was out there*
   - ❑ *Nationalistic desire to win a race against other countries for trading monopolies*

6. Ask, "What were common motivations for many monarchs in sponsoring voyages of exploration?"
   - ❑ *Empire aggrandizement (more land = more power; however, remind your student that no lasting colonies were established in the new lands before the 1600's)*
   - ❑ *Free trading routes for their merchants (who paid them taxes) to bring back desirable items from foreign countries*
   - ❑ *Discovery of gold to fill their treasuries (students will learn later about mercantilism, an economic theory that led monarchs to believe that they needed to hoard gold in order to remain solvent or wealthy)*

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7. Ask, "How long after Leonardo pioneered landscape painting was Michelangelo born?"
   Two years. The point of this question is to highlight the relative ages of the two masters. Michelangelo definitely followed—and benefitted from—Leonardo's innovations.

8. Ask, "What were some similarities and differences between Leonardo and Michelangelo?"
   - ❑ *Both men were artists, as well as poets and engineers.*
   - ❑ *Both men worked in Florence, and for Lorenzo the Magnificent.*
   - ❑ *Leonardo's strengths were his subdued, unified, and blended colors that melded gracefully into one another.*
   - ❑ *Michelangelo's innovative style displayed much brighter, contrasting colors, as well as intensity of movement and highly muscular figures.*
   - ❑ *Leonardo's major expression of art was painting. While Michelangelo, when forced, proved to be an amazing painter, he always loved sculpture, and thought of himself as a sculptor.*

9. Ask, "For what major works and contributions is Michelangelo best remembered?"
   - ❑ *Michelangelo's sculptures and paintings were highly realistic, especially anatomically (i.e., in regard to the form of the body). He painted and sculpted realistic-looking muscles, veins, and flesh on his figures. His painted figures appear almost contorted, so much are they straining with motion and effort.*
   - ❑ *Michelangelo's best-known works are:*
     - ❑ *His "Pietà," sculpted when he was twenty-two years old, of the Mother Mary holding the dead Lord Jesus in her arms.*
     - ❑ *His "David" is probably the most famous sculpture in the world. It exhibits without words the very spirit of the Renaissance: the innate beauty of the human form; the eager and youthful spirit of the age, wherein men stood upright and unafraid of what was coming at them; and the height of artistry.*
     - ❑ *Michelangelo's frescoes on the Sistine Chapel established him as one of the world's greatest painters as well, though he disliked doing the four-year project.*

10. Students' reading briefly mentions Raphael, but his works are well worth extra time to view on the Internet or in library books. Ask, "What differences do you note in his style, as compared to Michelangelo? What is he best remembered for?"
    - ❑ *Raphael is known for creating superbly natural and graceful figures, and for arranging these in interesting, yet balanced, compositions. Many saw in his works the arrival of all that earlier Renaissance painters had been striving to achieve: balance of composition, figures that appeared to live and move, and harmonious colors.*
    - ❑ Students who made the extra effort to view Raphael's works outside of assigned readings may have noted that in his frescoes—especially in the Vatican rooms—he incorporated difficult architectural features like windows or curved roof lines into his wall paintings rather than ignoring them or allowing them to detract from his work.

11. Discuss the ways that artists of the High Renaissance sought to glorify God, as well as ways that they sought to glorify mankind (either themselves or humanity).
    Note: This is truly a thinking question for students at this level, and you will have to lead your student carefully in order for him to connect the dots. His reading highlights the humanistic tendencies of artists and Pope Julius II, but it doesn't give a full analysis from a Christian perspective.
    - ❑ *Pope Julius II was the main patron in Rome during Michelangelo's and Raphael's careers. He initiated several important works of the High Renaissance, including the rebuilding of St. Peter's Basilica, beautification of rooms in the Vatican (by Raphael), and the painting of the Sistine Chapel (by Michelangelo). He was called the "Warrior Pope" because he led troops out to defend papal domains from seizure. In* Renaissance Art*, Kallen writes that Julius "was also a lover of antiquities and filled his residence in the Vatican with statues of pagan deities and creatures from Greek mythology" (48).* While loving antiquities is not in itself a sin, as the leader of the Christian Church, it was at the very least confusing that Julius should lead battles, collect art, patronize works that glorified pagan philosophers, and house statues of mythological creatures.
    - ❑ Remind your student that Christianity was still the dominant paradigm in the southern Renaissance, of which the period called the High Renaissance was the height. On the one hand, this often meant that people's "Christianity" was cultural, rather than redemptive (meaning that they were born into a Christian culture, but

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did not own it for themselves, nor have a relationship with their Savior). Note with your student that modern Christians can assume aspects of our everyday American expression of Christianity, too! On the other hand, it was assumed and recognized by people of that time that every artistic work glorified God.

- ❑ It is important to consider the perspective of the artists of that time (which we know from their own writings, or contemporary accounts of the time) as to whether they were glorifying God with their art or not. For instance, with regard to painting the human figure nude, Michelangelo took the position that since mankind was the apex of God's creation, his nudes glorified God as Creator. Whether or not one agrees with him, his was a God-oriented reason for his choices as an artist.
- ❑ In many cases, such genuinely God-centered motives might coexist in the same person with selfish motives, such as the desire for personal glory and gain. The presence of impure motives does not mean that the artist gave no thought to the glory of God in his work, though the fruit of his work may ultimately be man-centered.
- ❑ Other artists were clearly not seeking God's glory; rather, they worked for fame and money. Fra Fillippo Lippi, (about whom your student has read this week in art history) ridiculed religion in his works and painted his mistress as the madonna, for instance.
- ❑ Patrons, too, had mixed motives. Though some truly desired to glorify God by sponsoring great works of art, others, including most popes of this period, primarily sought self-aggrandizement and unfading earthly glory.
- ❑ Some works of art may glorify God the Creator through their depiction of the truth of His creation, despite the spiritual stance of the artist. Leonardo's detailed drawings of the human body, flora, and fauna can inspire us to praise the God who made such beautiful things, even if Leonardo's heart was not right before God.
- ❑ Impress upon your student in this discussion that we can never judge the heart of another man with accuracy, though we can and should seek to discern what the fruit of his life might suggest about his heart so that we can learn to be wise.
- ❑ Close this discussion with prayer with your children, asking God for the grace to live lives that truly please and glorify Him, by His grace alone.

HISTORY: RHETORIC DISCUSSION OUTLINE

Part I: Discuss details of the Age of Exploration and Renaissance.

We suggest that you use the discussion outline for dialectic students to go over factual material and some basic thinking questions as you desire. Below is a chart like the one suggested for rhetoric students that highlights the names of explorers.

	Country for Which He Sailed	Where He Went	Years of His Discoveries	Miscellaneous Details
Vasco da Gama	*Portugal*	*India, via Africa and around the Cape of Good Hope*	*1497-1499*	*Established Portuguese control of the African passage to India*
Pedro Alvares Cabral	*Portugal*	*Brazil, bringing it under Portuguese control*	*1500*	*Introduced Portugal to lands they did not know they possessed (according to the Line of Demarcation).*
John Cabot	*England*	*North America, looking for a northwest passage to the Orient*	*1497*	*His voyage convinced the English monarchy that the New World was both real and valuable.*
Sebastian Cabot	*England, Spain*	*Newfoundland, possibly reaching the Hudson Bay. Also sailed around the Eastern coast of North America.*	*1508-1547*	*John Cabot's son; led the Company of Merchant Adventurers for the Discovery of Cathay (China). As governor of the company, he organized expeditions in the 1530s in search of a Northeast passage to China.*

Chart continues on the next page…

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	Country for Which He Sailed	Where He Went	Years of His Discoveries	Miscellaneous Details
Juan Ponce de Leon	*Spain*	*Among other activities, he led the first recorded European expedition to Florida.*	*1513-1521*	*His expedition to Florida was undertaken to find a mythical fountain of youth. He also colonized what is now Puerto Rico.*
Giovanni da Verrazano	*France*	*Explored the American coastline from Florida to Cape Breton. Also discovered New York harbor.*	*1524*	*Killed by natives on an expedition in the Caribbean.*
Amerigo Vespucci	*Spain, Portugal*	*Made several voyages along the eastern coast of Central and South America*	*1499-1500*	*First person to consider America to be a separate continent. Due to the maps he created on his voyage to South America, the continent still bears his name.*
Ferdinand Magellan	*Spain*	*His expedition sailed around the world. He died en route in 1521.*	*1519-1521*	*First expedition to circumnavigate the globe; proved that it was round and could be circumnavigated, and gave an idea of its true size*
Francis Xavier	*Portugal*	*First to India, then to Japan*	*1545-1552*	*Roman Catholic Jesuit missionary. Provided the first direct account of Japan by a European.*
Francis Drake	*England*	*Explored the Pacific Coastline of North America; second to circumnavigate the world*	*1577-1580*	*Remembered more for warring with the Spaniards than for exploring; nevertheless, did find and explore new lands*
Jacques Cartier	*France*	*First to sail through the Gulf of St. Lawrence and down the St. Lawrence River*	*1534-1542*	*His explorations were the genesis of French claims in Canada.*

Part II: Discuss European ethnocentricity and the humanism of the Renaissance.

Discuss the European attitude towards indigenous peoples they met and the course of the southern Renaissance from a biblical perspective, using Scriptures we include and any others the Holy Spirit leads you to recall.

1. Start by asking your student for a definition of ethnocentrism.
   Ethnocentrism is seeing the world through the eyes of one's own culture, and believing that one's own culture is morally superior.
2. Discuss the criteria that Europeans used when comparing themselves with other peoples.
   - ❑ Your student will come up with varying criteria, like customs, degree of "civilization," sophistication of dress, technology, architecture, and religion.
   - ❑ To sum up, Europeans would have seen natives as primitive, spiritually and culturally inferior, and pitiable. Their technological and (perceived) cultural superiority, coupled with Scriptures about the supremacy of the gospel (like Psalm 24:1 and Ephesians 1:15-23), resulted in an ethnocentric approach to new peoples.
3. Ask your student for specific examples of European ethnocentricity during the Age of Exploration.
   - ❑ Here are some that we noted in the dialectic outline:
     - ❑ *Explorers and their sponsors claimed lands for European nations without regard to native cultures that preceded their discoveries.*
     - ❑ *Often, explorers subdued, conquered, or assumed authority over indigenous cultures.*
     - ❑ *They often abducted natives of the lands they explored for the sole purpose of exhibiting them along with other oddities from foreign lands.*
     - ❑ *Finally, as we learned last week, the pope exhibited both ethnocentricity and an improper expansion of temporal authority when he divided the world politically between Spain and Portugal with his Line of Demarca-*

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tion. When the location of the line was disputed over the years, it was never with a concern for the natives of the lands in question; the assumption was that Europeans should have control. Disputes dealt only with the Europeans' conflicting desires to colonize, control, or trade in these lands.

- ❑ Ask your student for any additional observations of European ethnocentricity.

4. Ask, "How did outlook of the missionaries Francis Xavier and Father Ricci differ from the ethnocentric one of most of the explorers?"
   - ❑ *Xavier and Ricci sought to bring Christianity to the peoples of Japan and China (respectively) without combining the gospel with European culture.*
   - ❑ *Ricci and Xavier seem to have correctly understood that the gospel is universal: it is not confined to a single race, culture, or language. By respecting the cultures they were in, these men were able to spread their faith within the context of Japanese and Chinese culture, rather imposing their own culture upon these peoples.*
   - ❑ Ask your student to consider possible ways in which we, today, might confuse our culture with our faith. For instance, racial segregation in churches (in practice if not in policy) might be cultural, or forms of dress adopted by unsaved youths might be a stumbling stone to evangelism, etc. Your student may be able to share personal encounters with Christianity in other cultures through missionary work.

5. Have your student read Romans 7:21: "So I find this law at work: When I want to do good, evil is right there with me." Point out that all human societies are made up of imperfect people. Not all are entirely self-serving and not all are solely altruistic.
   NOTE: This discussion does not aim at judging historical figures but at learning from their mistakes in case we are ever in similar situations. Though our children will most likely not become explorers, they will come in contact with people of other cultures and should, at the very least, become local evangelists. We want them to develop a balanced ability both to discern error and to feel compassion for those trapped in sin (Galatians 6:1-5).
   - ❑ Discuss how European ethnocentricity was expressed in the way Europeans viewed (and treated) the governments of native peoples in lands they explored.
     Where they could conquer, they did. Where they had to pay lip service to existing rulers in order to trade, they did, but they soon dominated most of these places through the use of gunpowder (a new invention at the beginning of the Age of Exploration that rapidly came into widespread use as cannons were mounted on ships). Next week, we will study the careers of the Spanish conquistadores *as the most extreme and violent examples of European ethnocentricity during this era.*
   - ❑ From our previous studies, talk about the European context for the Age of Exploration. Personal ambition, joined with centuries of Crusades, had produced a sense that Christian military victory brought God glory. Ask your student, "What do you think is the biblical view of this attitude?"
     - ❑ *The Bible teaches that "there is no Greek or Jew, circumcised or uncircumcised, barbarian, Scythian, slave or free, but Christ is all, and is in all" (Colossians 3:11). The message of the Bible transcends all cultures, which clearly means that it does not sanction one culture ruthlessly dominating all others.*
     - ❑ *European ideas were, to some degree, products of the lack of biblical literacy, combined with that era's understanding of the role of military might in spiritual matters. It simply would not have occurred to most men that military or individual glory were not synonymous with the glory of God.*
   - ❑ We must analyze the actions of the explorers from two positions simultaneously.
     - ❑ Most explorers would not have had personal copies of the Bible. They would have relied on teachings based on the interpretations of Christian leaders, such as their popes who, sadly, were often not men of the Word or of prayer. Thus, in one way, explorers who did not rely on their own interaction with the Word of God are not to blame.
     - ❑ For those who did read their Bibles, or look for Scriptural authority for their direction, there are Scriptures that do speak of forceful or authoritative actions on the part of righteousness. See, for example, Matthew 11:12, 1 Corinthians 6:2-3 and 16:22, and Revelation 19:15.
     - ❑ Ask, "What does Scripture reveal to us about God's view of their actions?"
       There are Scriptures that tell us that God is sovereign over all peoples and that Christ is His provision for salvation for all people (such as 1 Chronicles 16:24-33, 2 Chronicles 20:6, Isaiah 9:2, 6-7, Romans 15:12, and Revelation 11:15). We are also told that there is need for those who have not heard of the living God to be proclaimed abroad by His people. (See, for instance, in Isaiah 9:2, Romans 10:14-15 and Ephesians 6:15.)

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6. Think with your student about how the Europeans' attitudes (and subsequent actions) affected both the peoples Europeans visited and the general course of history.
   - ❑ *Many native populations were decimated by European diseases. This was an unintentional side effect of European exploration.*
   - ❑ *The Europeans' lust for gold tempted them to commit many inhumane and un-Christlike acts, for which God surely held them accountable.*
   - ❑ *Europeans kidnapped and/or enslaved both Africans and islanders of the Atlantic and Pacific. Slavery was a common practice in their day and an old institution. By enslaving natives, the Europeans destroyed cultures and families. Black slavery later had a profound effect on North American history.*
   - ❑ *European colonialism has shaped the political strife in Africa and Asia right up to the present.*
7. Ask, "Do you see a similar attitude in America's conduct worldwide today? How is it the same as the Europeans' attitude during the Age of Exploration? How is it different?"
   Ethnocentricity (seeing the world through the eyes of one's culture only) is always a temptation, and Americans are certainly susceptible to this faulty thinking. "Familiar" doesn't always mean "better," and technological advancement is not the only measure of a society. It is important to distinguish, based on a biblical perspective, between cultural differences that are amoral preferences and those that have an objective element of morality. For instance, seeking to abolish a cultural practice of human sacrifice (which the Bible condemns for all people) should not be considered ethnocentric, but dictating table manners or insisting on the details of certain marriage rituals should be.
8. Review our points in Week 11 concerning humanism and the Renaissance. Your student was asked to consider the veracity of this statement: "It was inevitable that a cultural movement based on the achievements of pagan cultures should lead men away from God."
   - ❑ *Start by defining terms. What does your student mean by "inevitable," "pagan," and "lead"? The key word here is "inevitable," which means that something cannot be avoided. This word makes the statement debatable.*
   - ❑ *Let your student spend a good amount time defining terms closely and supporting his position with Scripture.*
   - ❑ *Talk about the history of Israel and God's many warnings to not be led astray by neighboring pagan cultures. See, for instance, Exodus 20:3, Deuteronomy 8:19, 11:16, 13:6-11, 1 Kings 9:9, and Galatians 1:8.*
   - ❑ Consider other aspects of this question:
     - ❑ Ask, "Why does God give such prohibitions and warnings?"
       Because He is life, and to walk away from Him is eternal death. See Jeremiah 25:4-7 and Matthew 23:37.
     - ❑ Ask, "Were there any pagan cultures in the Bible that led men to God?"
       No. But some, such as the Egyptians, Assyrians, Babylonians, and Persians, were used by God for His purposes, either to foster or to discipline His people or simply to glorify His name.
     - ❑ Ask, "What is it about pagan cultures that tends to tempt people away from God?"
       The most common answers to this are temptation to apprehend good and avoid evil apart from God (self reliance), temptation to seek worldly glories and forfeit eternal ones, exaltation of false gods (who have no power to save in times of trouble), and a seemingly acceptable blindness to eternal values of truth, faithfulness, love, sacrifice, and service in favor of self-serving, pleasure-seeking ways. In all of these, God cannot be mocked: what we sow, we reap. (See Galatians 6:7.)
     - ❑ Ask, "What pagan culture are we talking about this week?"
       We are discussing humanism as displayed in the southern Renaissance. We are observing that the heart of this movement involved a delight in rediscovering classical, pagan cultures, evidenced in the study and imitation of their art forms and social structures. However, and most importantly, their pagan "wisdom" and values (particularly, a love of the forms of nature and of the bodies of men and women) and emphasis on the vast potential of human achievement apart from the grace of God were the driving forces of the southern Renaissance.

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Literature: Lower Level Questions and Answers

Answers to Lower Grammar Worksheet for *Saint George and the Dragon*

These answers are worded with elevated vocabulary and syntax compared to what your student might answer.

What do the travelers experience in the woods and wilderness?

Through the woods and wilderness, the path is straight and narrow. Unfortunately, it is difficult to see, and the knight sometimes loses his way. Una then guides him back to the path.

Note: Read Matthew 7:13-14 and Psalm 25:4-5 for a biblical view on following the path of God.

What happens on the steep hill?

As they travel through thorns, they climb with a hermit to the top of the hill and look at the view. In the distance they see a mountaintop that touches the heavens. It is at this time that the hermit tells George that he was born English and not of fairy folk.

Note: Isaiah 65:17, Philippians 3:13-14, and Hebrews 12:2 remind us of heaven and exhort us to keep our eyes on Jesus.

What do they see as they travel through farmland?

As the travelers ride through the farmland, men and women working in the fields cheer because they know that a champion has come to fight the dragon.

Note: Read John 3:16-21 to explain how Christ's entrance into the world is cause for our celebration.

Write a short description of the dragon.

The dragon gives a hideous roar; he is eager to do battle. He has a huge body with large wings, a speckled tail and cruel claws. His head is the most hideous, with its deep jaws, three rows of teeth, and a mouth that expels smoke and sulfur.

Note: The dragon is symbolic of Satan and his schemes. Read 1 Peter 5:8-9 and James 4:7-8. Also point out that the dragon tries to pierce the knight's shield. Ephesians 6:10-18 emphasizes the importance of being prepared to stand against the devil's schemes.

What happens at the castle after the dragon is destroyed?

The gates are opened and the news is spread through all the land. Gifts are given to the dragon-slayer, and Una is given to him as his wife.

Note: Psalm 60:12 and Revelation 3:21 will be helpful in discussing this part of the story with your student. You may also want to read Psalm 45 for a biblical comparison to the wedding.

Answers to Upper Grammar Worksheet for *I, Juan de Pareja*

Learning the meaning of words in context is a valuable skill that should be practiced often. Definitions of the bolded words below may vary. Our definitions are taken from www.dictionary.com.

One

"Murillo's jokes all day and his songs to the guitar after supper brought Mistress much joy, and when he was in the studio he was an **indefatigable** painter" (120).

Incapable of being tired out; not yielding to fatigue; untiring

Two

"The priest gave me a stern **penance** and I rose from my knees and went to kneel once more beside Bartolomé" (127).

A penitential discipline imposed by church authority

Note: This would be an appropriate time to discuss authority within your own church and what you believe about forgiveness of sins.

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Three "A rather **insolent** house-servant in livery came to ask me my business at the door, and I told him that I must speak to the Duke" (142).

Boldly rude or disrespectful

Four "As the work grew I became a little anxious for Master, as I saw the face of the **pontiff** emerging a sharp, ambitious, a difficult man" (146).

Any high or chief priest; the Roman Catholic pope

Five "I will write the letter of **manumission** now" (160).

The formal act of freeing from slavery

Six "The bridegroom would not appear, but was to be married by **proxy**" (165).

A person authorized to act for another

Discussion and Answers to Dialectic Worksheet for *By Right of Conquest*

1. What one word gives the reader the first description of Master Diggory Beggs?
   Pride
2. Who are Master Beggs' relatives?
   - ❑ *His cousin, Reuben Hawkshaw, who is the captain, and his son, Roger*
   - ❑ *His wife and two daughters*
3. Describe the physical appearance of Master Beggs.
   Stout and portly
4. What are three adjectives that describe Master Beggs in a positive way, based upon his dialogue with other people?
   - ❑ *Concerned: Master Beggs questions Reuben about accidents or adventures.*
   - ❑ *Adventurous: He desires to fill the* Swan *with goods of all kinds for monetary gain.*
   - ❑ *Cautious: His discussions with Reuben reveal that, although he is enterprising, he is also cautious.*
5. Does G.A. Henty provide negative descriptions of Master Beggs? How do you think this will affect the reader's view of this character throughout the book?
   Although some dialogue and descriptions allow the reader to see that Master Beggs is not perfect, Henty seems to characterize him consistently in a positive light. This view comes to fruition as he provides for the health and comfort of the crew.
6. Describe his relationship with his wife.
   - ❑ *As the reader is introduced to Mistress Beggs, it seems that she and Diggory are respectful toward one another.*
   - ❑ *Later, the Mistress dislikes being kept in the dark about the spending of money on the expedition.*
   - ❑ *Typically, Master Beggs has a positive perception of his wife, although he is concerned about keeping secrets from her. Because of this, there is coolness between the two before his departure.*
7. Describe his relationship with Reuben Hawkshaw.
   - ❑ *The two very aptly plan for the expedition, which takes up a significant portion of chapters I-III.*
   - ❑ *Diggory promises to take care of Roger, should anything happen to Reuben.*

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After you have gone over the worksheet with your student, explain that the selection, arrangement, and presentation of information by an author about characters is called characterization. Then, with your student, complete this characterization outline about Reuben Hawkshaw (either on paper or on a whiteboard). This outline is based on information found in chapters I-IV.

Actions

- ❑ *Produces a list of items needed for his ship and crew*
- ❑ *Carefully and quietly picks a crew for the expedition*
- ❑ *Demonstrates his preparedness and precautions for the journey*
- ❑ *Instructs Roger to raise a white flag to show peace to the natives*

Personal Traits and Abilities

- ❑ *"Tall, powerfully-built man, weather-beaten and tanned… with a voice that could be heard in the loudest storm, and a fierce look—but, as his men knew, gentle and kind at heart, though very daring, and having… no fear of danger"*
- ❑ *Conscientious about his work and his men*
- ❑ *Confident about the outcome of his journey*
- ❑ *Known for being considerate of his crew*

Thoughts and Feelings

- ❑ *Discusses his hatred of the Spaniards*
- ❑ *Negative view of women*
- ❑ *Not fond of Cornishmen*

Motivations and Goals

- ❑ *Desires to make a good profit*
- ❑ *Tries to be punctual*
- ❑ *Does not want to spoil the whole crew with a few complainers*

Relationships

- ❑ *Cousin of Master Beggs*
- ❑ *Son named Roger*
- ❑ *Apparently has a number of acquaintances, because he was congratulated after landing*
- ❑ *His wife died years before.*
- ❑ *Does business with Diggory Beggs and three other traders*

Responses to Events or People

- ❑ *Very matter-of-fact about the loss of the lives of his men*
- ❑ *Embarrassed about his lack of manners in front of the women*
- ❑ *Explains to Mistress Beggs that it is his fault that Diggory has kept a secret from her*

Inform your student that the following word is subject to the literary terminology quiz at the end of this unit: characterization.

LITERATURE: RHETORIC DISCUSSION OUTLINE

- ❑ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics* for your own literary background reading.
- ❑ If you have time to read part of *The Faerie Queene*, we recommend Cantos X-XII.

If you are assigning the literary analysis paper on a story this year, then your student should begin it this week. He may write his paper on any of the following works: *Roman de Brut, Chanson de Roland, Beowulf,* Chaucer's "The Nun's Priest's Tale" or "The Wife of Bath's Tale," Dante's *Commedia,* or *The Faerie Queene.*

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There are a number of possible thesis statements that could be made about any one of these works, but here are a few suggestions that your student may wish to consider as options for his paper:

- ❑ A good paper could be written on the connection between any of these works and the medieval worldview. Students might show how one or more characteristically medieval beliefs about reality, morality, or values, are exemplified in one of these works.
- ❑ Students might alternatively demonstrate traits of allegory or romance—the major fiction genres of the Middle Ages—in one of these works.
- ❑ For any of these works, a good paper could be written on a central character's experiment in living, its results, and its connection to one or more major themes that the author is developing in the story.
- ❑ Students might alternatively show the connection between characters' beliefs and experiments in living and the author's beliefs about what is real, right or wrong (morality) and valuable.
- ❑ For any of these works, a good paper could be written to demonstrate how the shape of the plot, the particular settings chosen, or the use of certain techniques (such as first person point of view or symbolism) artistically enhance the author's meaning and/or themes. Such a paper would show "meaning through form" for one aspect of the story.

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him one of the following selections for a single student, any of which would be appropriate to do with Topic 1 since all three pertain to Redcrosse's sanctification and/or his time in the House of Caelia:

- ❑ "Redcrosse Brought Low By Pride" (Book I, Canto VIII, Stanzas 38-40, p. 156-157)
- ❑ "Redcrosse's Sanctification and Una's Suffering" (Book I, Canto IX, Stanzas 27-28, p. 188-189)
- ❑ "The Vision of Heaven" (Book I, Canto IX, Stanzas 55-57, p. 197-198)

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: Since the genre of romance seems to be more or less simply a vehicle for the romantic mode, the term "romance" must come from romantic mode as well, mustn't it?
Trick question! If your student did his Poetics *reading carefully, he knows that though we now associate the genre of "romance" with the romantic mode (and romantic love), it was originally coined to distinguish between popular stories, written in the "romance languages," and works written in Latin.*

Class Topics

1. Discuss allegorical and symbolic meaning in *The Faerie Queene*. (Student Questions #1-4)
   - ❑ Please begin by reviewing the Literature Supplement chart called "Allegorical Meaning in *The Faerie Queene*." Note: We have not included some characters, since there are a number of non-allegorical characters and events in the story (e.g., Aesculapius). There are also allegorical characters whose names have not been changed at all (or very little) from their allegorical meanings, such as Humility, Obedience, Reverence, Mercy, Contemplation, Error, Despair, Pride, and Pride's six "advisors," (the seven deadly sins, in the medieval church's tradition).
   - ❑ Lewis speaks of Redcrosse's experiences in the house of Caelia in Canto X as "the inner shrine"[1] of Book One, by which he seems to mean the place where Book One's virtue—holiness—is described at its purest and most intense. What is the allegorical meaning of this episode in Caelia's house, and why do you think it is so important?

     Answers may vary. Below are our thoughts, which you may wish to share with your student after hearing his:
     - ❑ In the house of Caelia, who is heavenly holiness, Recrosse repents and is purified, which allegorically symbolizes a person's soul repenting and turning from sin, making it possible for him to truly express the virtue of holiness. This episode and its meaning is obviously very important in a story about holiness.
       - ❑ Before this episode, Redcrosse feebly practices holiness, but has not been cleansed of sin. Afterwards, and especially after Contemplation shows him a vision of Heaven, he is more truly the Knight of Holiness than any of his former struggles with Error and Pride and Sansfoy could make him.[2]

1 C.S. Lewis, *Studies in Medieval and Renaissance Literature* (New York: Cambridge University Press, 1998), p. 140-141.
2 C.S. Lewis, *Studies*, p. 141.

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- Also, here he learns that he is English by rightful birth, not Faerie (which was in the medieval mind a pagan, godless race). Thus Redcrosse leaves behind his unbeliever's identity and takes on his true nature as St. George, the patron saint of England, who fights in Christ's armor (i.e., as a Christian).
- Though he will go on to free Una's parents, become engaged to her, and for a time serve the Faerie Queen, it is clear that now Redcrosse's greatest longing is for the heavenly city that Contemplation shows him, and communion with the Holy One, which is exquisitely appropriate for a Christian soul.

- In terms of allegorical meaning, Una is one of the most interesting characters in this story. As Truth, she acts as a literary touchstone. From *Poetics*, for review, what is a literary touchstone, and where did it get its name?
  - *A literary touchstone is a person, place, thing, action, or idea that is brought into contact with various characters in a story, in order to test their worth.*
  - The term comes from a practice of using a type of finely-grained dark stone (such as slate) to test the purity of precious metals, such as silver or gold, by scraping them lightly (or "touching") against it and analyzing the color of the mark they leave to see whether or not they are pure gold.
- Could you give some examples of Una, as Truth, acting as a literary touchstone?
  When Una comes into contact with anybody, that character's true nature and worth is revealed. Thus, when Redcrosse accompanies Una he is walking in truth, but when he believes Archimago's lie about her, he abandons truth. Similarly, when Una comes into contact with Archimago, Sansloy, etc., the evil parts of their natures are revealed. Caelia and Contemplation each greet Una as a great lady whom they highly honor, because both love truth.
- A symbol is any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, *Words of Delight* 517). Lewis points out that Spenser's work contains several symbolic and opposing pairs, such as Light vs. Darkness or Natural vs. Artificial.[1] Show your chart of examples of these.
  Please review your student's chart with him, using the teacher's version from this week's Literature Supplement. One comment you may wish to make is that, in the world of the Renaissance, "natural" was a term for "things that are as they appear" whereas "artificial" was often a term for things that either deceitfully pretended to be what they were not, or, though not intended to deceive, were merely imitations without true substance. A fake flower, for instance, could never be as truly and beautifully a flower as a real one, no matter how carefully designed.
- We saw how Dante conveyed the misery of a journey away from God and downward through Hell as one of increasing darkness and decreasing space, while his ascension toward God through sanctification is accompanied by growing light and a feeling of expansiveness. Spenser similarly uses his pairs of symbols to reinforce what he believes is true, right, and beautiful or false, wrong, and ugly. Can you describe how he does this?
  Answers may vary. After hearing your student's thoughts, you can share the following points:
  - Each pair of symbols that Spenser uses is deeply rooted in the human imagination, so that his use of each contrasts true and false, good and evil, valuable and not valuable, in a concrete, experiential way:
    - For example, people naturally think of inward beauty as good, whereas inward ugliness is bad. So, Spenser makes Truth (Una) and Holiness (Caelia and all her house) beautiful inwardly as well as outwardly, while Falsehood (Duessa) and Pride (Lucifera and her house) are shown to be evil inwardly, and more shockingly so when contrasted with the outward loveliness that is stripped away from them.
    - As part of Redcrosse's experiences first in the house of Pride and then in the house of Holiness, Spenser uses sight vs. blindness, health vs. sickness, and life vs. death to embody the truth that growth in holiness is sight and health and life for the man whose soul is blind, sick, and despairing of life because of his pride.
  - Lewis says that Spenser "excels nearly all poets" in his ability to use these "deep" symbols with sensitivity and accuracy. In his "humble fidelity [faithfulness]" to them, and in his deep understanding of them, he is, Lewis argues, closest of all English poets to the writers of the New Testament.[2] For, like Jesus, Paul, and John, Spenser is "endlessly preoccupied" with these symbols of life vs. death, health vs. sickness, etc.

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1 C.S. Lewis, *Allegory*, p. 313, 328-329. Please note that the natural/artificial contrast is not as intuitive as the other pairs. Spenser's use of these symbols indicates that he sees the natural as good and the artificial as tending towards evil.
2 C.S. Lewis, *Allegory*, p. 313.

2. Review the realistic and romantic modes, then look for examples of them in *The Faerie Queene.* (Student Question #5)
   - ❑ For review, from *Poetics,* what are the realistic and romantic modes? [1]
     - ❑ *Realistic Mode*
       - ❑ *The realistic mode might be described as horizontal, dealing with people on earth and their relationships.*
       - ❑ *The realistic mode tends to describe the natural earthly realm as it usually seems to our earthly senses, in concrete, vivid, specific detail.*
       - ❑ *Since the realistic concentrates on the horizontal and the earthly, it does not tend to focus on the reality, power, influence, and/or significance of the supernatural realm as it touches life (including human life) on earth.*
       - ❑ *It also tends to portray people from the middle or lower classes and shows them as they ordinarily are, with typical strengths and weaknesses.*
       - ❑ *It emphasizes history, community (especially social issues), and human thoughts, feelings, and motivations.*
     - ❑ *Romantic Mode*
       - ❑ *The romantic mode is called vertical in that it emphasizes man's interactions with the supernatural.*
       - ❑ *It tends to use a lavish, emotionally intense, and lyrical descriptive style, often rich with imagery.*
       - ❑ *It tends to focus on supernatural beings and events and on their effects on earthly people and events.*
       - ❑ *It tends to portray people from the upper classes and shows them with extraordinary strengths and/or weaknesses.*
       - ❑ *It tends to emphasize heroism, redemption, clear presentations of good and evil, and romantic love.*
   - ❑ Is *The Faerie Queene* realistic or romantic? Is it both? Explain in what ways it is realistic and/or romantic.
     The Faerie Queene *is not at all realistic in mode. It is romantic; it includes many supernatural beings and events, as well as heroism, redemption, love, and poetic justice.*
   - ❑ C.S. Lewis, explaining the term "lifelike," says "[lifelike may mean] 'like life as we know it in the real world'; in that sense the dullest character in a realistic novel may be 'lifelike'; i.e. he is very like some real people and as lifeless as they. On the other hand 'lifelike' may mean 'seeming to have a life of its own.' Whether we have met anything like them in the real world is irrelevant" (*Studies* 135). If *The Faerie Queene's* characters are not especially realistic in this first sense, could we still say they are lifelike in the second?
     Answers will vary. Lewis argued that, though The Faerie Queene *is not realistic in the sense that its characters are like everyday people, it is quite real (or "lifelike") in the sense that its characters seem to have a life of their own* (*Studies* 135). *We would agree.*
   - ❑ Why are stanzas 8 and 9 of Canto X a particularly beautiful example of the way an allegorical romance may make spiritual realities not only visible but also having a vivid life of their own?
     In these stanzas, Caelia ("heavenly") greets Una ("Truth") with great gladness, because she knows that Una/Truth "springs from heavenly race" (line 70). This is an exquisite picture both of Truth being greeted by heavenly Holiness and of a majestic lady welcoming a young princess of her own blood.
   - ❑ Optional: One thing that *The Faerie Queene* offers us is a fascinatingly lifelike portrayal of masculinity, femininity, and the relationship between them. Ideal biblical masculinity and biblical femininity are hard to define, but one group of theologians led by John Piper have done their best.[2] Below are Piper's definitions. Could you give examples of characters in Book One of *The Faerie Queene* who do or do not fulfill these definitions?
     - ❑ Masculinity: "At the heart of mature masculinity is a sense of benevolent responsibility to lead, provide for and protect women in ways appropriate to a man's differing relationships."
     - ❑ Femininity: "At the heart of mature femininity is a freeing disposition to affirm, receive and nurture strength and leadership from worthy men in ways appropriate to a woman's differing relationships."
     - ❑ *Examples of characters who do or do not fit these definitions may vary. Below are a few we noticed:*
       - ❑ We think that Redcrosse and Una portray biblical masculinity and femininity as defined here. Redcrosse, though deceived about Una and turning away from her for part of the time, does otherwise consistently seek to lead, provide for, and protect her. He defends her with his own body, champions her cause, and works to provide for her needs.

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1 We are indebted for a few of the following observations to Leland Ryken in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), p. 36-37.

2 Piper & Grudem, *Recovering Biblical Manhood and Womanhood* (Wheaton: Crossway Books, 2006).

- ❑ Una consistently and freely chooses to affirm, receive, and nurture strength and leadership from Redcrosse. Her greatest grief occurs in those times when he does not display ideal biblical masculinity: when he becomes lost in the Wood of Error, abandons her for Duessa, or falls prey to Pride. But she never rejects him as a leader despite these failings, and she encourages him in every way to keep on.
- ❑ Archimago, Sansloy, Sansfoy, and Sansjoy are all examples of masculinity gone wrong. Each tries to take advantage of Una, seeking to do her harm. Similarly, though pretending to affirm and receive Redcrosse's strength and leadership, Duessa actually rejects and undermines it at ever turn.

❑ If Lewis was right about *The Faerie Queene,* can we conclude that the romantic mode is able to be lifelike even though it isn't realistic?
Yes. In a good romance the "lifelikeness" of the characters, in that they are vivid and have a life of their own, is a primary charm. It is important to remember that a story need not be "realistic" in order to be "lifelike."

3. Introduce proliferation plots and motifs, then discuss *The Faerie Queene* as a romance epic and as a fairy tale. (Student Questions #6-8)
   - ❑ From *Poetics*, what is a fairy tale, and what are its traits of content and form?
     - ❑ Definition: A genre of story characterized by simplicity, patterns, and the use of magical or supernatural elements.
       - ❑ The fairy tale can be considered a sub-genre of folk literature, since it has many of the same traits.
       - ❑ Fantastic elements in a fairy tale often include miraculous events, magical characters or events, strange creatures and settings, or magical powers.
     - ❑ Content
       - ❑ It is usually a tale of interactions between human and fantastical non-human or not-quite-human or enchanted-human characters (talking animals, demons, jinn, fairies, wizards, magicians, enchanted princesses, etc.).
       - ❑ Usually in a fairy tale there are clear distinctions between good and evil, right and wrong, or what is valuable and not valuable.
       - ❑ Fairy tales often involve princes, princesses, knights, quests, battles, and/or marriages.
       - ❑ A fairy tale often includes a moral, a principle, or a piece of wisdom for the reader.
     - ❑ Form [1]
       - ❑ A fairy tale often uses contrast or foils, has simplicity in the plotline and characters, tends to repetition (especially threefold repetition), and often includes archetypal characters (such as the princess, the wizard, the hero, the wise old man, etc.).
       - ❑ The omniscient point of view is almost always used for narration in fairy tales.
       - ❑ Fairy tales frequently include songs, proverbs, "magic" words or phrases, or riddles.
   - ❑ In what ways does *The Faerie Queene* seem to fit the genre of fairy tale?
     This story certainly contains wisdom for the reader and clear distinctions between good and evil. It has many entwining episodes and characters, but still its air is one of simplicity, since the reader knows the truth about each character. It has an evil magician, magical events, an elf-knight, and strong contrasts between good and evil, life and death, light and darkness, etc. Finally, it uses the omniscient point of view.
   - ❑ This week you learned about proliferation plot. Define this term, and explain whether you think it fits the plot of *The Faerie Queene*.
     - ❑ *A proliferation plot is a plot having a multitude of interwoven episodes, usually following several separate storylines.*
     - ❑ *The proliferation plot is one good description of the plot of this story, since* The Faerie Queene, *Book One consists of a number of interwoven episodes and has at least two storylines: the Arthur line, and the Redcrosse and Una line.*
   - ❑ One way that authors may tie together the various episodes of a proliferation plot is by using a motif. What is a motif? Can you discern a motif in *The Faerie Queene* that helps to unite the plot?
     - ❑ *A motif is any recurring element, arrangement, or pattern in literature.*
     - ❑ *The unifying motif in* The Faerie Queene *is the journey (in this case, a quest). Both Arthur and Redcrosse are questing, and all the adventures that happen in this part of* The Faerie Queene *are understood in the context of Arthur's quest for the Faerie Queene, and Redcrosse's quest to free Una's parents.*

1 Based on Leland Ryken's explanation of the elements of fairy tale in *Words of Delight* (p. 404-405).

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- ❑ From *Poetics,* what are the characteristics of the Italian romance epics?
  - ❑ *Italian romance epics were romances—stories of heroism, love, and adventure—on a grand ("epic") scale.*
  - ❑ *They also have comic elements that sometimes made a joke of their own romantic characteristics.*
  - ❑ *The plots tend to be a series of loosely connected, intertwining tales, which we call proliferation plots.*
  - ❑ *C.S. Lewis describes them as "gallant, satiric, chivalrous, farcical, flamboyant" poems (*Allegory of Love *305).*
- ❑ According to C.S. Lewis, Spenser models *The Faerie Queene* after the Italian romance epic in some ways. From the description of these epics in *Poetics,* what do you think are connections between them and *Faerie Queene*?
  - ❑ *Spenser borrowed and modified the eight-line stanza used by authors of Italian epics.*
  - ❑ *Like Italian epics, Spenser uses interlacing tales (proliferation plot).*
  - ❑ C.S. Lewis describes the Renaissance tone of the *The Faerie Queene* as "a gorgeous, luxurious, Italianate, and florid element" (*Studies in Medieval and Renaissance Literature* 147).
- ❑ Is Spenser's work completely Italian and in the Renaissance style, or does it have other elements in it? *Answers will vary, since this is an opinion question. We think that* The Faerie Queene *shows itself different from the Italian romance epics in several ways. After hearing your student's thoughts, you may wish to share these:*
  - ❑ Unlike the Italian romance epics, which focus mostly on recounting the deeds of knights, the *Faerie Queene* is an allegory which uses the deeds of knights to depict states of the soul and bring virtues to life.
  - ❑ Lewis says that many of the fairy-tale elements in *The Faerie Queene* are more closely related to a bed-time story than an epic. Spenser takes his allegorical fairy-tale more seriously than the Italian authors took their epic romances.
  - ❑ Lewis points out that *The Faerie Queene* is the work of an Englishman, woven from English language and legends, with a tone that is more "gravely imaginative" than the "gallant" and "flamboyant" Italian epics (Allegory of Love 307).

4. Review the heroic mode, introduce the pastoral mode, and discuss pastoral poems from the Renaissance. (Student Question #9)
   - ❑ As you know, a mode is the overall mood, manner, or emphasis expressed in a work of literature. This week you learned about the pastoral mode. But first, to review from *Poetics*, what is the heroic mode and what are its characteristic traits?
     - ❑ *Definition: A mode that emphasizes the description and exaltation of heroism.*
     - ❑ *Traits*
       - ❑ *Usually, a heroic work describes events in a relatively brief period of painful but necessary struggle (often a journey, battles, etc.), with much at stake to win or lose.*
       - ❑ *There is usually a community and/or a way of life, which the hero(s) seeks to protect from evil.*
         - ❑ *The heroic mode emphasizes public, political, often complex relationships, especially group relationships. A private relationship between two people is rarely emphasized (though it may be in the story).*
         - ❑ *It usually describes webs of relationships in a community and/or between communities.*
         - ❑ *Settings in a heroic story usually include at least one city (or community).*
       - ❑ *A hero who rules and leads, sometimes as a father and/or judge, is also essential to the heroic mode.*
         - ❑ *The hero is usually a just ruler who faithfully leads his people and endures hardship for their sake.*
         - ❑ *He protects his people from evil (which may come from without, within, or both).*
       - ❑ *Virtues praised in a heroic work include sacrificial love, duty, strength, skill, the upholding of justice, protection for the innocent or oppressed, and often the pursuit of glory.*
   - ❑ From *Poetics*, what is the pastoral mode and what are its characteristic traits?
     - ❑ *Definition: A mode that emphasizes the description and exaltation of a country lifestyle.*
     - ❑ *Traits*
       - ❑ *The pastoral mode is one that describes and idealizes the humble, healthy, happy, hardworking, and highly relational country life.*
       - ❑ *The pastoral mode emphasizes the intimate, private, natural, honest, sustainable, and simple.*
         - ❑ *It idealizes work of a pleasant kind, rather than of an agonizing kind.*
         - ❑ *It gives the impression of rest and permanence—it is a state in which one wishes to stay.*
       - ❑ *Pastoral works usually center on a single man and his love (typically a shepherd and shepherdess), though there is often also a larger community of friends (e.g., other shepherds).*

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- ❑ *The ideal virtues of the pastoral work include contentment, love of natural beauty, an ability to build and/or maintain, and love for relationships (especially family and friends).*

- ❑ Heroic and pastoral modes are often entwined, with heroic warfare acting to protect pastoral peace, in which peace is not just the absence of war but the presence of happy prosperity. Can you see the two modes combined like this in *The Faerie Queene*?
  Yes. Redcrosse heroically fights the dragon in order to restore a life of pastoral peace for Una's people. Also, his defeat of the dragon allows him to become engaged to Una, which looks ahead to a private union between a single man and his love that promises permanence and rest within the happy community of her kingdom.
- ❑ Though no such place or lifestyle as that of Arcadia really exists (shepherds are not angels, and their circumstances are generally rather harsh), the pastoral has always been one of mankind's favorite imagined ideal states—a humble, graceful, virtuous, happy, and natural (as opposed to artificial or deceitful) land of rustic shepherd-poets. From *Poetics*, what is the history of the pastoral mode up to the time of Shakespeare?
  - ❑ *The pastoral mode is one of the oldest in the world and appears in the Bible, in the description of Eden in Genesis 2, and in Solomon's Song of Songs. The classical pastoral tradition dates back to a Greek named Theocritus, who lived in the third century before Christ. Theocritus wrote the* Idylls *(the word "idyll" means "little picture"), which describe and idealize the humble, happy, rustic shepherd's life.*
  - ❑ *Theocritus was followed brilliantly in this mode by Virgil, whose* Eclogues *were written as conversations and singing contests between shepherd-poets (published in the first century B.C.).*
  - ❑ *An Italian named Jacopo Sannazzaro revitalized the mode with his* Arcadia *(1504). "Arcadia" was the mythical land of the shepherds, named after an equally mythical hunter and son of Zeus named Arcas.*
  - ❑ *In 1590 Philip Sidney wrote his own* Arcadia*, which made the pastoral important in the English Renaissance and Elizabethan court.*
  - ❑ For Virgil, and again in Queen Elizabeth's time, the pastoral provided not only a graceful metaphorical mode for writing about love, but also a form for social and political commentary. Under the guise of praising fictional shepherds and the simple or natural life, poets could raise questions about the artificial goodwill and deceitful intrigues of the Elizabethan court or even the city-based lifestyle in general.
- ❑ According to Leland Ryken, three kinds of pastoral poems grew out of the pastoral mode (Words of Delight, 275): The "pastoral invitation to love, in which the speaker invites his or her beloved to a life of mutual love"; the blazon, "in which the speaker praises the beauty and virtue of the beloved by comparing [the beloved] … to objects in nature"; and the "lament or complaint, in which the speaker bemoans the frustrations of separation". All three were common in the Renaissance. This week you read Christopher Marlowe's poem, "The Passionate Shepherd to His Love." Which of the three kinds of pastoral poems does this seem to be?
  This poem is a pastoral invitation: the shepherd wants his love to come and roam the hills with him, living the pleasant lifestyle that shepherds enjoy in summer.
- ❑ Edmund Spenser's friend, Sir Walter Raleigh, wrote a humorous response to Marlowe's pastoral poem. What are the objections that the "nymph" makes to the lifestyle that the shepherd invites her to join? Are these objections reasonable?
  The nymph points out that winter and cares come, that flowers wither and fade, and that life among the sheep is not always easy nor pleasant. She says that if this carefree summer life of love could last forever, it might tempt her, but since it does not last, she will not accept the shepherd's invitation.

5. OPTIONAL: Sir Philip Sidney wrote *Arcadia*, which is an important early pastoral work in English literature. Still more importantly, however, he wrote a famous and influential defense of fiction as a way of presenting truth. Explore Sir Philip Sidney's literary theories, using the discussion outline from "Literary Criticism" on the *Loom*. This is recommended for students who have 1) a strong interest in cultural movements and worldviews, or 2) a strong interest in future literary studies, or 3) a desire to be a writer. (Student Question #10)

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Geography: Background Information

More on Map Skills

In our ongoing study of the Age of Exploration this week, we're going to focus on details regarding the imaginary set of lines that encircle the earth, enabling people to pinpoint locations exactly without reference to any natural landforms. These are the lines of latitude and longitude. As for the compass and celestial navigation, we have excerpted *World Book* articles in the Student Activity Pages (pages 12-13) for students in all learning levels to read and digest, and then offered follow-up activities for them to do. Younger students will need more help and guidance. Furthermore, two of these topics we feel would be easier to explain than to let younger students puzzle out on their own: the spacing of lines of longitude and the correlation of map projections to globes. On the following page are background articles on both of these topics for you to read and then summarize for your students.

***World Book* on Longitude**[1]

The earth is divided into two parts, or **hemispheres**, of east and west longitude. Each hemisphere has 180 degrees. Degrees of **longitude** are used to measure east and west distances on maps. They are used, along with degrees of **latitude**, to find certain points. For example, New York City lies at 74° west longitude. This means that if a person travels west from Greenwich to New York City and counts the imaginary meridians, New York City would lie on the 74th meridian west of Greenwich. Sailors and pilots use longitude to help determine the location of their ships and airplanes.

The space between two meridians is greatest at the equator—about 69 miles. This space narrows as the meridians approach the North and South poles. For example, a degree of longitude at New Orleans is about 60 miles wide. At Winnipeg, Canada, which lies much nearer the North Pole, a degree of longitude is less than 45 miles wide. At Fairbanks, Alaska, which is still closer to the pole, it is even narrower.

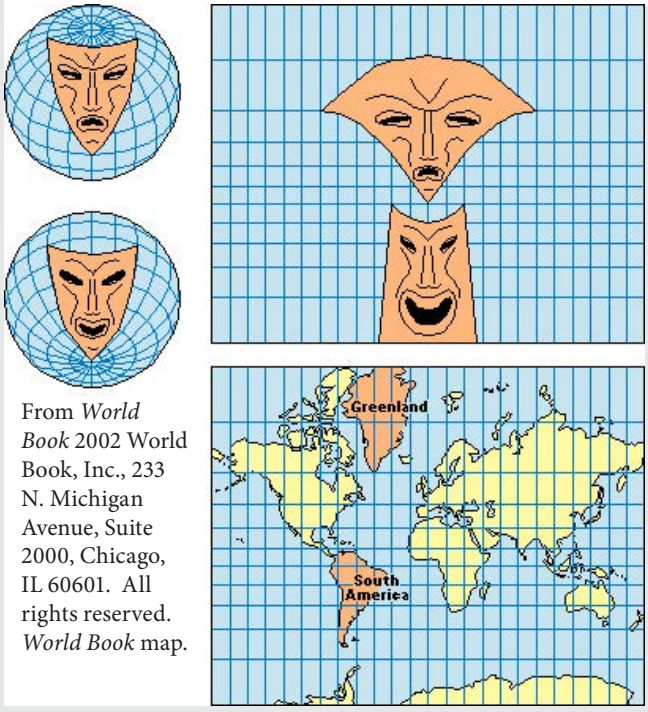
***World Book* on Map Projections**[2]

A **map projection** is any of a number of mathematical methods that cartographers use to produce a flat map of the round earth. Creating a map projection can be imagined as having two steps. The first step is mapping the earth on a globe of a chosen scale. The round globe can exactly represent the round earth, with shapes of features and distances shown accurately.

The second step involves choosing a mathematical approach that, in effect, peels the surface off the globe and flattens it. This flattening always involves **distortion**—that is, stretching the surface in some areas and shrinking or tearing it in others. Different types of projections produce predictable inaccuracies in shapes, distances, or relative sizes of features. Distortion is most significant on maps of the whole earth or large areas of it.

Mercator

The main disadvantage of the Mercator projection is that geographic areas do not have correct size relationships to one another. For example, this projection makes areas near the North and South poles look much larger than they are on earth. Note how large Tragedy's forehead and Comedy's chin have grown on the Mercator projection. Areas near the equator also appear smaller than they are, as shown by Tragedy's tiny mouth. On the Mercator projection of the earth, Greenland appears larger than South America. In reality, South America is more than eight times as large as Greenland.



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No single projection is best for all purposes. Cartographers decide which projection to use by considering the ways in which a particular map needs to be accurate. [Today,] computers enable cartographers to choose from among a large number of projections.

1 From a *World Book* article entitled *Longitude*. Contributor: Stephen S. Birdsall, Ph.D., Professor of Geography, University of North Carolina, Chapel Hill.

2 From a *World Book* article entitled *Map Projections*. Contributor: Judy M. Olson, Ph.D., Professor of Geography, Michigan State University.

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Mollweide (below)

Cartographers classify the Mollweide projection as an equal area projection, also called an equivalent projection. The main advantage of this type of projection is that areas are the correct size in relation to one another. Note how Greenland correctly looks considerably smaller than South America on the Mollweide projection. One disadvantage of the Mollweide projection is that some surface areas are the wrong shape. For example, note the outline of the Tragedy mask on the undistorted globe view. Now look at this shape on the Mollweide projection. See also how both Comedy's and Tragedy's faces are lengthened on this projection.

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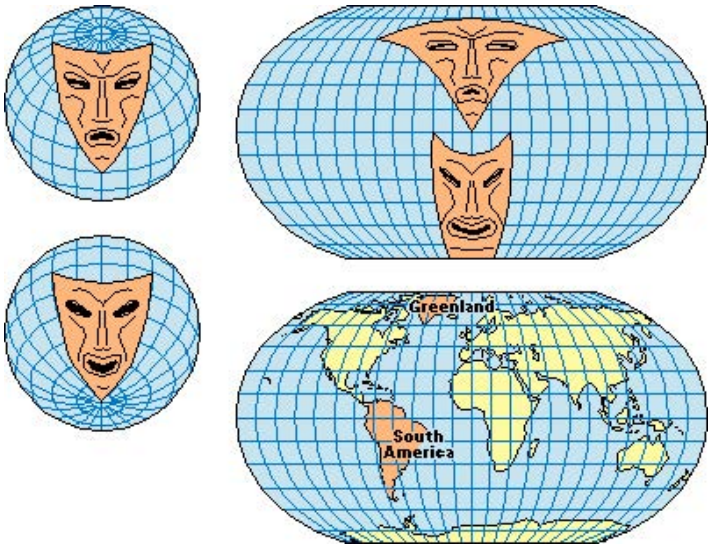

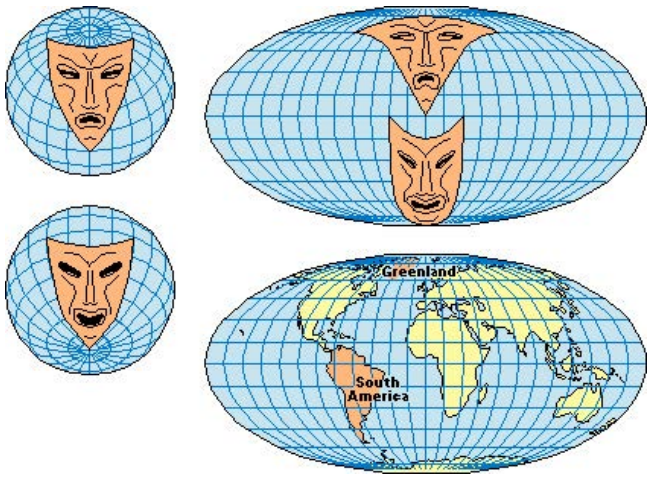

Robinson (above)

The Robinson projection is an example of a compromise projection. A compromise projection tries to balance the different types of distortions that appear on conformal and equal area maps. For example, size relationships are shown much more accurately on the Robinson than they are on the Mercator and other conformal projections. But size relationships are not quite as accurate as they are on the Mollweide and other equal area projections. On the other hand, shapes are considerably more accurate on the Robinson projection than they are on the Mollweide projection. In 1988, the National Geographic Society, a prominent educational and scientific organization, adopted the Robinson projection for its standard world map.

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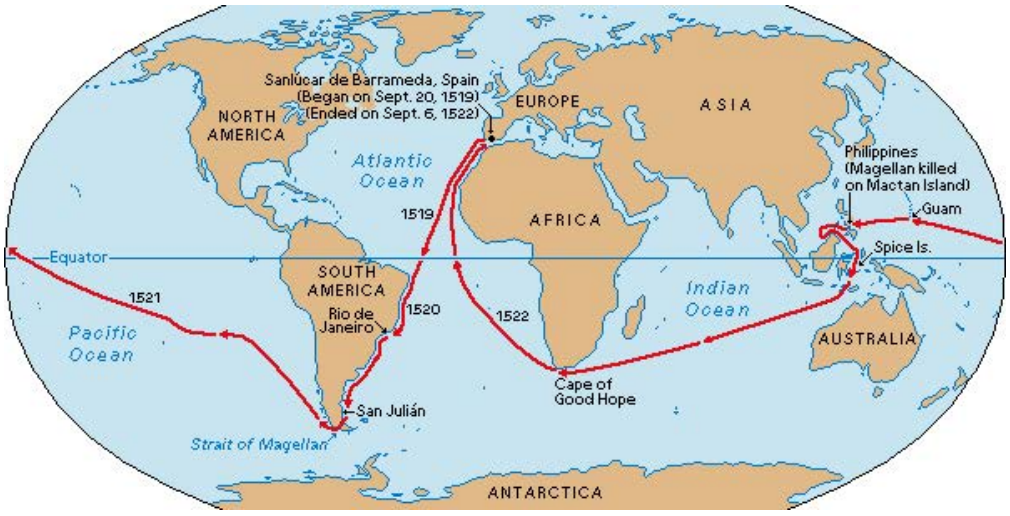

Magellan's Route

From *World Book* 2002 World Book, Inc., 233 N. Michigan Avenue, Suite 2000, Chicago, IL 60601. All rights reserved. *World Book* map.

Familiar faces can demonstrate how a particular method of projection distorts the earth's surface. The three illustrations in this section use the traditional masks of Comedy and Tragedy to show the kinds of distortions that are created by three important types of projections: (1) the Mercator projection, (2) the Mollweide projection, and (3) the Robinson projection.

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Each illustration includes a pair of undistorted globes, one showing Tragedy's sad face in the Northern Hemisphere and one showing Comedy's smiling face in the Southern Hemisphere. Each illustration shows what happens to these faces when they are transferred to a flat map that uses one of the three types of projections. Comparing the images in the illustrations will help you see how different projections distort the features differently.

Each of the three illustrations also shows how the earth looks when it is mapped using one of the three types of projections. Comparing these maps with a globe will help you see how the projections distort the earth's surface.

Students of all ages should read their History assignments with an atlas close at hand. Encourage them to trace the paths of various exploratory expeditions. If your students began a poster, display board, or smaller paper map on which they traced the explorers' courses last week, encourage them to add to that map this week. The most impressive expedition was that of a Portuguese sailor named Ferdinand Magellan who sailed for Spain. Though Magellan died en route, his vision, courage, and planning won him the credit of leading the first expedition to circumnavigate the globe.

Again, as needed, spend any extra discussion time reviewing geographic terms and landforms at your students' learning levels.

Fine Arts & Activities: Background Information

Students are reading about the High Renaissance this week, focusing on two great artists in particular: Raphael and Michelangelo. We have provided *World Book* articles on these artists below, with commentary interspersed.

***World Book* on Raphael** [1]

Raphael, pronounced RA fih uhl or RAY fee uhl (1483-1520), was one of the greatest and most influential painters of the Italian Renaissance. His graceful figures and skillful compositions influenced artists up to the early 1900's.

Raphael painted altarpieces, frescoes (paintings on damp plaster) of historical and mythological scenes, and portraits. His most popular works include his gentle paintings of the Madonna and Child. Raphael was also an architect. From 1514 until his death, he directed the construction of St. Peter's Basilica in Rome.

His life. Raphael was born in Urbino. His real name was Raffaello Sanzio. His father served as court painter to the Duke of Urbino. About 1494, Raphael went to Perugia to study with Perugino, an important painter. Perugino introduced Raphael to the latest ideas in Italian art and greatly influenced his student's style.

Raphael settled in Florence in 1504. In Florence, Raphael studied the paintings of the great Italian artist Leonardo da Vinci. Leonardo da Vinci's balanced compositions and idealized figures had a strong influence on all Renaissance painters, including Raphael.

Late in 1508, Pope Julius II asked Raphael to work for him in Rome. Julius wanted to rebuild and redecorate Rome to reflect its ancient glory. He gathered together the most illustrious architects, painters, and sculptors from all parts of Italy. Raphael created his finest work while in the service of Julius and his successor, Pope Leo X. With the assistance of a large workshop, Raphael produced religious paintings, tapestry designs, palace decorations, and portraits. He remained in Rome until he died, after a short illness.

His works. A masterpiece of Raphael's early career is the *Marriage of the Virgin* (1504). It shows the influence of Perugino's sentimental style. However, Raphael's own style can be seen in the dignified figures and the emphasis on perspective. The painting shows a gentle Virgin Mary receiving a ring from an ideally handsome Joseph.

Perhaps Raphael's greatest achievement was the series of frescoes that decorate the pope's private quarters in the Vatican. Raphael painted several of these frescoes in a room called the Stanza della Segnatura. Each wall in the room has an arch to support the curved ceiling. Raphael brilliantly incorporated this architectural feature into his compositions.

Raphael's *School of Athens* covers one wall of the Stanza and captures the classical spirit of the High Renaissance. Three painted arches serve as a background for the ancient Greek philosophers and scientists in the front of the scene. In the center of the painting, beneath the arches, stand Plato and Aristotle, the leading philosophers. These powerful and expressive figures were influenced by Michelangelo's paintings on the Sistine Chapel ceiling. But Raphael harmonized and clarified the arrangement of figures in space, achieving the perfect balance for which he is noted. [Note also Raphael's prominent use of one-point perspective in this work.]

1 From a *World Book* article entitled *Raphael*. Contributor: Eric M. Zafran, Ph.D., Curator, Department of European Paintings and Sculpture, Wadsworth Atheneum.

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In his final works, such as *The Transfiguration* in the Vatican, Raphael began to move toward a style of greater emotion and movement that would characterize the next generation of Italian artists.

***World Book* on Michelangelo** [1]

Michelangelo, pronounced my kuhl AN juh loh or mihk uhl AN juh loh (1475-1564), was one of the most famous artists in history. He was mainly interested in creating large marble statues, but his endless creative energy also led him to become a great painter and architect as well as a poet. He was also one of the most famous people of his time and a great leader of the Italian Renaissance, a period marked by a rebirth of interest in the art and learning of ancient Greece and Rome.

Michelangelo is best known for his treatment of the human body in painting and sculpture. His figures convey a sense of grandeur and power, and arouse strong emotions in many spectators. In size, strength, and emotional intensity, these figures go beyond real people. Michelangelo's figures are both animated and restrained, and seem to possess great spiritual energy. His work presses toward the extremes of heroism and tragedy but is never false or artificial.

Early life. Michelangelo was born on March 6, 1475. His full name was Michelangelo Buonarroti. He came from a respectable Florence family and was born in the village of Caprese, where his father was a government agent. Michelangelo had a brief classical education that dealt with the literature, art, and life of ancient Greece and Rome. When he was 12 years old, Michelangelo became an apprentice to the most popular painter in Florence, Domenico Ghirlandajo.

Before his apprenticeship was completed, Michelangelo stopped painting and began working as a sculptor under the guidance of a pupil of the sculptor Donatello. Michelangelo attracted the support of the ruler of Florence, Lorenzo de' Medici, who invited the young artist to stay at his palace. Michelangelo's earliest surviving sculpture is a small unfinished relief of a battle, done when he was about 16. This work shows the obvious influence of ancient Roman marble sculpture belonging to Lorenzo. But the relief also shows the force and movement that became typical of Michelangelo's style. During these years, he began the study of anatomy.

After the Medici family lost power in 1494, Michelangelo began traveling. He lived in Rome from 1496 to 1501. There he had his first marked success when he carved in marble a life-sized statue of the Roman wine god Bacchus. At 23, Michelangelo carved a version of the traditional *Pietà* subject, the dead Christ in the lap of the mourning Virgin Mary. Both figures are larger than life-sized. This statue, now in St. Peter's Basilica in Rome, established him as a leading sculptor. The work was plainer and less decorative than most statues of the time, and thus looked stronger and more solemn.

Michelangelo returned to Florence in 1501 and remained there until 1505. He may have gone there to compete for the right to work on a large piece of marble that had been abandoned by earlier sculptors working on the Cathedral of Florence. The marble became Michelangelo's *David* (1504), one of the most famous works in the history of art.

Michelangelo's *David* portrays the Israelite king partly as an ideal man, partly as an adolescent youth. The young figure faces his foe tensely but confidently, with a bold scowl and his sling at the ready.

The Florentines had planned to put the statue high in the air on the Cathedral of Florence. But they decided instead to place this great work of art at eye level in their main public square, and it became a symbol of the new republic that had replaced Medici rule.

The new democratic government of Florence then asked Michelangelo and the city's other outstanding artist, Leonardo da Vinci, to create large battle scenes for the walls of the city hall. Michelangelo probably never started to paint the wall, but his design for the work is known to us through his sketches and through copies by other artists. It displayed his expert ability to render human anatomy. It was during these years that Michelangelo formed the basis of the style in which he would work for the rest of his life.

From about 1505 on, Michelangelo devoted nearly all his time to large projects. In his enthusiasm for creating grand and powerful works of art, he accepted projects that were far too large for him to complete. The first one was a tomb ordered by Pope Julius II that was to include 40 marble statues. The artist accepted the job in 1505 and ended the project unsuccessfully 40 years later.

The Sistine Chapel. Julius II was a patron of the arts with a sweeping imagination equal to Michelangelo's. Julius gave Michelangelo a more practical commission, painting the vault (arched ceiling) of the Sistine Chapel in the Vatican. This project became Michelangelo's most famous work.

1 From a *World Book* article entitled *Michelangelo.* Contributor: David Summers, Ph.D., Wm. R. Kenan, Jr., Professor of the History of Art, University of Virginia.

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The Sistine Chapel is where major papal ceremonies take place. The chapel was built by Pope Sixtus IV, Julius II's uncle, and was decorated during the 1480's with paintings by some of the greatest artists of the time, including Sandro Botticelli, Luca Signorelli, and Perugino. All of its decoration together shows the history of the world according to the Bible. The earlier painters showed the lives of Moses and Jesus Christ and the sequence of the popes. Michelangelo's contribution to the project was the grandest of all. On the lowest part of the vault of the Sistine Chapel as well as on the upper walls, over the arched windows, Michelangelo painted *The Ancestors of Christ*. In the corners, he portrayed stories of the salvation of the Jewish people, such as David and Goliath.

The highest part of the vault was originally painted blue with gold stars, symbolizing heaven. Michelangelo changed this treatment. Above the *Ancestors*, he painted great thrones in which are seated prophets believed to have foretold the coming of a Messiah (savior). Male prophets of the Old Testament or Hebrew Bible alternate with sibyls, female prophets of ancient times. The series of prophets ends above the high altar of the chapel with Jonah, who survived after three days inside a whale, an event that foretells Christ's death and Resurrection.

Above the thrones of the prophets are nude figures, called *ignudi*, who hold bronze-colored disks with stories taken mostly from the Books of Kings. Michelangelo covered the very top of the vault with nine scenes from the Book of Genesis, including three scenes portraying the creation of the universe, three showing the creation of Adam and Eve and their fall from grace, and three illustrating the story of Noah.

Michelangelo, forced against his own wishes by Julius to undertake the huge task, began the ceiling in 1508 and completed it in 1512. He used a technique called fresco, applying the paint to damp, freshly laid plaster and working quickly before the plaster dried. He began at the entrance and worked toward the altar, starting with the scenes from Noah's life and working backward in time to the beginning of creation. Michelangelo painted the ceiling from a scaffolding, standing up, not lying on his back as historians once thought. During this period, he wrote a satirical poem in which he complained of a stiff neck and of paint dripping into his eyes. In the margin of the page, he drew a caricature of himself reaching up to paint.

At first, Michelangelo approached the task in a style resembling his earlier works. But he soon gained confidence and developed new ways of showing tension and power. The last frescoes he painted, which include *The Separation of Light from Darkness* and the portrait of *Jonah*, are much richer and more active compositions. The figures in these last paintings are also larger and freer in execution.

When the frescoes of the Sistine ceiling were cleaned in the 1980's, restorers found that Michelangelo had painted in much brighter colors than had been realized. The brilliance of the colors makes the paintings visible from a great distance. The top of the vault is about 70 feet above the floor.

The tomb of Julius II. After he had finished the ceiling, Michelangelo resumed work on the pope's tomb. He carved three famous figures that resemble the painted prophets and decorative figures on the Sistine ceiling. These figures are Moses and two prisoners, sometimes called *The Heroic Captive* and *The Dying Captive*, completed by 1516. The figure of Moses, who seems to be filled with terrible anger, was later used as the centerpiece of the tomb. This statue was finally placed in the Church of St. Peter in Chains in Rome. The figures of the two captives may symbolize lands conquered by Julius II or arts and sciences left without support after his death. One of them struggles violently against his bonds as the other languishes and seems to submit to defeat.

The Medici Chapel. Michelangelo spent the years from 1515 to 1534 working mainly for the Medici family, who had regained control of Florence. He designed and carved tombs for two Medici princes and also designed the Medici Chapel, in which the tombs are placed. Michelangelo left the chapel incomplete when he moved away from Florence in 1534.

Along with the statues of the two young princes, the tombs include the figures of *Night* and *Day* on one tomb and *Evening* and *Dawn* on the other. The figures recline on curving lids, conveying a sense of fate or individual tragedy. They make a great impact on spectators as a significant observation about human destiny. Some read the parts of the monument from floor to ceiling as a symbol of the rising of the soul after its release from the body. Others see the four statues on the curved lids as a sign of the endless movement of time, in which life is only an incident.

Michelangelo also designed the architecture of the Medici Chapel. He planned the walls like a carved relief, with projections and hollows and long, narrow shapes to give an elongated effect. This approach, resembling carved architecture, is carried further in the entrance hall and staircase to the Laurentian library in Florence, which he designed between 1524 and 1559.

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The Last Judgment. Michelangelo was sometimes torn between loyalty to the Florentine republic and loyalty to the Medici family, his patrons. In the late 1520's, the Medici family once more lost power in Florence. The city fortified itself against an attempt by the family to regain control. Michelangelo served as director of fortifications. In 1530, the Medici family took the city by force, and Michelangelo went into hiding to avoid arrest. However, Pope Clement VII, himself a member of the Medici family, sent word to Florence that Michelangelo was to be treated well and allowed to continue working on the Medici tombs. Michelangelo resumed his work, but he left Florence in 1534. He never returned to the city, though he was buried there.

Michelangelo settled in Rome, where he worked for Pope Paul III. From 1536 to 1541, Michelangelo painted the fresco of *The Last Judgment* for the altar wall of the Sistine Chapel, destroying some of his earlier *Ancestors of Christ* to do so. In a single scene covering the entire wall, Michelangelo showed the resurrection and judgment of humanity.

At the top of *The Last Judgment* are wingless angels with the cross upon which Christ died. Beneath them, the blessed gather in heaven. In the center, Christ raises His right arm. The Virgin Mary, who intercedes for souls, sits beside Him. In response to Christ's commanding gesture, the world below comes to life. On the left, tombs open and the dead—some skeletons, others in grave shrouds—rise toward heaven. To the right, the damned tumble or are dragged into hell. Hell is filled with demons and is ruled over by Minos, the mythical king of Crete who imprisoned a monster known as the Minotaur. A large snake coils around Minos. The depiction of hell is based on *The Divine Comedy* (1321), a famous poem by the Florentine writer Dante Alighieri. Michelangelo is supposed to have known the lengthy poem by heart.

The Last Judgment caused great controversy, and Michelangelo was very disturbed by the reaction to his work. Some critics objected that Christ was shown inappropriately. The fresco was bitterly criticized for its display of nudity. In fact, draperies were later added to many of the figures by one of Michelangelo's followers. In the early 1990's, when the fresco was cleaned and repaired, restorers removed some of the draperies.

Later years. The small amount of sculpture in Michelangelo's later years includes works to complete old commissions and two unfinished *Pietà* groups. He created both Pietàs for his own satisfaction and not for a patron. One of the Pietàs is now in the Cathedral of Florence and is called the *Florentine Pietà* (1555). It was meant for Michelangelo's own tomb. It is designed as a massive pyramid, with Christ's body slumping down on the ground. In the other Pietà, known as the *Rondanini Pietà* (1564), now in Milan, the marble limbs are reduced to a ghostlike thinness. The bodies seem to lack substance, while the material of the stone is emphasized by the hacking chisel marks left on the unfinished surface. Because of this technique, many modern sculptors, including Henry Moore, admire this work above all others Michelangelo produced.

Michelangelo devoted much time after 1546 to architecture and poetry. In 1546, Pope Paul III appointed him supervising architect of St. Peter's Basilica, one of Julius II's unfinished projects. Michelangelo worked on the church without salary. By the time he died in 1564, construction had reached the lower part of the dome, which was finished by another architect. After 1538, he planned a square for the Civic Center of Rome and the buildings facing it. The square is shaped like a trapezoid, a four-sided figure with two parallel sides of unequal length. The square and the oval design at its center symbolize Rome as the center of the world.

Michelangelo's last paintings, finished when he was 75 years old, were frescoes in the Pauline Chapel in the Vatican. They show *The Conversion of Saint Paul* (1545) and *The Crucifixion of Saint Peter* (1550). Although they are large, complicated designs like the Sistine Chapel paintings, they are graver, more still and inward. Michelangelo became deeply religious in his last years, during which he made devotional drawings comparable to the *Rondanini Pietà*. He also wrote some of his finest poetry during his old age.

Michelangelo's father brought the child prodigy to the pope, and by age fifteen he was working for the Medicis. In addition to being a painter, sculptor, and architect, he was also a poet, and his sonnets tell about what appears to be a true, heartfelt conversion to Christ late in life. Works worthy of close study include his sculptures *Moses* and his earliest *Pietà*. His drawing, *Studies for the Libyan Sibyl*, and a painting from the Sistine Chapel, *The Erythraean Sibyl* are also well worth studying.

This master sculptor hated painting—yet he is probably most famous for his four-year work on the Sistine Chapel. This was no small feat. Enjoy the many stories that surround these amazing frescoes, and be sure to also take a close look at the *Last Judgement* (altar piece) from the same room. Michelangelo's powerfully used gesture (body movement that expresses an idea) to tell stories. Even the toes of his figures speak! It may surprise you that the author of these wonderful works also said, "Painting is for women and donkeys."

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Many of Michelangelo's works are classically nude. If you choose to view these works, be sure to note the strong sense of balance and gesture in these figures. Michelangelo's most famous statue, the *David*, provides a great example of this. Notice the gesture of David's hands shows that he is ready and armed. His *contra-pasto* posture is a classic example for illustrating how a figure's weight rests on its shoulders and hips at opposite angles.

Worldview: Background Information

***World Book* on Leo X** [1]

Leo X (1475-1521), was pope during the climax of the Renaissance in Rome, but he also faced the beginnings of the Protestant Reformation. Leo was elected pope in 1513. He was a pleasure-loving man and a patron of the arts. He spent lavishly on papal court spectacles and on patronage for scholars, composers, and artists.

Leo was born in Florence, Italy. His given and family name was Giovanni de' Medici. His father was the powerful Florentine leader **Lorenzo de' Medici**. During Leo's reign, France and Spain engaged in a long conflict for dominance of Italy. Leo tried to preserve papal temporal (nonreligious) power, maintain the independence of Florence, and advance his family's interests. The Reformation began in 1517. But Leo was preoccupied with the cultural life of Rome, Italian politics, growing Ottoman power in the Mediterranean, and the election of a Holy Roman emperor in Germany. He was slow to grasp the seriousness of the Protestant challenge. His condemnation of Protestant leader Martin Luther in 1520 was too late to be effective, and the Protestant split from Rome became permanent.

***World Book* on Julius II** [2]

Julius II (1443-1513) was the most vigorous and forceful of all the Renaissance popes. He was elected pope in 1503 and immediately became a strong defender of papal temporal power and undertook vast projects to beautify Rome. Julius resorted to war to achieve his goals.

Julius was born in Albissola, Italy, near Savona. His given and family name was Giuliano della Rovere. His uncle, Pope Sixtus IV, named him a cardinal in 1471. As a cardinal he was influential in papal politics and bitterly opposed Alexander VI, the pope from the powerful Borgia family. After his election, Julius was determined to regain the **Papal States** occupied by Cesare Borgia and other Italian powers, chiefly Venice. Julius personally led armies in the conquest of Perugia and Bologna, and in 1509 joined the League of Cambrai against Venice.

Julius' artistic projects were the most enduring aspect of his papacy. He was one of the greatest Renaissance patrons of the arts. He commissioned the architect Donato Bramante to design the new St. Peter's Church. Julius attended the laying of the foundation stone in 1506. He commissioned the artist Michelangelo to carve his tomb and to decorate the Sistine Chapel with frescoes. He also employed the artist Raphael to work in the Vatican apartments, painting such masterpieces as the *School of Athens*.

Worldview: Rhetoric Discussion Outline

There is no specific Worldview assignment for discussion this week. The preceding articles on popes of this period are provided merely as background for your student's ongoing studies of the southern Renaissance.

Government: Rhetoric Discussion Outline

***The Prince*, by Niccolo Machiavelli, Chapters X-XVIII**

1. In chapter X, Machiavelli discusses the strength of a prince. What two scenarios does he distinguish? Why is he so impressed with the German princes?
   He distinguishes princes who can meet any army in the field of battle from those who need to take shelter behind their city walls. He argues that the latter should concentrate on building good defenses and making sure his people do not hate him—if he does these two things, he should be safe from attack because no enemy wants to spend the time it takes to besiege a well fortified city. Machiavelli calls the Germans "absolutely free" because they fortify their towns and stockpile food for a year.

1 From a *World Book* article entitled *Leo X*. Contributor: Charles L. Stinger, Ph.D., Professor, Department of History, State University of New York at Buffalo.

2 From a *World Book* article entitled *Julius II*. Contributor: Charles L. Stinger, Ph.D., Professor, Department of History, State University of New York at Buffalo.

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2. In chapter XI, he discusses the unique military and diplomatic advantages of the Church. What does Machiavelli think of Popes Alexander VI and Julius II? What do you think about them?
   - ❑ *He thinks that Alexander made good use of his powers, expanding the earthly influence of the Church. Pope Julius "found the way open to accumulate money in a manner such as had never been practiced before Alexander's time."*
   - ❑ *Christian students, whether Catholic, Protestant, or Orthodox, are unlikely to agree with Machiavelli's assessment of these popes. Their military success did not bring lasting glory to the Church.*
3. In chapter XII, Machiavelli says that "the chief foundations of all states, new as well as old or composite, are good laws and good arms." Which does he think is more important, and why?
   He believes that good arms are more important than good laws, because a city that cannot defend itself cannot exist, no matter how good its laws may be.
4. In chapters XII and XIII, he discusses two ineffective types of armies. What are they, and why are they ineffective?
   - ❑ *In chapter XII, he lists the disadvantages and weaknesses of mercenary soldiers, who were common in Italy at the time. Mercenaries were not reliable because they fought for money, not their homelands.*
   - ❑ *In chapter XIII, he describes the problems of using "auxiliaries," the soldiers of another prince. He says they are worse than mercenaries, since if you lose, you are undone, and if you win, you are their captive. He says that auxiliaries are like Saul's armor which did not fit David, so he took it off and fought with his own weapons.*
5. In chapter XIV, what does Machiavelli think is a prince's only required subject? Why does he think this? How does one study this subject?
   He says that war is the "sole art that belongs to him who rules." A prince needs armed men to defend him, and he dare not let his soldiers despise him. The prince should study war by drilling his troops and reading military histories.
6. In chapter XV, he begins to discuss what a prince ought to do. What virtues and vices does he contrast? Does he support traditional morality for princes?
   - ❑ *He contrasts liberality and miserliness; generosity versus rapacity; cruelty versus compassion; faithlessness versus faithfulness; effeminate cowardice versus bold bravery; affability versus haughtiness; lasciviousness versus chastity; sincerity versus cunning; hard versus easy; grave versus frivolous; religious versus unbelieving.*
   - ❑ *Machiavelli rejects traditional morality for princes. "It will be found that something which looks like virtue, if followed, would be his ruin; whilst something else, which looks like vice, yet followed brings him security and prosperity." He would rather see a vicious prince succeed than a virtuous one fail.*
7. In chapter XVI, Machiavelli compares liberality with stinginess ("meanness"). What advice does he offer the prince?
   - ❑ *He says it is more important to have a reputation for generosity than to really be generous, but that it would cost too much even to try to appear generous. If a prince tries to appear generous to the people, he has to tax them so heavily that they will hate him.*
   - ❑ *He says a prince should not fear a reputation for stinginess ("meanness"). If the prince does not waste his money in lavish displays, he will not need to burden his subjects with taxes. This means he can be generous to many people (by not taxing them) and stingy towards a few (who never get his gifts).*
8. In chapter XVII, he compares cruelty with mercy ("clemency"). Which does he prefer, and why?
   - ❑ *He argues that a reputation for mercy can do more real harm than a reputation for cruelty. If a prince can keep his subjects united and loyal, a reputation for cruelty can enable a prince to maintain such order that everybody is better off.*
   - ❑ *He says it is better to be feared than loved. He would prefer to have both, but if the prince must choose, fear is safer than love, because the prince can control it. "[M]en loving according to their own will and fearing according to that of the prince, a wise prince should establish himself on that which is in his own control and not in that of others."*
9. In chapter XVIII, he discusses whether a prince should keep his promises. What does he say, and why?
   - ❑ *He argues that a prince should not feel bound to keep his promises, because others may break their promises to him.*
   - ❑ *"[A] wise lord cannot, nor ought he to, keep faith when such observance may be turned against him, and when the reasons that caused him to pledge it exist no longer. If men were entirely good this precept would not hold, but because they are bad, and will not keep faith with you, you too are not bound to observe it with them."*

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Philosophy: Rhetoric Discussion Outline

Students taking the Government elective are spending three weeks (Weeks 12, 13, and 14) reading Machiavelli's *The Prince*. Philosophy students who are not doing the Government elective should try to read all three of those Government discussion scripts this week. See more on Machiavelli in last week's Government Background Information.

Machiavelli has always been controversial. He has been denounced as an "apostle of the Devil" because of his amoral view of government. Machiavelli taught rulers to do what is evil: he urged them to prefer cruelty and deception over justice and mercy. Most modern secular thinkers call Machiavelli a "realist" or "pragmatist," and view him as the founder of modern political science.

Many have imagined republics and principalities which have never been seen or known to exist in reality.

1. By Machiavelli's time, several major philosophers had discussed ideal or imaginary societies. Can you name any of them?
   Plato's Republic *is an extended discussion of an ideal society. Cicero's* Republic *is an idealized version of the Rome he lived in. St. Augustine's* City of God *describes the real (but invisible) community of God's people. Aquinas and other medieval authors also talked at length about the ideal king.*
2. What real society was Machiavelli most interested in discussing?
   He wrote The Prince *to win the good favor of the Medici family, which had taken over his own city of Florence. The specific focus of the book is how a prince can hang onto recently-acquired territory.*

Men are like that. **For Nature has so ordered it that while they desire everything, it is impossible for them to have everything.**

3. There is obviously a gap between how much humans can want and how much they can get. Would you agree with Machiavelli that this is why humans are so often discontent?
   Answers may vary.
4. What is the biblical word for the condition Machiavelli describes here? What does God say about it?
   The human craving for what isn't ours is called "covetousness," and it is forbidden by the Ten Commandments, along with idolatry, murder, and adultery. It was the first sin, along with disobedience—Eve wanted the fruit in the middle of the Garden of Eden, which God had forbidden.
5. Read James 4:1-2. How does it compare with Machiavelli's argument?
   James says that fight and quarrels come from our desires that battle within us. We want something and can't get it; we covet and kill, but still can't have what we want. This is almost exactly what Machiavelli says about human nature—but James and Machiavelli offer different solutions to the problem. Machiavelli teaches men how to win the battle against other humans. James teaches men to win the battle against sin!

A prince never lacks legitimate reasons to break his promise.

6. "Sovereignty" is a generally recognized legal concept which means absolute and perpetual power, which is beyond the rule of any human law. Given this, is a sovereign's promise binding?
   Since a sovereign is not answerable to any earthly power, a sovereign's promise is not enforceable by any court. A sovereign's promise is only binding if he wants it to be—which means that a human sovereign's promise is not really binding at all.
7. How can there be a "legitimate reason" to break a promise?
   When a sovereign ruler breaks a promise, there is no earthly penalty but his loss of credibility. He cannot be called to court. If you believe the end justifies the means, as Machiavelli did, the benefits of breaking the promise can easily outweigh the cost in credibility. Machiavelli would call this a "legitimate reason" to break the promise.
8. Machiavelli argues that many successful rulers have gotten away with breaking their promises. How would a Christian respond to this claim?
   No earthly government may punish a prince who breaks his word to his subjects, but Christians believe in the King of Kings who will call even monarchs to account. Machiavelli limits his analysis of government to this life. He is only worried about how to hang on to power here on earth. Mark 8:36 warns that one could gain the whole world, yet lose his soul.

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GLANCE INTO NEXT WEEK…

WEEK 14: SPANISH DOMINION AND THE NEW WORLD: AZTECS AND INCAS	
Lower Grammar	❑ You may want to check out some extra library books on the geography and flora and fauna of Central and South America. ❑ Your student may also enjoy supplemental books about various explorers. At your library, look in the biography section or for books with call numbers beginning with 910. ❑ Cutting out a human heart is mentioned on p. 80 of *The Usborne Internet-Linked Medieval World*. ❑ The History: In-Depth resource, *The Sad Night*, contains visual images and text about gods and violence. Flip through the book to determine its acceptability for your children.
Upper Grammar	❑ You may want to check out some extra library books on the geography and flora and fauna of Central and South America. ❑ *Mayas, Incas, and Aztecs,* by Wendy Conklin, has text about foreign gods. Please look over p. 8-9, 18, 20, 22-23 to determine their acceptability for your children. ❑ In chapter 3 of *Morning Girl*, the mother experiences a miscarriage, although this terminology isn't used. Read this chapter to decide how (or whether) you'll need to address this aspect of the story. Also, on p. 43, Star Boy talks to the spirit of his dead grandfather.
Dialectic	❑ You may want to check out some extra library books on the geography and flora and fauna of Central and South America. ❑ As is typical for books about the Aztecs, *Aztec, Inca & Maya* contains visual images and text about gods and violence. Although mild, these references are nonetheless present, so please check their acceptability for your children. ❑ *By Right of Conquest* contains many mentions of human sacrifice and other violent practices. See p. 140, 141, and 194. There are also negative descriptions of Africans on p. 134.
Rhetoric	❑ Core books for this week are related to Fine Arts, while In-Depth books focus on the explorers. The discussion is mostly about Spaniards in Mexico. ❑ Students should be sure to read the Student Activity Page questions before starting this week's History reading. ❑ As your students are doing Internet research, be aware that many references to the Aztec and Inca civilizations contain violent or sexual content that may be inappropriate. Consider selecting appropriate links ahead of time. ❑ If you assigned your student the literary analysis paper on a story for Weeks 13-15, he should continue to work on it in Week 14. ❑ Be aware of nude artwork on p. 163, 166, 173, and 177 of *Art: A World History.*
Teacher	❑ Before you begin reading aloud from *Tales from Shakespeare,* you may want to be familiar with the plots in each tale, and the fact that many of Shakespeare's works involve magic, sorcery, witches, and death. You will likely want to edit as you speak. Each week we will warn you about specific elements, but should you desire to read more plot summaries, see the *Tapestry of Grace* website, under Year 2 Literature, for helpful information. This week in *Romeo and Juliet*, be aware of the description of a corpse on p. 368, kissing a dead person on p. 371, and suicide on p. 373. ❑ The cultures we will be studying this week were dark and sin-laden, and the conduct of the Spanish in their conquests and in the Inquisition was brutal. The study of this topic has the potential to put dark images into a child's mind and raise questions about how so-called Christians could treat other people in these ways. Be sure to draw your child out on these subjects, and address any doubts, fears, or questions he may have.
Links	http://www.tapestryofgrace.com/year1/history.php

TEACHER'S NOTES

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Literature Supplement: Allegorical Meaning in *The Faerie Queene*

	Element In the Story	Invisible Reality Represented
Characters	Gloriana	*Glory in general, and also sometimes Queen Elizabeth*
	Arthur	*Magnificence (the sum of the twelve private moral virtues)*
	Redcrosse (St. George)	*The Christian and the champion of Holiness, but at the same time, the person undergoing sanctification.*
	Una	*The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of the East and West.*
	Una's parents	*Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.*
	Archimago	*Hypocrisy; also in some places Satan, the "arch-deceiver"*
	Sansfoy, Sansloy, and Sansjoy	*Literally, "without faith," "without law," and "without joy"*
	Duessa	*Her parents are Deceit and Shame, and she herself is Duplicity or Falsehood (the arch-enemy of Una, who is Truth). Her father is the Emperor of the West, but Una's father is the Emperor of the East and West.*
	Corceca and Abessa	*Literally, "blind heart" and "without substance"—emptiness*
	Orgoglio	*The word for "arrogant pride" in Italian*
	Kirkrapine	*Literally "church-raper" or "church-robber"*
	Lucifera and her counselors	*She is Pride and her counselors are the six deadly sins: Idleness (or Sloth), Gluttony, Lechery, Avarice, Envy, and Wrath.*
	The sevens Beadsmen who run a hospital near Caelia's house	*In contrast to Pride and her six counselors, these seven righteous healers show true religion in their hospitality, good stewardship, and care for the poor, sick, orphans, etc. (James 1:27).*
	Caelia	*Literally, "heavenly"*
	Fidelia, Speranza, and Charissa	*Faith, Hope, and Love (specifically agape love, also called charity)*
	The great Dragon	*Satan*
Settings	Wood of Error	*The dark forest where Error lives, and where it is easy to go astray*
	House of Pride	*The home of Lucifera, a place of deceitful beauty*
	House of Holiness	*The home of Caelia or "Heavenly Holiness," a place of cleansing, healing, and rejoicing*
	Hill where Contemplation lives	*How Christians draw apart and lift their thoughts upward to contemplate God*
	Castle of Una's Parents	*The home of Adam and Eve, which therefore represents the home of the human race*
Things	The Armor of Redcrosse	*Christ's armor, and also the armor of a Christian described in Ephesians 6*
	Una's veil and black cloak	*Una wears a veil because truth is too severely beautiful to be looked straight in the face; she wears a black cloak in mourning for her parents, who are captive to the dragon, Sin.*
	The books and papers in Error's vomit	*wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.*
Events	Redcrosse defeats Error.	*Resisting the temptation to error*
	Archimago deceives Redcrosse into abandoning Una.	*How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth*
	Redcrosse defeats Sansfoy.	*Defeating another's unbelief*
	Una tames the Lion, who then serves her.	*The power of truth, which is its own protection; natural law serves revealed truth*
	Redcrosse in Pride's Palace	*The deceitfulness of pride, its dangers, and associated vices*
	Arthur defeats Orgoglio and Duessa.	*Victory over arrogant pride and the unmasking of falsehood*
	Redcrosse confronts Despair.	*A man's interior struggle with unbelief and the realization of his own unworthiness before God*
	Redcrosse fights the Dragon.	*The greatest battle in the Christian's life*
	Redcrosse is healed by immersion in water.	*Baptism*

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LITERATURE SUPPLEMENT: SYMBOLIC ANTHITHESES IN *THE FAERIE QUEENE*

LIGHT AND DARKNESS	Light ☐ *Redcrosse's shield shines before he attacks Error, who cannot bear the light.* ☐ *Una is identified with the East and light. At the time of her betrothal in particular, she is described in terms of brightness.* ☐ *Light shines from Arthur's shield, enabling him to kill Orgoglio.* Darkness ☐ *Duessa has a "borrowed light," not a real one.* ☐ *Orgoglio's dungeon and the Wood of Error are both dark.*
DAY AND NIGHT	Day ☐ *Una watches "the noyous [noxious] night, and wait[s] for joyous day."* ☐ *Redcrosse overcomes the dragon on the third day at dawn.* Night ☐ *Night is described as an evil goddess.* ☐ *Redcrosse fights the Dragon and lies in a pool and then under a tree for two succeeding nights (like Christ in the tomb).*
INWARD BEAUTY AND UGLINESS	☐ Inward Beauty: *Una and Caelia, as well as Caelia's daughters, and both inwardly and outwardly lovely* ☐ Inward Ugliness: *Duessa and Lucifera are outwardly lovely, but inwardly they are shockingly ugly*
TRUTH AND FALSEHOOD	Truth: *Una represents Truth.* Falsehood ☐ *Duessa is falsehood and is Una's enemy.* ☐ *Archimago is a magician and deceiver (and type of Satan) and is also Una's emeny.*
LIFE AND DEATH	Life ☐ *Tree of Life* ☐ *Well of Life* Death ☐ *The dungeons of Pride's castle are full of the bones of her victims.* ☐ *Despair tries to convince people to commit suicide.* ☐ *Dragon*
SIGHT AND BLINDNESS	Sight ☐ *Arthur sees past Duessa's disguise.* ☐ *Redcrosse's eyes are opened by the teachings of Faith, Hope, Love, and Contemplation.* ☐ *Contemplation cannot see things on earth but can see God.* Blindness ☐ *Redcrosse is blind when deceived by Duessa.* ☐ *Corceca cannot see Una's (Truth's) value.* ☐ *Ignoro (Ignorance) is blind.*
NATURAL AND ARTIFICIAL OR DECEITFUL	Natural ☐ *Tree of Life* ☐ *Satyrane* ☐ *Lion* Artificial ☐ *House of Pride* ☐ *Castle of Orgoglio and Duessa*
HEALTH AND SICKNESS	Health ☐ *The Well of Life restores Redcrosse after he is burnt by the dragon on the first day of his fight.* ☐ *Redcrosse recovers strength at the House of Holiness.* ☐ *The balm flowing from the Tree of Life restores Redcrosse during the second day of his fight with the dragon.* Sickness ☐ *Redcrosse becomes desperately ill in Orgoglio's castle.* ☐ *Neither Abessa nor Corceca is "whole."* ☐ *Aesculapius is the god of medicine, but he himself remains perpetually wounded by Jove's thunderbolt.*

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Teaching Objectives: Core Subjects

Threads: History — Teacher's Notes, p. 29-41

Lower Grammar

- ❑ Learn about the Aztec and Inca cultures prior to the coming of the Spaniards.
- ❑ Read about the Spanish conquest of the Aztec capital, Tenochtitlan.
- ❑ Briefly review the Maya people as well (or introduce them, if you have not studied Year 1 topics). Though they flourished before the Age of Exploration, they greatly influenced the later Aztec culture.

Upper Grammar

- ❑ Learn about the Aztec and Inca cultures prior to the coming of the Spaniards.
- ❑ Read about the Spanish conquest of the Inca and Aztec civilizations.
- ❑ Optional: Students who have not studied Year 1 topics may want to cover the Maya people briefly as well, though they flourished before the Age of Exploration. You will need outside resources for this at this level.

Dialectic

- ❑ Learn about the Spanish *conquistadores* and their treatment of the Aztec and Inca peoples.
- ❑ Compare and contrast Aztec and Inca cultures.
- ❑ Note differences in technology between the Spanish *conquistadores* and native American peoples.
- ❑ Optional: Students who have not studied Year 1 topics may want to cover the Maya people briefly as well, though they flourished before the Age of Exploration.

Rhetoric

- ❑ Learn about the Spanish *conquistadores* and their treatment of Aztec and Inca peoples.
- ❑ Compare and contrast Aztec and Inca cultures with that of Spain, in light of Scripture. (The Incas will require outside research.)
- ❑ Discuss the extermination of the Aztec civilization in the context of God's justice and His sovereign plan.
- ❑ Finish our study of the southern Renaissance with a look at Venetian art.
- ❑ Briefly review the Maya people as well (or learn about them, if you have not studied Year 1 topics). Though they flourished before the Age of Exploration, they greatly influenced the later Aztec culture.

Threads: Writing — Writing Assignment Charts, p. 8-10

All Levels

- ❑ Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!
- ❑ Teachers should consult *Writing Aids* or their choice of writing handbook each week for additional help in teaching the week's assignment.

Threads: Literature — Teacher's Notes, p. 42-49

Lower Grammar

Decode Bible verses using a provided key.

Upper Grammar

Identify characters based upon descriptions provided on this week's worksheet.

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Threads: Literature		Teacher's Notes, p. 42-49
Dialectic		❑ Make observations about three types of settings in each assigned chapter. ❑ During discussion time, complete a characterization outline about Cortez.
Rhetoric	Begin	❑ Learn about drama as a distinct kind of literature, about its history, and about the drama analysis categories of spectacle and music. ❑ Learn about the medieval revival of drama, and about three kind of medieval plays. ❑ Learn about progression plots, using the plot of *Everyman* as an example. ❑ Study a drama analysis outline of the *York Play of the Crucifixion*.
	Continue	In addition to the above… ❑ Compare Greek and medieval drama in some depth. ❑ Compare *Everyman* with *The Vision of Piers Plowman*, if studied in Week 2.

Teaching Objectives: Electives

Threads: Geography		Teacher's Notes, p. 49-50
Lower Grammar	Upper Grammar	❑ Review (or learn about) the physical features of Central and South America by making a salt map of this region. (You may also want to paint your map to show the territories controlled by the Aztecs and Incas at the time of the Spaniards' arrival.) ❑ Spend extra time learning about the indigenous plant and animal life of both Central and South America. Supplement with any library books you would like on the geography, flora and fauna of Central and South America.
Dialectic	Rhetoric	❑ Review the physical features of Central and South America using paper maps. ❑ If desired, learn about the indigenous plant and animal life of Central and South America.

Threads: Fine Arts & Activities	Teacher's Notes, p. 51-52
Lower Grammar	❑ Learn about weaving, an art practiced by the Aztecs and Incas. ❑ Read about, and observe, the art of Diego Velazquez.
Upper Grammar	❑ Learn about weaving, an art practiced by the Aztecs and Incas. ❑ Read about, and observe, the art of Diego Velazquez. ❑ Continue to learn about various art techniques.
Dialectic	If desired, continue to do projects that teach you about the inventions of Leonardo DaVinci and the southern Renaissance.
Rhetoric	❑ Finish studying the southern Renaissance by taking a look at Venetian artists of the period. ❑ Read about and observe the architecture of Mesoamerica.

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Threads: Worldview	Teacher's Notes, p. 53
Rhetoric	Read about the different ways in which the Spanish sought to establish Christianity in their newly conquered and colonized lands.

Threads: Government	Teacher's Notes, p. 53-54
Rhetoric	Finish Machiavelli's *The Prince.*

Threads: Philosophy	Teacher's Notes, p. 54-55
Rhetoric	See with Simplicio how science began to change the history of human thought as Copernicus revolutionized the study of the heavens.

A painting of Tlaloc

Aztec writing consisted of small pictures called pictographs. This page from an Aztec book shows Xipe Totec, left, the god of spring, and the god Quetzalcoatl, who appears as a snake, right.

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14 Spanish Dominion and the New World: Aztecs and Incas

READING ASSIGNMENTS

<table>
<tr><th></th><th colspan="4">Primary Resources</th></tr>
<tr><td>History: Core</td><td>☐ The Usborne Internet-Linked Medieval World, by Jane Bingham, p. 78-85
☐ The Renaissance in Europe, by Lynne Elliott, p. 24</td><td>☐ The Renaissance in Europe, by Lynne Elliott, p. 24
☐ Mayas, Incas, and Aztecs, by Wendy Conklin</td><td>☐ The Story of Europe (Yesterday's Classics version) by H.E. Marshall, p. 282-288 (stop at "Galileo")
☐ Research the Incan civilization using supporting links or library resources. See also "Alternate" resources in the chart on the opposite page.</td><td>☐ Fine Arts counts double as History reading this week.
☐ Research the Inca and Aztec civilizations using Internet or library resources. See also "Alternate" resources on the opposite page.</td></tr>
<tr><td rowspan="2">History: In-Depth</td><td>☐ The Sad Night, by Sally Schofer Mathews (J 972)</td><td>☐ Exploration and Conquest, by Betsy and Giulio Maestro (J 970) p. 6-18</td><td>☐ Aztec, Inca & Maya, by Elizabeth Baquedano
☐ Courage and Conviction, by Mindy and Brandon Withrow, p. 89-91</td><td>☐ Pathfinders, by Felipe Fernandez-Armesto, p. 224-242 (Week 3 of 3)
☐ Year 2 History Supporting Links</td></tr>
<tr><td colspan="3">Suggested Read-Aloud
☐ Tales from Shakespeare, by Charles and Mary Lamb, "The Winter's Tale," "Two Gentlemen of Verona," "Romeo and Juliet"</td><td>Government Elective
☐ The Prince, by Niccolo Machiavelli, chapters XIX-XXVI (Key Documents in Government Studies 2) (Week 3 of 3)</td></tr>
<tr><td>Literature</td><td>☐ Whale of a Story, by Buddy Davis</td><td>☐ Morning Girl, by Michael Dorris</td><td>☐ By Right of Conquest, by G.A. Henty, chapters 8-15 (Week 2 of 3)</td><td>Beginning and Continuing Levels
☐ York Play of the Crucifixion (Norton Anthology of English Literature: The Middle Ages, Vol A) p. 440-447
☐ Everyman (Norton Anthology of English Literature: the Middle Ages Vol A) p. 507-529
☐ Readings in Poetics</td></tr>
<tr><td>Arts/Activities</td><td>☐ A Child's Introduction to Art, by Heather Alexander (J 750) p. 30-31</td><td>☐ Art for Kids: Drawing, by Kathryn Temple (J 741) chapter 3
☐ A Child's Introduction to Art, by Heather Alexander (J 750) p. 30-31</td><td>☐ Amazing Leonardo da Vinci Inventions You Can Build Yourself, by Maxine Anderson (J 620) p. 60-65
☐ The Art of the Renaissance, by Lucia Corrain, p. 36-41, 58-59</td><td>☐ The Story of Architecture, by Jonathan Glancey (720) p. 92-97
☐ Art: A World History, by Elke Linda Buchholz, et al., p. 162-167, 170-177</td></tr>
<tr><td>Worldview</td><td>Church History</td><td>Church History</td><td>Church History</td><td>Church History Elective
☐ Church History in Plain Language, by Bruce Shelley, p. 280-285

Philosophy Elective
☐ Pageant of Philosophy supplement: Copernicus's Revolution</td></tr>
<tr><td></td><td>Lower Grammar</td><td>Upper Grammar</td><td>Dialectic</td><td>Rhetoric</td></tr>
</table>

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	ALTERNATE OR EXTRA RESOURCES			
TEXTBOOKS		☐ *The Story of the World, Volume 2*, by Susan Wise Bauer, chapters 32-33, 37 (section 1 only) ☐ *The Story of the World, Volume 3*, by Susan Wise Bauer, chapter 1	☐ *Streams of Civilization, Volume 1*, by Hyma, Stanton, and McHugh, p. 318-338 (stop at "The North American Indians"), 388-391 ☐ *Streams of Civilization, Volume 2*, by Garry J. Moes, p. 9, 25-28 (stop at Catholicism) ☐ *Heritage of Freedom*, by Lowman, Thompson, and Grussendorf, p. 15-17 (stop at Spanish Legacy)	☐ *Western Civilization (Combined Volume, Sixth Edition)* by Jackson J. Spielvogel, p. 386-390 (stop at "New Rivals on the World Stage")
HISTORY: SUPPLEMENT	☐ *The Aztec*, by Andrew Santella ☐ *You Wouldn't Want to Be an Aztec Sacrifice!* by Fiona MacDonald ☐ *The Inca*, by Stefanie Takacs ☐ *Nicolaus Copernicus: The Earth is a Planet*, by Dennis Brindell Fradin	☐ *The Renaissance*, by Mary Quigley (J 940) p. 44-47 ☐ *Aztecs: The Fall of the Aztec Capital*, by Richard Platt (J 972) ☐ *Aztecs and Incas*, by Sue Nicholson (J 972)	☐ *The World of Columbus and Sons*, by Genevieve Foster (J 909) p. 278-280 ☐ *Hernán Cortés*, by Brendan January ☐ *Hernán Cortés*, by David West ☐ *Incans, Aztecs, & Mayans*, by John Holzmann ☐ *Dance of the Planets: The Universe of Nicolaus Copernicus*, by Nancy Veglahn	☐ *Aztecs and Spaniards*, by Albert Marrin (J 972) ☐ *Historical Atlas of Exploration*, by Angus Konstam, p. 94-123, 158-171 (Week 4 of 4) ☐ *Atlas of Exploration* (Second Edition) by John Hemming p. 96-101, 124-125 (Week 3 of 3)
LITERATURE	☐ *Broken Shields*, by Claudia Burr, et. al. ☐ *Musicians of the Sun*, by Gerald McDermott (J 398) ☐ *Coming Home*, by Max Lucado		☐ *Secret of the Andes*, by Ann Nolan Clark (JUV FICTION)	☐ *The Captive*, by Scott O'Dell (JUV FICTION)
ARTS/ACTIVITIES	☐ *Learn and Do Color!* by Kym Wright, section on tertiary colors.		☐ *Renaissance*, by Alison Cole (J 709) p. 44-47, 58-61 ☐ *Leonardo da Vinci for Kids*, by Janis Herbert (J 759) p. 37-43 ☐ *Food & Feasts With the Aztecs*, by Imogen Dawson (J 972)	☐ *The Story of Painting*, by Sister Wendy Beckett (759) p. 176-195 (Venetian Painting), 223-265
WORLDVIEW		☐ *Window on the World*, by Spraggett and Johnstone (J 266) PRAY FOR THE SPIRITUAL NEEDS OF THOSE IN SPAIN.	☐ *For Those Who Dare*, by John Hudson Tiner, p. 26-27	☐ *A History of Christianity in the United States and Canada*, by Mark Noll, p. 14-17 ☐ *Operation World*, by Johnstone and Mandryk (266) PRAY FOR THE SPIRITUAL NEEDS OF THOSE IN SPAIN. ☐ *The Story of Philosophy*, by Bryan Magee (180) p. 64-66 (stop at "Galileo")
ENRICH	☐ AUDIO: *Tales from Cultures Far and Near* (Spain) (Greathall Productions)		☐ *Invitation to the Classics*, by Louise Cowan and Os Guinness (809) p. 113-116	
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

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14 Spanish Dominion and the New World: Aztecs and Incas

	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
Student Threads	☐ Learn about the Aztec cultures prior to the coming of the Spaniards. ☐ Read about the Spanish conquest of the Aztec capital, Tenochtitlan. ☐ Briefly cover the Maya civilization.	☐ Learn about the Aztec and Inca cultures prior to the coming of the Spaniards. ☐ Read about the Spanish conquest of the Inca and Aztec civilizations. ☐ Optional: Students who have not studied Year 1 topics may also want to cover the Maya civilization briefly.	☐ Learn about the Spanish *conquistadores* and their treatment of the Aztec and Inca peoples. ☐ Compare and contrast Aztec and Inca cultures with each other, and both of them with Spain in the area of technology. ☐ Optional: Students who have not studied Year 1 topics may also want to cover the Maya civilization briefly.	☐ Learn about the Aztec and Inca cultures prior to the coming of the Spaniards. ☐ Learn about the Spanish *conquistadores* and their treatment of Aztec and Inca peoples. ☐ Compare and contrast Aztec and Inca cultures with that of Spain, in light of Scripture. ☐ Discuss the extermination of the Aztec civilization in the context of God's justice. ☐ Finish our study of the southern Renaissance with a look at Venetian art. ☐ Students who have not studied Year 1 topics may want to cover the Maya civilization briefly.
People	☐ Hernando Cortez (Cortés) ☐ Montezuma II ☐ Francisco Pizarro	☐ Hernando Cortez (Cortés) ☐ Montezuma II ☐ Francisco Pizarro ☐ Hernando de Soto ☐ Francisco Vasquez de Coronado	☐ Hernando Cortez (Cortés) ☐ Montezuma II ☐ Nicolaus Copernicus ☐ Francisco Pizarro ☐ Titian ☐ Tintoretto	☐ Francisco Pizarro ☐ Vasco Nuñez de Balboa ☐ Pedro de Alvarado ☐ Hernando Cortez (Cortés) ☐ Hernando de Soto ☐ Francisco Vasquez de Coronado ☐ Nicolaus Copernicus
Vocabulary/Time Line Dates	**Recognize or spell (optional) these words:** ☐ causeway ☐ territory ☐ sentry ☐ conquer ☐ pueblo	**All lower grammar words, plus these:** ☐ excursion ☐ lavatory ☐ culinary ☐ maize ☐ venison ☐ tortilla ☐ codex ☐ shrine ☐ fiesta ☐ quinoa	**Add the following dates to your time line this week:** **c. 1485-1576** Titian **1200's-1500's** Aztec civilization **1200's-1500's** Inca civilization **1513** Ponce de Leon explores Florida and the Gulf of Mexico. **1519-21** Cortez subdues the Aztecs. **1527-29** Sebastian Cabot explores rivers of South America. **1532** Pizarro conquers the Incas. **1539** De Soto explores the (future) southeastern United States. **1540-1542** Coronado explores the (future) southwestern United States.	

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	Lower Grammar	Upper Grammar	Dialectic	Rhetoric
ACTIVITIES	☐ Try a weaving project with construction paper or yarn. ☐ Read about, and observe, the art of Diego Velazquez.	☐ Look at shadows created by items around your house. ☐ Practice shading techniques with a value scale. ☐ Draw a pencil and a sphere. ☐ Add shading to some of your previous drawings. ☐ Try some advanced drawing techniques and sketch a tree. ☐ Read about, and observe, the art of Diego Velazquez.	☐ Try a weaving project with construction paper or yarn. ☐ Experiment to learn the difference between density and viscosity. ☐ Build a hydrometer. ☐ Make a monkey wrench.	☐ Finish studying the southern Renaissance by observing Venetian artists of the period. Focus especially on Giorgione, Titian, Veronese, Bronzino, Parmigianino, and Tintoretto. ☐ Read about and observe the architecture of Mesoamerica.
GROUP ACTIVITY	☐ Try a weaving project with construction paper or yarn.	☐ Practice shading techniques with a value scale. ☐ Draw a pencil and a sphere. ☐ Make drawings using multiple light sources. ☐ On colored paper, sketch a pear.	☐ Collaborate on a book or display board of the flora and fauna of Central and South America. ☐ Build a hydrometer. ☐ Make a monkey wrench.	☐ Finish studying the southern Renaissance by observing Venetian artists of the period. Focus especially on Giorgione, Titian, Veronese, Bronzino, Parmigianino, and Tintoretto. ☐ Read about and observe the architecture of Mesoamerica.
GEOGRAPHY	☐ Review (or learn about) the physical features of Central and South America by making a salt map of this region. ☐ Paint your salt map to show the territories controlled by the Aztecs and Incas at the time of the Spaniards arrival. ☐ Make a book or display board of exotic plants and animals from Central and South America.		☐ Review the physical features of Central and South America using paper maps. ☐ Indicate on a paper map the territories of the Incas and Aztecs as your teacher directs. ☐ Make a book or display board of exotic plants and animals from Central and South America.	

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Level	Genres	Instructions and Topics
1	☐ Word Bank ☐ Writing Sentences ☐ Dictation	☐ Continue studying sentence capitalization and punctuation using your Sentence Pocket and Word Bank cards. ☐ Continue dictation exercises. Your teacher will dictate simple sentences for you to make with your Word Bank cards. Don't forget to capitalize and punctuate properly!
2	☐ Display Board (Week 2 of 7)	☐ Continue work on your display board. Find any necessary resources to help with extra research. ☐ Use a Cluster Diagram to plan your first paragraph. ☐ Draft and polish your paragraph, but don't print it yet, unless you'd like to see how much room it will take up on your board. ☐ File any printed pages under "Work in Progress" in your Grammar and Composition Notebook.
3	☐ Photo Essay (Week 4 of 4)	☐ Polish and complete your text this week and print it out. ☐ Mount your photos near your text. Don't secure your photos until you have everything looking just right. ☐ Make a cover, title page, and table of contents (if necessary) for your project. ☐ File your essay under "Completed Work" in your Grammar and Composition Notebook. ☐ Play Word Games if you have extra time.

Level	Choose one of these tracks:		State Notebook Assignments	Journaling Assignments
4	☐ State Notebooks (Week 4 of 5)	☐ Journal Writing (Week 4 of 5)	☐ Draft and polish your city reports from the information you gathered last week. ☐ Draft and polish a report on your state legislature and government. ☐ File your reports under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.

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LEVEL	GENRES		INSTRUCTIONS AND TOPICS	
	CHOOSE ONE OF THESE TRACKS:		STATE NOTEBOOK ASSIGNMENTS	JOURNALING ASSIGNMENTS
5	☐ State Notebooks (Week 4 of 5)	☐ Journal Writing (Week 4 of 5)	☐ Draft and polish your city reports from the information you gathered last week. ☐ Draft and polish a report on your state legislature and government. ☐ File your reports under "Work in Progress" in your Grammar and Composition Notebook.	☐ Continue to enter information in your journal. ☐ If you complete a page of entries this week, file it under "Completed Work" in your Grammar and Composition Notebook.
6	☐ Reports (Week 1 of 6)		☐ Take plenty of time to read the Talking Points in *Writing Aids* thoroughly on the subject of research reports and taking notes. Your final goal will be a four to five page paper. Don't get overwhelmed at the size of the task. Take it bit by bit, and you'll be amazed to see how much you can accomplish! ☐ With your teacher, plan your paper: ☐ Choose your subject. ☐ Gather resources: at least four books on your topic, plus websites. ☐ Prewrite by clustering your three main ideas, using either the 3-Point Diagram or Cluster Diagram from the *Writing Aids* Graphic Organizers. (Remember that these three points may change as you write.) ☐ Begin researching and taking notes this week. ☐ File any prewriting or notes under "Work in Progress" in your Grammar and Composition Notebook.	
7	☐ Compare/Contrast Writing		☐ Use a Venn diagram (*Writing Aids* Graphic Organizer) to plan another compare and contrast paper. ☐ Here are some possible topics from your historical studies: ☐ Compare and contrast the Spanish *conquistadores* with the Aztecs or Incas. ☐ Compare and contrast the Aztec or Incan civilization with your own. ☐ File your finished assignment under "Completed Work" in your Grammar and Composition Notebook.	
8	☐ Story Writing (Week 2 of 5) ☐ Character Sketch		☐ All works of fiction require behind-the-scenes work on the part of the author. One useful step in writing a really excellent short story is to develop the details of your characters' lives. Though they may never appear in your story, these details nonetheless provide you, the author, with the opportunity to make these characters fully "real" and developed in your own mind. The result is invariably a richer story! This week, print and read the Talking Points in *Writing Aids* about writing character sketches. ☐ Write two or three character sketches for your story this week. ☐ File your sketches under "Work in Progress" in your Grammar and Composition Notebook.	

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Level	Genres	Instructions and Topics
9	☐ Research Paper (Week 4 of 6)	☐ Spend this week writing your draft. Try to finish by the end of the week. ☐ Submit your draft to your teacher for input. ☐ File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook.
10	☐ Persuasive Essays	☐ Persuasive writing is perhaps the most demanding genre because, as Christians, we must convince others using truth, gracious words, and non-manipulative means. Print and read the Talking Points in *Writing Aids* about persuasive writing. ☐ Here is one topic to prime your pump for persuasive essays this week: While the Aztecs were guilty of great sin, the Spaniards were not blameless in their conduct either, whether at home in Spain or in the New World. Link the Spaniards' destruction of the Aztec civilization with Spain's later downfall, and persuade the reader that God's justice was displayed throughout. Use Scriptural arguments to support your thoughts.
11	☐ Cause/Effect Essays	☐ The cause/effect essay analyzes a development and shows why it has come about. This kind of essay is used in many different settings, popular as well as academic. Print and read the Talking Points in *Writing Aids* about cause/effect writing. ☐ Write an essay on a current issue, or on one of these historical topics: ☐ The flowering of the southern Renaissance ☐ Talk about the relationship of Spain with her colonists and subjugated peoples.
12	☐ Classical Comparison Paper (Week 14 of 15)	☐ Draft your comparison of Authors A and B. ☐ Submit this draft early in the week to your teacher for proofing. ☐ Edit the work you did in Weeks 11-14.

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General Information for All Grades

This is our last week studying the Age of Exploration. Our focus will take us back a few years to the time right after Columbus' expeditions, when Spaniards crossed the Atlantic Ocean following the path Columbus had shown them. These men were explorers, but they were also soldiers. Their goals were to find gold and to carve out a new empire for Spain. They hardly cared that other people already called Central and South America home.

This week we will learn details about the peoples and geography of Central and South America as we study the Spanish *conquistadores* in the New World. You will discover strange and wonderful plants and animals as you learn more about these regions. As we follow the course of Spanish explorers and *conquistadores*, you will also learn about the geographical shape and features of Central and South America, along with the surrounding seas and oceans.

The people who once lived in Central and South America practiced many things that God calls "abominations." Ephesians 5:8-12 tells us,

> For you were once darkness, but now you are light in the Lord. Live as children of light (for the fruit of the light consists in all goodness, righteousness and truth) and find out what pleases the Lord. Have nothing to do with the fruitless deeds of darkness, but rather expose them. For it is shameful even to mention what the disobedient do in secret.

Both the people of the Americas and the Spanish *conquistadores* who overthrew them did many wicked and cruel things. Your teacher will direct the amount of detail you learn about these evil practices this week.

We also read in Scriptures like those above that we are to expose these dark deeds and hold them up to the scrutiny of God's Word. John 3:20-21 expresses this further:

> Everyone who does evil hates the light, and will not come into the light for fear that his deeds will be exposed. But whoever lives by the truth comes into the light, so that it may be seen plainly that what he has done has been done through God.

Throughout our study this week, older students will seek to understand God's perspective on the lives and actions of the Inca and Aztec cultures and the Spanish *conquistadores* in the early 1500's. Though the sin involved was terrible, there are still important lessons to be learned from studying this sad thread of human history.

Machu Picchu, "The Lost City of the Incas"

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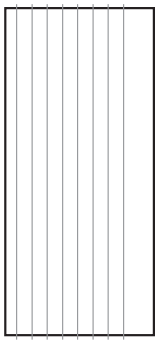
Lower Grammar Level

Fine Arts & Activities

1. The people who lived in South and Central America when the Spanish explorers and soldiers arrived were what historians call Stone Age people. This means that they had not yet learned to work with metals. However, they developed a very advanced civilization and built some very impressive buildings without using metal tools. They also knew how to weave cloth, an important art back then. Incan natives wove beautifully patterned cloth out of cotton or out of alpaca, llama, and vicuna wool. This week, try weaving in order to appreciate just how hard it is and how long it takes.
   - ❑ Your teacher may want you to practice weaving with paper strips this week. If so, choose two colors of construction paper and cut strips of various lengths from them. Your teacher will then teach you how to weave these strips into a basic mat.
   - ❑ If you want to weave with thread or yarn, you will need to start by making a loom.
     - ❑ The Incas would have used wood for their looms. Find two pieces of wood about three feet long and two more about one-and-a-half feet long. (Sticks from outside will work if they are reasonably straight. Dowels are also good.) Use twine to lash your loom together at the corners, creating a rectangle (like the diagram to the right).
     - ❑ If wood is not readily available, construct your loom out of a large sheet of poster board or corrugated cardboard.
     - ❑ Use scissors to make notches in the top and bottom of your sticks, paper, or cardboard so that your warp will stay in place.



   - ❑ Thread your loom. For this simple, relatively short project (you will end up with a long, narrow piece of cloth that you can use as a placemat), you can simply wrap the strings tightly around the stick frame (or cardboard) so that they rest in the notches that you cut. These threaded strings are called the *warp*. (See diagram, right.)
   - ❑ Your teacher will help you begin weaving. Thread your yarn over and under and over and under the warp threads. When you've threaded your weaving yarn all the way across the warp, go back across the other way, threading in reverse: under and over and under and over, back to the other side of the loom. Be sure to "block" your weaving by scooting it together tightly on the warp threads so that it all clumps in one solid piece of cloth.
2. From your art history book, read about and observe, the art of Diego Velazquez.

Geography

1. Make a salt or paper map of Central and South America, labeling the following major landforms. (You may also want to paint your map to show the territories controlled by the Aztecs and Incas at the time of the Spaniards' arrival.)
   - ❑ Andes Mountains
   - ❑ Yucatan Peninsula
   - ❑ Gulf of Mexico
   - ❑ Tenochtitlan
   - ❑ Chichen Itza
   - ❑ Chan Chan
   - ❑ Cuzco
2. Each day, do some research (with your teacher's help) and write a sentence or two about different flora or fauna of Central and South America. (You might want to make a display board or book about these as well.) Remember as you work that Europeans had probably never seen any of these plants or animals before this time:
   - ❑ Brazil-nut tree
   - ❑ pineapple plant
   - ❑ sisal plant
   - ❑ tapir
   - ❑ armadillo
   - ❑ tortoise
   - ❑ parrot
   - ❑ flamingo

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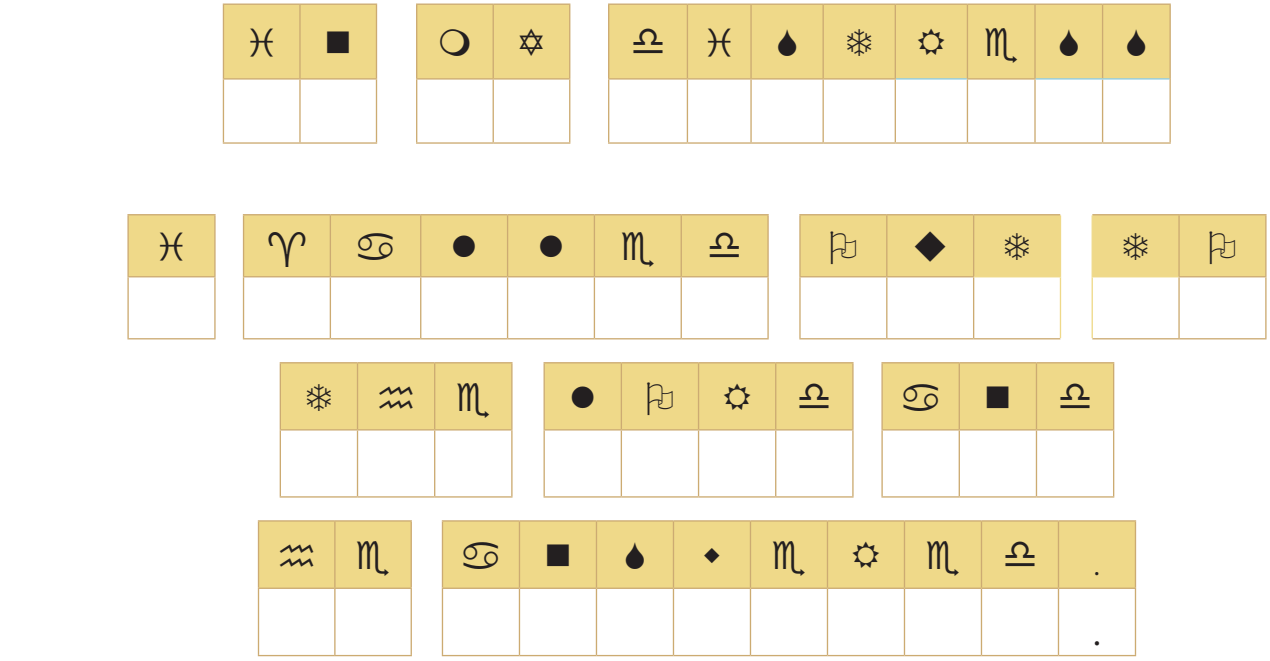
LITERATURE

Worksheet for *Whale of a Story*, by Buddy Davis
Decode the following Bible verses using the key below.

A	B	C	D	E	F	G	H	I	J	K	L	M
♋	♌	♈	♎	♏	♐	♑	♒	♓	♐	&	●	❍

N	O	P	Q	R	S	T	U	V	W	X	Y	Z
■	⚐	⚑	✈	☼	♦	❄	◆	❖	⬩	✠	✡	⌘



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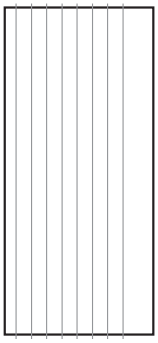
Upper Grammar Level

Fine Arts & Activities

1. The peoples who lived in South and Central America when the Spanish explorers and soldiers arrived were what historians call Stone Age people. This means that they had not yet learned to work with metals. However, they developed a very advanced civilization and built some very impressive buildings without using metal tools. They also knew how to weave cloth, an important art back then. Incan natives wove beautifully patterned cloth out of cotton or out of alpaca, llama, and vicuna wool. This week, try weaving in order to appreciate how hard it is and how long it takes.
   - ❑ Your teacher may want you to practice weaving with paper strips this week. If so, choose two colors of construction paper and cut strips of various lengths from them. Your teacher will then teach you how to weave these strips into a basic mat.
   - ❑ If you want to weave with thread or yarn, you will need to start by making a loom.
     - ❑ The Incas would have used wood for their looms. Find two pieces of wood about three feet long and two more about one-and-a-half feet long (Sticks from outside will work if they are reasonably straight. Dowels are also good.). Use twine to lash your loom together at the corners, creating a rectangle (like the diagram to the right).
     - ❑ If wood is not readily available, construct your loom out of a large sheet of poster board or corrugated cardboard.
     - ❑ Use scissors to make notches in the top and bottom of your sticks, paper, or cardboard so that your warp will stay in place.



   - ❑ Thread your loom. For this simple, relatively short project (you will end up with a long, narrow piece of cloth that you can use as a placemat), you can simply wrap the strings tightly around the stick frame (or cardboard) so that they rest in the notches that you cut. These threaded strings are called the *warp*. (See diagram, right.)
   - ❑ Your teacher will help you begin weaving. Thread your yarn over and under and over and under the warp threads. When you've threaded your weaving yarn all the way across the warp, go back across the other way, threading in reverse: under and over and under and over, back to the other side of the loom. Be sure to "block" your weaving by scooting it together tightly on the warp threads so that it all clumps in one solid piece of cloth.
   - ❑ If you want even more of a challenge, try making complex patterns. It's harder and more time consuming than you might think!
   - ❑ Can you think of any labor-saving improvements to your loom? The Europeans came up with shuttles, harnesses, and treadles. After looking these terms up and understanding how they improved weaving, can you think of ways to enhance your simple loom in similar ways? The Incas and Aztecs probably had some of these ideas, but so skilled were the Incas that even the power looms of today cannot improve the quality of Peruvian weaving.
2. If you would like to try a group project, consider creating a book (or display board) of exotic animals and plants from Central and South America. Divide up assignments between co-op members or family members, and have each person research his plant or animal and write a paragraph or two about it. Find pictures of each topic on the Internet to put near each paragraph. Then display your book (or board) at your Unit Celebration!
3. From your art history book, read about, and observe, the art of Diego Velazquez.

Try these ideas from *Art for Kids: Drawing*:

4. Study items around your house and look at their shadows created by the light.
5. Practice shading techniques with a value scale.
6. Following instructions in your resource book, draw a pencil and sphere and the shadows they cast.
7. Explore the beauty and elegance in common household objects by using multiple light sources. Draw an empty toilet paper tube, and then a full roll of toilet paper that is unrolled just a bit. Is it easy or difficult to draw the paper cascading from the roll?
8. Add shading to your drawings from Week 13.
9. On colored paper, sketch a pear, using the shadow techniques that you have learned this week.
10. If you are ready for more advanced work, use what you learned about drawing toilet paper tubes and apply that to drawing a tree.

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Geography

1. Make a salt or paper map of Central and South America, labeling the following major landforms:
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   - ❑ Gulf of Mexico
   - ❑ Caribbean Sea
   - ❑ Pacific Ocean
   - ❑ Tenochtitlan
   - ❑ Chichen Itza
   - ❑ Chan Chan
   - ❑ Cuzco
2. When your map is dry, paint it to show the territories controlled by the Aztecs and Incas at the time of the Spaniards' arrival.
3. Each day, do some research (with your teacher's help) and write a paragraph or two about different flora or fauna of Central and South America. (You might want to make a display board about these as well.) Remember as you work that Europeans had probably never seen any of these plants or animals before this time.
   - ❑ chocolate
   - ❑ potato
   - ❑ orchid
   - ❑ llama
   - ❑ chinchilla
   - ❑ marmoset
   - ❑ jaguar

A woven Inca tunic

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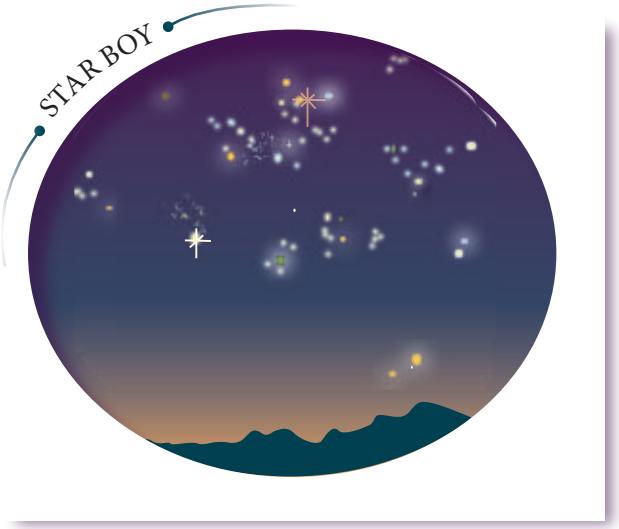
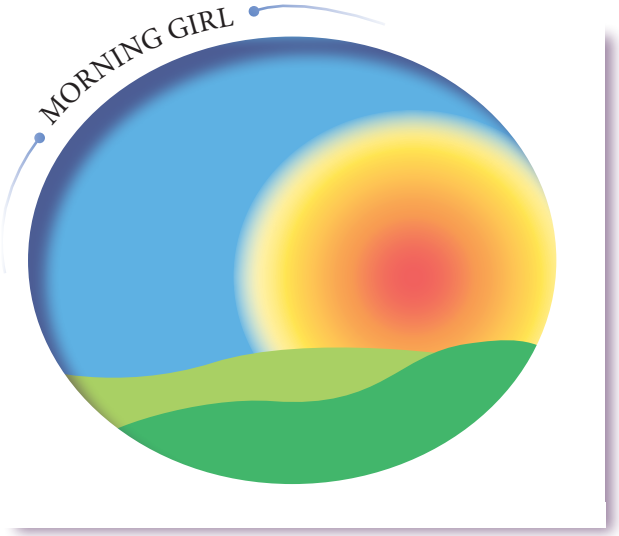
Literature

Worksheet for *Morning Girl*, by Michael Dorris
Draw a line to the character that is described in each sentence.

I always wake up early.
I like the darkness best.
My name used to be "Hungry."
I don't pay attention to my mother humming while she pounds roots for dinner.
I make jokes when I should be serious.
I am afraid when Mother does not come home with a new baby.
I am very disappointed because I do not get a new sister.
I pretend I am a rock because I made a mistake with Father's canoe.
I am curious about what other people see when they look at me.
I have a chin like a starfish.
I am caught outside during a storm and am scratched.
I find three more pieces of fruit than my sibling does.
I break through the crowd, grabbing and sampling the food like the youngest child.
My new name is "The One Who Stands Beside."





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Dialectic Level

History

Accountability Questions
This week, you will learn about the advanced cultures of the Incas and Aztecs, the two largest civilizations that the Spaniards confronted and conquered in the New World. From your research, fill out the chart on page 20 (or an expanded copy of it) and bring it to your discussion time.

Thinking Questions
1. All societies must discover how to survive physically, relate to each other, and worship. As you filled out the chart on page 20, and as you read about the Aztecs and Incas, what struck you about the way these people organized their society? Compare and contrast their practices with your own society. Prepare to share three similarities and three differences during your discussion time.
2. Compare and contrast Spanish culture with that of the Incas or the Aztecs (using a Venn diagram, if you like). What Aztec or Incan customs would have astonished, horrified, or amazed the Spaniards of the early 1500's as they encountered them? What customs or aspects of Spanish culture would have amazed or horrified the Aztecs?
3. Tenochtitlan, the Aztec governmental administration, and the Incan empire were all as advanced in social and governmental form as any culture in Europe. Yet they had almost no knowledge of metallurgy: no metal tools or weapons. What tangible differences does metal make in your life? In light of these differences, what is your impression of the intelligence of the Aztec and Incan peoples? Did their natural abilities make them good? Why, or why not?

Fine Arts & Activities

1. The peoples who lived in South and Central America when the Spanish explorers and soldiers arrived were what historians call Stone Age people. This means that they had not yet learned to work with metals. However, they developed a very advanced civilization and built some very impressive buildings without using metal tools. They also knew how to weave cloth, an important art back then. Incan natives wove beautifully patterned cloth out of cotton or out of alpaca, llama, and vicuna wool. This week, try weaving in order to appreciate how hard it is and how long it takes.
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   - ❑ If you want to weave with thread or yarn, you will need to start by making a loom.
     - ❑ The Incas would have used wood for their looms. Find two pieces of wood about three feet long and two more about one-and-a-half feet long (Sticks from outside will work if they are reasonably straight. Dowels are also good.). Use twine to lash your loom together at the corners, creating a rectangle (like the diagram on p. 12.)
     - ❑ If wood is not readily available, construct your loom out of a large sheet of poster board or corrugated cardboard.
     - ❑ Use scissors to make notches in the top and bottom of your sticks, paper, or cardboard so that your warp will stay in place.
   - ❑ Thread your loom. For this simple, relatively short project (you will end up with a long, narrow piece of cloth that you can use as a placemat), you can simply wrap the strings tightly around the stick frame (or cardboard) so that they rest in the notches that you cut. These threaded strings are called the *warp*.
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   - ❑ If you want even more of a challenge, try making complex patterns. It's harder and more time consuming than you might think!

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- ❑ Can you think of any labor-saving improvements to your loom? The Europeans came up with shuttles, harnesses, and treadles. After looking these terms up and understanding how they improved weaving, can you think of ways to enhance your simple loom in similar ways? The Incas and Aztecs probably had some of these ideas, but so skilled were the Incas that even the power looms of today cannot improve the quality of Peruvian weaving.

2. If you would like to try a group project, consider creating a book (or display board) of exotic animals and plants from Central and South America. Divide up assignments between co-op members or family members, and have each person research his plant or animal and write a paragraph or two about it. Find pictures of each topic on the Internet to put near each paragraph. Then display your book (or board) at your Unit Celebration!

When you have completed your reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to do this week:

3. Learn the difference between density and viscosity by observing a cup of honey and a cup of water.
4. Build your own hydrometer using a ruler, a marker, straw, clay, nails, and other miscellaneous supplies listed in your resource book.
5. Do you know what a monkey wrench is? Check out your dad's tool box (with permission, of course) and then try to make your own.

Geography

1. Study a resource map of Central and South America. Label the following major landforms on a blank outline map:
   - ❑ Andes Mountains
   - ❑ Selva
   - ❑ Guiana Highlands
   - ❑ Brazilian Highlands
   - ❑ Amazon River and tributaries
   - ❑ Yucatan Peninsula
   - ❑ Gulf of Mexico
   - ❑ Caribbean Sea
   - ❑ Gulf of Darien
   - ❑ Falkland Islands
   - ❑ Galapagos Islands
   - ❑ Marajo
   - ❑ Tierra del Fuego
   - ❑ Patagonian Desert
   - ❑ Atlantic Ocean
   - ❑ Pacific Ocean
2. Look at a resource map to see where the Incan and Aztec territories were, and shade them if your teacher so directs.
3. Each day, do some research (with your teacher's help) and write a paragraph or two about different flora or fauna of Central and South America. (You might want to make a display board about these as well.) Remember as you work that Europeans had probably never seen any of these plants or animals before this time.
   - ❑ capybara
   - ❑ armadillo
   - ❑ anteater
   - ❑ tapir (which can grow as large as ponies!)
   - ❑ anaconda
   - ❑ sloth
   - ❑ yapok
   - ❑ umbú
   - ❑ yellow mombin
   - ❑ biribá

Worldview

There are no follow-up questions for your reading this week.

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Literature

Worksheet for *By Right of Conquest*, by G.A. Henty

In Week 9, you were instructed to take notes about the three main types of settings. If necessary, review that information now. In the spaces below, make observations as to the three types in each chapter. Pay close attention to the setting in which the characters interact, rather than the setting about which they may be speaking.

Chapter VIII: At Tezcuco	
Physical	
Temporal	
Cultural	

Chapter IX: Life in the Palace	
Physical	
Temporal	
Cultural	

Chapter X: News from the Coast	
Physical	
Temporal	
Cultural	

Chapter XI: Cortez	
Physical	
Temporal	
Cultural	

Chapter XII: The Fugitives	
Physical	
Temporal	
Cultural	

Chapter XIII: The Massacre of Cholula	
Physical	
Temporal	
Cultural	

Chapter XIV: In Mexico	
Physical	
Temporal	
Cultural	

Chapter XV: Again at Tezcuco	
Physical	
Temporal	
Cultural	

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	Aztecs	Incas
Social		
Government		
Religious		
Foods		
Military		
Technology		
Achievements		
Interaction with the Spanish		

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Rhetoric Level

History

Accountability Questions

1. This week, your goal is to learn about the advanced cultures of the Incas and Aztecs, the two largest civilizations that the Spaniards confronted and conquered in the New World. From your research, fill out the chart on page 20 (or an expanded copy of it) and bring it to your discussion time. Your teacher will help you fill in any information you couldn't find.
2. As you finish your study of the Age of Exploration this week, add the rows below to your ongoing chart on explorers: Note: Names marked with asterisks do not appear in *Pathfinders*. Use the supporting links[1] at the *Tapestry of Grace* website to finish filling in your chart.

	Country for Which He Sailed	Where He Went	Years of His Discoveries	Miscellaneous Details
Francisco Pizarro				
Francisco de Orellana*				
Vasco Nuñez de Balboa				
Pedro de Alvarado*				
Hernando Cortez				
Juan de la Cosa*				
Hernando de Soto				
Alvár Núñez Cabeza de Vaca*				
Francisco Vasquez de Coronado				

3. We are also finishing our study of the southern Renaissance this week with a look at Venetian painting and sculpture.
   - ❑ How did artwork in Venice differ from art in Florence or Rome during the High Renaissance?
   - ❑ Focus your attention on the artist Titian. What artistic advances did he contribute to the Renaissance?

Thinking Questions

Below are some statements that you may be asked to comment on during this week's discussion time. Please write each of these statements at the top of a piece of notebook paper. Circle and define key terms. Based on your reading this week, your knowledge of Scripture, and your understanding of life during the 1500's, determine your position on each question below, and prepare to support it with key facts and specific Scriptures.

1. The Aztec and Inca empires were vast and sophisticated. Tenochtitlan was a marvel of engineering that rivaled Venice and may have had a population that exceeded any city in Europe at the time the Spanish arrived there. Yet the Spaniards felt free to conquer and exploit the Aztecs. Should members of a Christian people show such blatant disregard for an advanced, thriving, and viable culture? Why or why not?

1 http://www.tapestryofgrace.com/year1/history.php

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2. The Spanish and the Aztecs were not very far apart in their respective degrees of cruelty. Compare and contrast the Spanish persecution of Jews (and later Protestants), Inquisition practices, and the ambitious desire to rule natives of other lands with the Aztec practices involving human sacrifice and the enslaving of their neighbors. Using Scripture, examine the national "characters" of these two empires.
3. In light of the above statement, discuss the following assertion: "The Aztecs and Incas were wicked idol worshippers in God's sight. The Spanish were His agents of judgment, just as the Assyrians and Babylonians were to the Israelites." This does not mean that the Spaniards were without sin, but only that they served God's purposes. Later He judged Spain in turn. Do you agree or disagree? Why? Come to class prepared to support your position with facts and Scriptures.
4. If Cortez and Pizarro and others claimed to be Christians, how did they justify their ambition, cruelty, and exploitation of peoples weaker than they were? Discuss this question in light of Matthew 7:15-23. Does this Scripture shed light on Cortez's and Pizarro's actions, since they were not claiming to be prophets? Are soldiers accountable for killing during war times? Why did Cortez and Pizarro attack the Aztecs and the Incas?

Geography

1. Study a resource map of Central and South America. Label the following major landforms on a blank outline map:
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   - ❑ Brazilian Highlands
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   - ❑ Caribbean Sea
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3. Each day, do some research (with your teacher's help) and write a paragraph or two about different flora or fauna of Central and South America. (You might want to make a display board about these as well.) Remember as you work that Europeans had probably never seen these plants or animals before.
   - ❑ manatee
   - ❑ pirarucu fish
   - ❑ toucan
   - ❑ ibis
   - ❑ rhea (bird)
   - ❑ curassow
   - ❑ abutilon
   - ❑ begonia
   - ❑ fuchsia

Literature

Literary Introduction

"I pray you all give your audience
And hear this matter with reverence
By figure [in form] a moral play"

— *The Messenger,* Everyman *(l. 1-3)*

Have you ever seen a drama based on the Bible? Perhaps you've seen *Joseph and the Amazing Technicolor Dream Coat,* or *Godspell*. Perhaps you've seen or even been part of a Christmas or Easter pageant at church. Maybe your church uses Bible skits as a regular part of Children's Ministry, or for evangelism. Did you ever stop to think about when and where plays of this kind began? Do you imagine that there have *always* been Bible skits, or perhaps that there never were any before, say, your grandparents' time?

The history of dramas based on the Bible is an amazing and ironic one. You will find out about that story this week—and maybe get a chance to reenact part of it!

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Reading

From *Poetics*

- ❑ Book I
  - ❑ II.C.1-4: "A Basic Definition" through "What Great Plays Offer Us: An Immediate Experience"
  - ❑ IV.B.8: "Plays: Characters in Performance"
  - ❑ IV.C.2: "Progression (Dramatic) Plot"
  - ❑ IV.F-G: "Spectacle" through "Sound"
- ❑ Book II — III.B.6: "Drama in the Middle Ages: 900-1400"

Recitation or Reading Aloud

The subject for recitation or reading aloud this week depends on what your teacher decides to assign, so be sure to ask. Your teacher may let you choose any section of twenty lines or more from the *York Play of the Crucifixion* (*Norton Anthology of English Literature* 440-447). Jesus' two speeches are a good option for a solo recitation. Or, if you have a couple of friends or classmates who will recite with you, try a group read aloud or recitation, with each of you taking different parts. After all, this is a play!

Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- ❑ Climax: The point(s) towards which the plot of the story builds and from which it falls away into lesser significance.
- ❑ Denouement:[1] The phase of the plot that follows the climax and resolves any leftover concerns.
- ❑ Drama (Play): A literary work that emphasizes performance as its primary medium of expression.
- ❑ Exposition: The opening phase of a plot, in which the writer presents the background information that the reader needs in order to understand the plot that will subsequently unfold (Ryken, *Words of Delight* 514).
- ❑ Further Complication: The part of the plot that falls between the turning point and the climax, often with increasing suspense, and advances the action towards its conclusion.
- ❑ Inciting Force: The force that triggers a reaction and sets in motion the set of events which make up a particular story.
- ❑ Inciting Moment: The part of the plot in which an inciting force triggers a reaction that changes the original situation into one that is moving towards a climax and resolution.
- ❑ Progression Plot: A type of plot structure which arranges events into several distinct phases that form a roughly bell-shaped curve peaking at a climax.
- ❑ Rising Action: The part of a plot in which the action is progressing from the inciting moment towards the turning point, usually with increasing suspense and complexity.
- ❑ Spectacle (Literary Analysis Category): The literary analysis category in which visual elements of a dramatic performance are studied.
- ❑ Sound (Literary Analysis Category): The literary analysis category in which sound effects, songs, or instrumental accompaniment to a dramatic performance are studied.
- ❑ Turning Point: The point in the plot at which the story turns towards what will be its final conclusion.

Additional Terms for Continuing Level Students Only:

- ❑ Liturgical Drama: A type of medieval drama developed by the Roman Catholic church to dramatize scenes from Scripture as sermon illustrations.
- ❑ Miracle Play: A type of medieval play that retells stories from the lives and miraculous deeds of Roman Catholic saints.
- ❑ Morality Play: A type of medieval play that presents moral and spiritual struggles in the Christian life.
- ❑ Mystery Play: A type of medieval play that dramatizes a story from the Bible and is typically performed as part of a cycle of such plays.

1 Pronounced "dey-noo-*MAH*."

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Beginning Level

1. Thinking Question: What is the difference between our attitude towards drama today and how people in the Middle Ages saw it? How are medieval plays similar to or different from ancient Greek plays?
2. Written Exercise: We did not read any miracle plays this week, but we did read a morality play called *Everyman*. What do you think is the main theme of *Everyman*? Is that theme fitting for a morality play? Why or why not? Write down your thoughts.
3. Written Exercise: Describe the plot of *Everyman* according to the phases of a progression plot. Where does each phase fall in the play?

Continuing Level

Do everything in the Beginning level above, plus the following:

4. Written Exercise: "Liturgical drama" is the name for medieval drama developed by the Roman Catholic church in the 900's A.D. to dramatize scenes from Scripture. How is this similar to and different from early Greek use of drama? Write down points for how they are similar and how they differ.
5. Thinking Questions:
   - ❑ What would be different about the experience of reading an allegory like *Piers Plowman* and seeing an allegorical play like *Everyman* performed?
   - ❑ How does the difference of experience between drama and story require a different response from us as readers?

Worldview

There are no follow-up questions for your reading this week.

Government

Machiavelli, *The Prince*, Chapters XIX-XXVI

1. In chapter XIX, Machiavelli identifies two things a prince should avoid at all costs. What are they, and what kinds of princely behavior tend to cause them?
2. Machiavelli identifies a complicating factor that the Roman emperors had to contend with, which made conspiracies more of a problem for them. What was that factor? What broader lesson does he draw from this?
3. In chapter XX, Machiavelli discusses several different methods that have been used to maintain control of subject cities. What are they, and how well do they work?
4. In chapter XXI, he discusses how a prince can gain renown. What does he suggest?
5. In chapter XXII, he considers the kinds of people who should serve a prince. What does he recommend? Could Machiavelli be speaking about himself here?
6. What danger does Machiavelli address in chapter XXIII, and how does he suggest a prince avoid it?
7. Why have some Italian princes lost their states?
8. In chapter XXV, Machiavelli discusses the respective roles of fate and human effort. What role does he assign to Fortune?
9. In his final chapter, Machiavelli recommends a specific course of action. What is it? For extra credit, describe how the entire book leads up to this recommendation.

Philosophy

Rehearse *Copernicus's Revolution*, which is this week's *Pageant of Philosophy* material. Did you include your father? If he is available, make an effort to have him rehearse with you at least one time.

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The Pageant of Philosophy
Copernicus's Revolution [1]

(Simplicio stands on a bare stage, holding a Bible. Copernicus enters, carrying a bulky manuscript and a sign that reads, "Nicolaus Copernicus, 1473-1543.")

Copernicus: Greetings, lad. What brings you to the Kingdom of Poland?

Simplicio: I'm looking for wisdom, sir—and I'm willing to go wherever I have to in order to find it.

Copernicus: You sound like me!

Simplicio: I do?

Copernicus: As one who has traveled far in search of knowledge, yes I have studied law, medicine, and theology, and done a little of everything in my life—I have been a mathematician, doctor, priest, administrator, soldier, diplomat, cartographer, and more. My abiding passion, though, has always been astronomy.

Simplicio: Astronomy? What got you interested in that?

Copernicus: I encountered astronomy at the University of Krakow, here in Poland. But my uncle knew I could not make a living on the stars, so he sent me off to Italy to study law and medicine. That is the center of intellectual life, these days!

Simplicio: Your uncle? Why not your father?

Copernicus: My father died when I was only ten, and my mother, a German woman, died before that. My uncle took us children in and paid for my education—he thought I might become a bishop. But at Bologna, I met a brilliant astronomer and was hooked all over again. I became his assistant and helped him with his observations.

Simplicio: So much for your career in the church.

Copernicus: Not really—my uncle did not give up so easily. He became a bishop and had me appointed to a church job here at Frombork Cathedral.

Simplicio: It must have been hard to leave your astronomy teacher in Italy.

Copernicus: I did not leave—I visited Frombork once, but when I got there, I just asked them for permission to go back to Italy again. I went to the University at Ferrara and got a doctorate in canon law. After that, I finally came home to **this remote corner of the world where I live.** But this very remoteness has given me the opportunity to study the fascinating motions of the planets.

Simplicio: Motions? What is so fascinating about that?

Copernicus: Our misunderstanding of them, for one thing. There have always been problems with the way we think about the movement of the planets.

Simplicio: Well, I guess it's complicated.

Copernicus: It is not just complicated—it is absurd! The experts cannot agree on how to compute the motions of the planets, and the harder they try to predict the movements exactly, the less they agree with each other. The astronomers **are so much in doubt concerning the motion of the sun and the moon, that they can not even demonstrate and prove by observation the constant length of a complete year.**

Simplicio: That's a problem, I guess, but it doesn't sound like an absurdity!

Copernicus: It is an embarrassment—an embarrassment to the church of Christ!

Simplicio: Why should the church be embarrassed by the planets?

1 All quotes are from Nicolaus Copernicus, "Dedication to Pope Paul III," *The Revolutions of the Heavenly Bodies* in *Prefaces and Prologues to Famous Books*. Ed. Charles W. Eliot. *Project Gutenberg.* Accessed 8/1/07. <http://www.gutenberg.org/files/13182/13182-8.txt>.

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Copernicus: **Not so very long ago, under Leo X, in the Lateran Council the question of revising the ecclesiastical calendar was discussed. It then remained unsettled, simply because the length of the years and months, and the motions of the sun and moon were held to have been not yet sufficiently determined.**

Simplicio: From what I hear, it's always been hard to get the calendar to come out exactly right. That's why they have leap years, isn't it?

Copernicus: Yes—and that is typical of the problem. When things do not work out right, they just throw in an extra day here or another circle there.

Simplicio: I guess they just do whatever it takes.

Copernicus: They do, but they are completely inconsistent! **In determining the motions** of the sun and the moon **and of the five other planets, they fail to employ consistently one set of first principles and hypotheses, but use methods of proof based only upon the apparent revolutions and motions.**

Simplicio: What do you mean?

Copernicus: They make it up as they go along! **Some employ concentric circles only; others, eccentric circles and epicycles; and even by these means they do not completely attain the desired end.**

Simplicio: I think I know what concentric circles are, but what are eccentric circles? And what's an epicycle?

Copernicus: Concentric circles have the same center, like a bulls-eye, while eccentric circles are off-center, like a fried egg. An epicycle is a circle drawn upon a circle—like a little wheel attached to the rim of another wheel.

Simplicio: Why on Earth would you want something like that?

Copernicus: You would not want it here on Earth, but it is one way to account for the path of Mars.

Simplicio: What's wrong with the path of Mars?

Copernicus: It goes backward in the sky every now and then. Normally, you know, the planets progress slowly through the constellations of the Zodiac in the same order. But not Mars—every time it is almost exactly opposite the Sun in the sky, it starts to go the other direction for a while.

Simplicio: It does?

Copernicus: It always has. The ancient astronomers decided to account for this by creating a new circle on top of the circle of Mars' orbit—wheels upon wheels. Normally, this "epicycle" moves Mars along just like the other planets, but once every orbit the epicycle is going backwards while the main cycle goes forward.

Simplicio: That's confusing!

Copernicus: Let me show you—you be the earth. *(He positions Simplicio in the center of the stage.)* My manuscript will be Mars. *(He walks in a circle around Simplicio, holding the book out from his body and spinning while he circles.)* Watch carefully—tell me when you understand.

Simplicio: *(Watches, puzzled, until the combination of walking and spinning results in the book going backward for a moment.)* Oh! I see what you mean. When you turn around as you walk around, it *does* go backward.

Copernicus: Yes, it does—but it does not really match the motions of Mars.

Simplicio: It doesn't?

Copernicus**:** No—it is close, but not exactly right. As a result, astronomers have had to put epicycles on top of epicycles—wheels on top of wheels on top of wheels. And even those do not quite fit.

Simplicio: That's too bad! It seemed like such an elegant solution.

Copernicus: Elegance is just what I have been looking for. **I began to grow disgusted that no more consistent scheme of the movements of the mechanism of the universe, set up for our benefit by that best and most law-abiding Architect of all things, was agreed upon by philosophers who otherwise investigate so carefully the most minute details of this world.**

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Simplicio: So—did you find what you were looking for?

Copernicus: I did. I think there is just one circle for Mars!

Simplicio: There can't be, though—you said that Mars goes backwards!

Copernicus: It only *looks* like it goes backwards. I think that Earth has a circle, too.

Simplicio: Earth has a circle? What do you mean? Are you suggesting that the Earth moves? *(He looks down and laughs.)* It seems pretty solid to me!

Copernicus: Have you ever been on a sailing ship on a calm day? *(Simplicio thinks, then nods)* Did it feel like it was moving?

Simplicio: Not really—not unless I was looking over the side.

Copernicus: It is the same with the Earth. It is like a great big moving ship.

Simplicio: That's crazy, sir! Your great learning has driven you mad!

Copernicus: I am not the only one to suggest it. I have studied the writings of the ancients, and there have been those before who thought the Earth moved. And so **I began to consider the mobility of the Earth.**

Simplicio: The ancients said a lot of crazy things! How can you take the idea of a moving Earth seriously?

Copernicus: I admit the **idea seemed absurd,** but it is not the only one that does. **If others can postulate all sorts of little circles for explaining the phenomena of the stars, I thought I also might easily be permitted to try whether by postulating some motion of the Earth, more reliable conclusions could be reached regarding the revolution of the heavenly bodies, than those of my predecessors.**

Simplicio: Sir, I don't want to seem closed-minded. I'll try to suspend my disbelief as much as I can, but I don't see what good it does. How does Earth moving forward account for Mars going backward?

Copernicus: Mars and Earth both go around the sun, but Earth is closer and goes faster. Think of it like two horses on a racetrack. When one horse passes another, the slower horse looks like it is going backwards to the faster rider. When Mars appears to go backwards in the sky, it is just because Earth is passing it on the inside track.

Simplicio: Huh?

Copernicus: Here—I will show you. This time we will make my manuscript the sun. *(He places his book on the floor.)* Now walk around it in a circle. *(Simplicio starts walking.)* You are Earth, and I am Mars. *(He starts walking in a bigger, slower circle around Simplicio and the manuscript.)* When you pass me, do I not look like I am going backwards for a moment?

Simplicio: *(stops walking)* Yes—I see what you mean! You went backwards, for a moment there, just like your book did when you were spinning, before. *(He thinks hard, puzzled.)* So you really think the Earth moves?

Copernicus: Yes—and I have been studying the skies for decades to prove I am right. There is more to account for than just the motions of the planets, you see. Things get brighter when they get closer to you, so one would expect all those epicycles would cause Mars and the other planets to get brighter as they come closer to the Earth.

Simplicio: Don't they?

Copernicus: Not a bit. The brightness is exactly what one would expect from my theory, not at all like what they predict from theirs.

Simplicio: That's exciting! It sounds like a real breakthrough. I'm surprised I haven't heard about all this before.

Copernicus: Well, I have kept quiet about it.

Simplicio: You haven't told anybody?

Copernicus: I have told a few people. I shared my thinking with a few friends in 1514, almost twenty years ago, but I am hesitant to share it with others. Lately, however, people have begun pressing me to publish my ideas.

Simplicio: What kind of people?

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Copernicus: The few who know about them. Friends, scholars—I even received a letter from the Archbishop of Capua, asking me for a copy of my ideas.

Simplicio: Why have you waited?

Copernicus: I know that **as soon as some people learn that in this book which I have written concerning the revolutions of the heavenly bodies, I ascribe certain motions to the Earth, they will cry out at once that I and my theory should be rejected.**

Simplicio: You're probably right—that's how I reacted! But if it's true, who cares?

Copernicus: **I am not so much in love with my conclusions as not to weigh what others will think about them.**

Simplicio: But I only rejected your idea because I didn't understand it. If you hadn't explained it, I'd be rejecting it still. Would you let the opinions of the ignorant silence you?

Copernicus: Now you sound like my friend, the Bishop of Culm. He **has often urged me, at times even spurring me on with reproaches, to publish and at last bring to the light the book which had lain in my study not nine years merely, but already going on four times nine.**

Simplicio: If you think you're right, you should speak out! People will understand if you explain it.

Copernicus: What about all the **idle talkers, who, though they are ignorant of all mathematical sciences, nevertheless assume the right to pass judgment on these things?**

Simplicio: What about them? Why should you care what they say?

Copernicus: What **if they should dare to criticise and attack this theory of mine because of some passage of Scripture which they have falsely distorted for their own purpose?**

Simplicio: Do you really care what others think?

Copernicus: I wish I didn't, but—to be honest—yes. **When I considered this carefully, the contempt which I had to fear because of the novelty and apparent absurdity of my view, nearly induced me to abandon utterly the work I had begun.**

Simplicio: Some will act that way—but not everybody!

Copernicus: **I** do not **doubt that ingenious and learned mathematicians will sustain me, if they are willing to recognize and weigh, not superficially, but with that thoroughness which Philosophy demands above all things, those matters which have been adduced by me in this work to demonstrate these theories.**

Simplicio: Sir, you should publish your ideas. You must! If you don't speak, who will?

Copernicus: You are right, of course—I know you are.

Simplicio: Why not start now?

Copernicus: *(pauses, then brightens visibly)* Why not? I have hesitated long enough. If I wait much longer, I might not be around to see my book in print!

(Copernicus picks up his manuscript and exits. Curtain.)

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History: Background Information

General background information on Spanish explorers and *conquistadores* was offered last week in the context of the general Age of Exploration so that you would mentally place them within the context of the age. This week, our focus is on the men who conquered the native peoples of Central and South America. We have included sidebars on Cortez and Pizarro, specifically. You can, if you wish, refer back to Week 13 for more minor figures.

Below are articles on the Aztec and Inca civilizations, which are full of debatable points. Read with discretion for subjective statements that show the author's bias. Look also for information on the character of Cortez and the characteristics of the Aztecs so you can discuss this material with your dialectic and rhetoric students. They will doubtless have questions. This is a sad and difficult segment of history to comprehend, so spend time reading and discussing together, and don't expect that you will come up with all the "right" answers. You don't want to present the Aztecs as being completely depraved in all areas of their society, but you also want to temper the consistently anti-European bias that students will encounter in their resources (not because the Europeans were consistently right in their treatment of these peoples—far from it—but because such resources can tend to dismiss Christianity along with the culture that represented it badly while heightening the significance of native cultures). For those who have used Year 1, it is interesting to compare the Aztec culture with ancient Roman or Greek ones—their level of civilization was comparable in many ways.

World Book on the Aztecs [1]

The **Aztecs** were an American Indian people who ruled a mighty empire in Mexico during the 1400's and early 1500's. The Aztec had one of the most advanced civilizations in the Americas. They built cities as large as any in Europe at that time. They also practiced a remarkable religion that affected every part of their lives. [Note the tone of respect here.] To worship their gods, the Aztec built towering temples, created huge sculptures, and held impressive ceremonies featuring bloody human sacrifices. Their empire was destroyed by the Spaniards, who conquered it in 1521. But the Aztec left a lasting mark on Mexican culture.

The name Aztec is also commonly applied to the people who founded the city of **Tenochtitlan** (pronounced tay noh ch TEE tlahn). This city stood on the site of present-day Mexico City and, according to legend, was established in 1325. Its people referred to themselves by such names as Colhua-Mexica, Mexica, and Tenochca. In the 1400's, the city and its allies conquered many groups in central and southern Mexico, forming the Aztec empire. Tenochtitlan became the capital. Aztec also refers to this larger group of Indians who made up the empire. This article uses Aztec in that sense.

The Aztec empire

The center of Aztec civilization was the Valley of Mexico, a huge, oval basin about 7,500 feet above sea level. Although the valley was in the tropics, its high altitude gave it a mild climate. The surrounding lowlands had a hotter, wetter climate.

The Aztec empire included many cities and towns, especially in the Valley of Mexico. The largest city was the capital, Tenochtitlan, which occupied an island in **Lake Texcoco**. Causeways (raised earthen roads) linked the city to the mainland. On an island to the north stood the city of Tlatelolco, a huge commercial center. Both Tenochtitlan and Tlatelolco lay within the borders of what is now Mexico City. The present-day city covers much of the bed of Lake Texcoco, which was drained during the 1600's. In 1473, the people of Tenochtitlan conquered Tlatelolco and united the two cities. When the Spaniards arrived in the 1500's, Tenochtitlan may have had a population of 200,000 to 300,000. No Spanish city had so many people.

The emperor of the Aztec was called the *huey tlatoani* (great speaker). A council of high-ranking nobles chose him from the members of a royal family. The emperor had great power, but he had to consult the council of nobles before making important decisions. Military units were stationed in key locations throughout the empire to keep it secure. Most of these units were commanded by a great noble, who often also served as governor of the territory. An elaborate system of government offices administered the affairs of the empire. Many of the top positions were hereditary, but service to the emperor was the chief way for a person to obtain high office.

Aztec society had four main classes: (1) nobles, (2) commoners, (3) serfs, and (4) slaves. Among nobles and commoners, closely related families belonged to groups called *calpollis*. The members of a *calpolli* owned an area of land in common, and each family was allowed to farm a plot large enough for its needs. In addition to their *calpolli* land, most nobles had their own private land or received government land for use during their term in public office. Com-

1 From a *World Book* article entitled *Aztecs*. Contributor: H. B. Nicholson, Ph.D., Emeritus Professor of Anthropology, University of California, Los Angeles.

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moners made up the majority of the population, and many made a living by farming their *calpolli* plots. Serfs worked the land held by nobles and remained on the land when a new noble acquired it. Slaves were considered property, but their children were born free. Many slaves had been captured in war, and the Aztec also bought slaves from other groups. Other slaves were criminals or people who could not pay their debts.

Way of life

Religion was extremely important in Aztec life. The people devoted much of their time to religious practices and even waged war largely to obtain prisoners to sacrifice to their gods.

The Aztec worshiped hundreds of divinities (gods and goddesses), each of whom ruled one or more human activities or aspects of nature. The Aztec economy was based on farming, and so the people had many agricultural divinities. They include Centeotl, a corn god; Tlaloc, a rain and fertility god; and Xipe Totec, who was associated with springtime and regrowth. Other major gods included Tezcatlipoca, an all-powerful divinity; Tonatiuh, the sun god; Mictlantecuhtli, ruler of the dead; and Xiuhtecuhtli, the fire god. Huitzilopochtli, a war god, was the special guardian of the people of Tenochtitlan. The god Quetzalcoatl was associated with civilization and learning. However, he sometimes took the form of Ehecatl, god of the wind.

The Aztec held many religious ceremonies, the most important of which observed planting, harvesting, and other events in the agricultural year. The purpose of many of these ceremonies was to ensure good crops by winning the favor of the gods.

Human sacrifice played a vital role in the major ceremonies. Priests slashed open the chest of a living victim and tore out the heart. The Aztec believed that the gods needed human hearts and blood to remain strong. Worshipers sometimes ate portions of a victim's body. They may have thought that the dead person's strength and bravery passed to anyone who ate the flesh. Most victims were prisoners of war or slaves. But the Aztec also sacrificed children to the god Tlaloc.

Most religious activities took place inside walled ceremonial centers. The chief structures within the centers were *teocallis*. The typical *teocalli* consisted of a solid base rising like giant stair steps. A temple dedicated to a divinity stood at the top. Priests climbed a stairway on one side of the base to reach the temple. The ceremonial centers also included gardens, living quarters for the priests, sacred pools for ceremonial cleansing, and racks to hold the skulls of sacrificial victims. In addition, many centers had a playing court for a game that resembled basketball. The players tried to hit a rubber ball through a ring with their hips and knees. They could not use their hands or feet.

The Aztec had a 260-day religious calendar. Priests used the calendar to determine luck days for such activities as sowing crops, building houses, and going to war. The Aztec also had a 365-day solar calendar. It consisted of 18 months of 20 days each plus 5 extra days.

Every 52 years, the Aztec held a great celebration called the Binding Up of the Years or the New Fire Ceremony. Before the celebration, people let their hearth fires go out. At the start of the new 52-year cycle, the priests lit a new fire on the chest of a sacrificial victim. People pricked themselves to add their blood to the sacrifice. Then they relit their hearth fires from the new fire and feasted.

Family life. The typical Aztec household consisted of a husband and wife, their unmarried children, and a number of the husband's relatives. All members of this extended family, including the children, helped with the work. The husband's chief responsibility was to support the family, usually by farming or craftwork. The wife's duties included weaving the family's clothing and cooking their food.

Boys were educated by their father until about the age of 10. They then attended a school run by their *calpolli* or—especially if they belonged to the nobility—a school connected with a temple. *Calpolli* schools provided general education and military training. Temple schools offered a religious education, which prepared boys to become priests or other leaders. Some girls also attended the temple schools, but the majority learned household skills at home. The Aztec married at an early age, women at about 16 and men at about 20.

Food. The principal food of the Aztec was a thin corn-meal pancake called a *tlaxcalli*. In Spanish, it is called a **tortilla**. The Aztec used *tlaxcallis* to scoop up other foods, or they wrapped the *tlaxcallis* around bits of meat and vegetables to form **tacos**. Aztec cooking was rich and spicy. Many dishes had sauces flavored with chili peppers.

Hunting provided much of the meat in the Aztec diet. The chief game animals included deer, rabbits, and such birds as ducks and geese. The only animals raised for meat were dogs and turkeys.

The Aztec used the juice of maguey plants to make an alcoholic beverage called *octli*. **Chocolate** drink was also a favorite beverage, but only the wealthy could afford to have it often.

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Clothing. Aztec women wore a loose, sleeveless blouse and a wrap-around skirt. Men wore a cloth around their hips and a cloak knotted over one shoulder. The poorer people used cloth made from maguey fibers, but richer people had cotton clothing. The amount of decoration on a garment further indicated the wealth and social rank of the wearer.

Shelter. Most Aztec houses were simple and designed for usefulness rather than beauty. In the highlands, they were made of **adobe**. In the lowlands, the houses had **thatched** roofs, and the walls were made of branches or reeds plastered with clay. In addition to the main dwelling, most families had several other buildings, including a storehouse and a small sweat house, where the family took steam baths. Wealthy Aztec families had large adobe or stone houses built around a patio.

Arts and crafts. Aztec sculptures, which decorated temples and other buildings, were among the most elaborate in the Americas. The most famous surviving Aztec sculpture is the large, circular "Calendar Stone," which represents the Aztec universe. The stone measures about 12 feet (3.7 meters) in diameter. In its center is the face of the sun god Tonatiuh. Other carvings on the stone represent the days of the Aztec month and religious symbols related to worship of the sun god. Many archaeologists believe that Aztec priests placed the hearts of human sacrifices on the stone.

The Aztec produced various forms of oral literature, including poetry and traditional accounts of their history. Music played a major part in religious services. The chief instruments were drums, flutes, and rattles.

Aztec craftworkers used feathers to make beautiful cloaks, headdresses, and other garments. Other important crafts included metalworking, pottery, weaving, and woodcarving.

Language. The Aztec spoke a language called *Nahuatl*. It belongs to a large group of Indian languages known as the Aztec-Tanoan or Uto-Aztecan family. This language family also includes the languages spoken by the Comanche, Pima, Shoshone, and other tribes of western North America.

The Aztec used a form of writing called **pictographic** writing, which consisted mostly of small pictures. Some pictures symbolized ideas. Others stood for the sounds of syllables. For example, the Aztec town of Coatepec was represented by a snake and a hill. The Nahuatl words for snake and hill were *coatl* and *tepetl*, which together sounded like Coatepec. The pictographic system of writing was not developed enough to provide full expression of ideas. The Aztec used it mainly for business records, censuses, historical and religious writings, and tax lists.

Warfare was considered a religious duty by the Aztec. They fought not only to enlarge their empire but also to take prisoners to sacrifice to the gods. The highest goal for a young man was to be a successful warrior. Men who took many captives in battle were rewarded. They received land, high social rank, and important government offices.

Aztec methods of combat were designed to capture prisoners rather than to kill. The chief weapon was a wooden club edged with sharp pieces of **obsidian** (volcanic glass). This weapon, called a *macuahuitl*, was effective for disabling an opponent without killing him. The Aztec also used bows and arrows and spears. A spear-throwing device called an *atlatl* increased the range and force of their spears. For protection, warriors carried shields and wore padded cotton armor.

Economy

Agriculture formed the basis of the Aztec economy. Corn was the most important crop. Farmers also grew avocados, beans, squashes, sweet potatoes, tomatoes, and many other crops. The lowlands provided such tropical products as cotton, papayas, rubber, and cacao beans, from which chocolate is made.

The basic agricultural tool was a pointed stick for digging. In the low-lands, which were covered with dense forest, farmers practiced **slash-and-burn** agriculture. They chopped down and burned a section of forest, then planted crops in the clearing. The ashes fertilized the soil. In the highlands, the Aztec cut **terraces** into the hillsides to increase the amount of level farmland. They also dug irrigation systems to water their crops. In addition, farmers turned areas of shallow lakes into cropland by scooping up mud from the lake bottoms to form islands. These islands were called *chinampas*. The farmers regularly added fresh mud, which was extremely fertile. As a result, the *chinampas* yielded huge crops. Lake Xochimilco in Mexico City still has many *chinampas*. Although they do not float, they are often called floating gardens.

Trade and transportation. The market place was a major center of Aztec life. The market at Tlatelolco was the largest in the Americas. It displayed nearly every kind of merchandise available in the Aztec world. The Spanish explorer Hernando Cortes reported that more than 60,000 persons visited it daily. There were also many smaller markets throughout the empire. Government officials supervised the trading.

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Merchants called *pochteca* traveled throughout the empire on trading expeditions. The merchants employed many bearers, who marched in long caravans with heavy loads on their backs. People of the lowlands traded such products as cacao beans, cotton, jaguar pelts, rubber, and the feathers of tropical birds. In return, they received goods from the highlands, including obsidian, which was used for knives, and a variety of manufactured products.

The Aztec had no system of money as we know it. They usually traded goods and services for other goods and services. But the Aztec used cacao beans and other widely acceptable goods somewhat as we use money.

The Aztec used the wheel only in toys, and they had no beasts of burden. As a result, the people themselves carried all their goods on land. Dugout canoes were an important means of transportation in the Valley of Mexico, where lakes, canals, and other waterways covered much of the area.

History

The Aztec migration. According to Aztec legend, the ancestors of the people who founded Tenochtitlan came to the Valley of Mexico from a place in the north called Aztlan. The name Aztec comes from Aztlan. The Aztec wandered for many years before settling in the valley in the 1200's. At first, they were subjects of people who lived in the area. But later—in 1325, according to legend—they founded their own city, Tenochtitlan.

Growth of the Aztec empire. By the early 1400's, Tenochtitlan had become a powerful city that controlled the region around it, forming a kind of city-state. Tenochtitlan joined with Texcoco and Tlacopan, two other city-states in the Valley of Mexico, to form an alliance. Tenochtitlan became the most powerful member of the alliance and began to build what became the Aztec empire. Under Montezuma I, who ruled from 1440 to 1469, the alliance conquered large areas to the east and south. Montezu-

***World Book* on Hernando Cortez**[1]

Hernando Cortes [also spelled Cortez in some resources], pronounced ehr NAHN doh kawr TEHZ or pronounced kawr TAYS (1485-1547), was a Spanish explorer who conquered what is now central and southern Mexico. His military triumphs led to 300 years of Spanish domination of Mexico and Central America.

Early life. Cortes, who was also known as Hernan or Fernando, was born into a noble family in Medellin in the province of Extremadura, Spain. He moved to Santo Domingo in the West Indies in 1504.

Cortes fought under Governor Diego Velazquez in a Cuban expedition that began in 1511. In 1518, Velazquez selected him to lead an expedition to the Yucatan Peninsula of Mexico, then a center of Maya civilization. Before Cortes could leave Cuba, Velazquez canceled the expedition, fearful of the voyage's expense and distrustful of Cortes's ambition. Cortes disobeyed and sailed for Yucatan in 1519, with more than 500 men and 11 ships.

Arrival in Mexico. Conquering Mexico took more than two years. At the start, Cortes skillfully made associations with Indian leaders, communicating through interpreters. One of these interpreters was a young Indian woman, Malintzin, also known as Malinche. The Indians of Tabasco had given her to the Spaniards as a peace offering. The Spaniards called her Marina. She became an adviser to Cortes, and she bore him a son.

From Yucatan, Cortes sailed northward along the coast of the Gulf of Mexico. He founded the first Spanish settlement in Mexico, La Villa Rica de Vera Cruz (modern-day Veracruz). He appointed a town council, which gave him the title of captain general, with authority under Spanish law to conquer Mexico.

In August 1519, Cortes marched toward **Tenochtitlan** (now Mexico City), the capital of the Aztec empire. Tenochtitlan had formed a union called the Triple Alliance with the neighboring cities of Texcoco and Tlacopan and had built an empire. The three cities forced other Indian villages to pay them taxes and to provide human sacrifices for their religious ceremonies. Many Indians resented the Aztec empire for its cruelty and volunteered to help Cortes defeat it. Others joined Cortes after he defeated them in battle.

Victory over the Aztec. At first, the Aztec emperor, Montezuma II, refused to meet with Cortes. But in November 1519, Montezuma allowed the Spaniards to enter Tenochtitlan. Cortes soon took Montezuma hostage and tried to rule the empire through him.

Six months later, Cortes left the city to challenge a Spanish expedition led by Panfilo de Narvaez, who had been sent by Velazquez to arrest him. Cortes easily captured Narvaez and persuaded Narvaez's troops to join him. Meanwhile, the people of Tenochtitlan rebelled. Soon after Cortes returned, Montezuma was wounded and died. The Spanish soldiers fled the city.

In December 1520, Cortes began to organize an attack against Tenochtitlan and its new leader, Cuauhtemoc. The city fell on Aug. 13, 1521. When brought before Cortes, Cuauhtemoc asked to die. Cortes, believing Cuauhtemoc knew where Aztec treasures were hidden, had him tortured, but Cuauhtemoc refused to tell any secrets. In 1525, Cortes had him hanged.

After the conquest. King Charles I of Spain, who had become Holy Roman Emperor Charles V in 1519, appointed Cortes governor and captain general of the newly conquered territory. Cortes received the title Marques del Valle de Oaxaca in 1528. He managed the founding of new cities and appointed men to extend Spanish rule to all of Mexico, which was renamed New Spain. Cortes also supported efforts to convert Indians to Christianity and sponsored new explorations. He led expeditions to Honduras in 1524 and to Baja California in north-western Mexico in 1535 and 1536.

Cortes returned to Spain in 1540. He died in a Spanish attack on Algiers in 1541.

1 From a *World Book* article entitled *Hernando Cortes*. Contributors: Charles Gibson, Ph.D., Former Professor of History, University of Michigan and Kevin Gosner, Ph.D., Associate Professor of History, University of Arizona.

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ma's name is also spelled Moctezuma or Motecuhzoma. His successors expanded the empire until it extended between what are now Guatemala and the Mexican state of San Luis Potosi. Hundreds of conquered towns paid heavy taxes in goods to the empire. When Montezuma II became emperor in 1502, the Aztec empire was at the height of its power.

The Spanish conquest. In 1519, the Spanish explorer Hernando Cortes landed on the east coast of Mexico and marched inland to the Aztec capital. He and his troops were joined by many Indians who had been conquered by the Aztec and resented their heavy taxes. Montezuma II did not oppose the advancing Spaniards, possibly because he thought Cortes represented the god Quetzalcoatl. An Aztec legend said that Quetzalcoatl had sailed across the sea and would return someday. Cortes entered Tenochtitlan and made Montezuma a prisoner.

In 1520, the Aztec rebelled and drove the Spaniards from the city. Montezuma died from wounds received in the fighting. Cortes reorganized his army and began a bloody attack on Tenochtitlan in May 1521. Montezuma's successor, Cuauhtemoc, surrendered in August the same year.

The Aztec heritage. Little Aztec architecture remains. The Spaniards considered it their duty as Christians to wipe out the temples and all other traces of the Aztec religion. They destroyed Tenochtitlan and built Mexico City on the ruins. However, archaeologists have excavated the site of the Great Temple in downtown Mexico City. They have uncovered all four sides of the building and recovered about 6,000 objects, including jewelry, pottery, statues, wall carvings, and remains of animal and human sacrifices. Archaeologists have restored some other Aztec buildings, including temples at Tenayuca and Tepoztlan near Mexico City. In addition, the National Museum of Anthropology in Mexico City has a large collection of Aztec art.

Thousands of people in Mexico have Aztec ancestors, and many of them speak a modern form of Nahuatl. Many Mexican place names, including Acapulco and Mexico itself, come from Nahuatl, as do the English words *avocado*, *chocolate*, and *tomato*. Such Mexican painters as Jose Orozco, Diego Rivera, and David Siqueiros have used Aztec themes in their work. Foods of Aztec origin, including chili, chocolate, and tacos, have become popular in many countries.

Descendants of the Aztec also live in the United States, especially in California and Texas. During the mid-1900's, these Mexican Americans developed a new cultural pride in their Aztec ancestry, which they called the heritage of Aztlan.

World Book on the Inca[1]

The **Inca** were a South American Indian people who ruled one of the largest and richest empires in the Americas. The Inca empire began to expand about 1438 and occupied a vast region that centered on the capital, Cusco, in southern Peru. The empire extended more than 2,500 miles along the western coast of South America. It included parts of present-day Colombia, Ecuador, Peru, Bolivia, Chile, and Argentina. The Inca empire was conquered by Spanish forces soon after their arrival in 1532.

Inca emperors ruled their far-reaching territory through a complex political system. The Inca took over many areas by military force. Their political system kept a balance between the central authority of the emperor and local rulers. The name *Inca* was originally the title of the emperor. The peoples he governed had many names. But after the Spanish conquest, all people under the emperor's rule were called Inca.

The Inca were skilled in engineering and in crafts. They built a network of roads linking distant provinces of the empire, and their architecture is known for its great size and skillful construction. Inca craftworkers created fine articles from gold, silver, and other materials. The Inca also wove fine cotton and woolen cloth.

Way of life

Archaeological remains are a major source of information about the Inca civilization. The Inca did not develop a writing system, and so there are no sources about them written before the Spanish conquest. But scientists and historians have reconstructed a picture of Inca life and history from well-preserved archaeological remains in Peru. Written materials from the period of and after the Spanish conquest provide another important source of information about the Inca civilization.

Food, clothing, and shelter. The Inca used several methods to make their farms more productive, even though they did not use wheels or plows pulled by animals. They built irrigation networks in the coastal desert. In the highlands, they cut terraces into the hillsides to reduce erosion and make irrigation easier. The Inca divided their fields

1 From a *World Book* article entitled *Inca*. Contributor: Alexandra M. Ulana Klymyshyn, Ph.D., Director, Multicultural Programming, Central Michigan University.

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into three groups. The harvest of one field went to the local people. The harvests of the other two fields supported the state and state religious activities.

The main crops of the Inca were corn, cotton, potatoes, an edible root called *oca*, and a grain known as *quinoa*. Freeze-dried potatoes called *chuno* were a favorite food in the highlands. The Inca used corn to make *chicha*, a beer that was a popular beverage.

The people of each region of the Inca empire had their own clothing style. In the highlands, most clothing was made of the wool of alpacas or llamas. On the coast, cotton clothing was preferred. The nobles had garments made of fine cloth and jewelry made of precious metals. Inca men wore loincloths and tunics, plus cloaks in cold weather. Women wore long dresses and draped square shawls called *mantas* over their shoulders. Both men and women wore sandals and colorful sashes.

The Inca lived in *extended families*—that is, groups that consisted of people of more than one generation of a family. Nobles owned spacious, richly decorated stone palaces. Commoners lived in small houses that had thatched roofs. These houses were made of adobe or of stones set in mud.

Family and social life in Inca society was determined by social rank. The rank of an Inca's family determined his or her social position for life. A man's status could be changed only by performing some outstanding service for the emperor. The people were grouped in units called *ayllus*, which were based on both kinship and land ownership. The members of an *ayllu* owned an area of land in common. The leader of an *ayllu* gave each family as much land as it needed to produce its own food.

Men of noble rank could have more than one wife, and many marriages were arranged for political reasons. Emperors sometimes gave chosen women to favored nobles or men who had performed a service for the emperor. These women, who were selected by government officials, had great beauty and intelligence. Nobles had to marry within their own social rank, and commoners had to marry within the *ayllu*. Husbands and wives were expected to help each other with work in the fields and other tasks.

Inca children had little time for play because their families kept them very busy. Most children helped with the family work after learning to walk. Boys were initiated into manhood when they were 14 years old. Girls were initiated into womanhood after they started to menstruate. Boys and girls received permanent adult names during the initiation ceremonies. However, young people did not achieve full adult status until they married and started to pay taxes.

Religion played an important role in the public and private lives of the Inca. The people believed that nature was created by their most important god, Viracocha. The ruling family prayed chiefly to Inti, the sun god. Important goddesses included the earth and the sea. The Inca believed the will of the gods could be learned through *divination*, an attempt to gain knowledge of the unknown through magic signs.

The Inca regarded many places and things as *huaca* (sacred). These included mummies of the dead and objects associated with them, plus temples, holy and historical places, springs, stones, and mountain peaks. Every household had one or more small statues of things that were *huaca* to the family.

The Inca made no decision, no matter how small, without divination. For example, they used divination ceremonies to guide all government decisions. The Inca also relied on divination to determine whether a certain day was good for such activities as planting crops or going to war. Methods of divination included the study of animal organs, the flames of a fire, and the movement of animals.

The Inca frequently held religious ceremonies. In Cusco, for example, priests began each day with prayers, divination, and offerings. Religious ceremonies were also held to mark important calendar events and state occasions. These ceremonies included dancing, feasts, games, songs, and parades.

Sacrifices and offerings accompanied by prayers were a main part of the Inca religious ceremonies. Crops and animals, mainly llamas, were sacrificed to keep the good will of the gods. Human sacrifices were made under special circumstances. Most people considered it an honor to be chosen for sacrifice.

Priests played a central role in Inca society. Many decisions depended on the divination ceremonies they performed. Priests also made offerings and maintained the temples. Chosen women prepared food used in religious ceremonies. These women also wove fine cloth for the royal family, priests, and persons to be sacrificed.

Inca priests treated the sick by means of curing ceremonies and often used herbs and other plants as medicine. Surgeons performed an operation called *trephining*, which involved cutting away part of the skull. The Inca believed this surgery would ease pressure on the brain or let out evil spirits.

The Inca considered funerals sacred. They believed that people lived in either heaven or hell after death. Important persons were buried above ground in stone chambers. Others were buried in pits, caves, and other types of graves.

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Trade and transportation. The Inca had no system of money. They often used cloth as a medium of exchange and for gifts. The government controlled most trade, especially trade in metals, precious stones, unusual plants and animals, and other scarce items. Commoners could trade such products as crafts, foods, and textiles at local fairs.

A well-constructed network of roads connected all parts of the Inca empire. Suspension bridges spanned rivers and canyons. Parts of some roads and bridge structures still survive.

The people traveled mostly by walking, and they and llamas carried all loads. However, nobles rode on frameworks called litters, which were equipped with couches and carried on men's shoulders. The Inca used boats and rafts on the major rivers, on Lake Titicaca, and along the coast.

Government. The Inca empire was ruled by members of the royal dynasty. The emperor, called the *Sapa Inca*, traditionally married his sister. He chose his successor from among his sons by his sister-wife. The emperor was aided by a council of nobles who served as governors of the provinces of the empire. The emperor also consulted the chief priest, who was his brother or uncle, and the generals, who also were relatives.

The emperor was responsible for the well-being of the empire and its people. His duties included expanding the empire and making sure that the people followed the proper religious observances. The Sapa Inca also had the duty of preventing the nobles from taking advantage of commoners.

The Inca tried to keep the existing local rulers in power after conquering their territory. These rulers were allowed to govern independently as long as they did not rebel, paid taxes, and kept storehouses full of supplies. In this way, the Inca maintained strong ties within the empire.

All commoners paid taxes by doing work for the government and by giving the government a portion of their crops, livestock, or fish. The government required women to weave a certain amount of cloth. Men had to work on government construction projects, labor in the mines, or serve in the army. A group of inspectors made sure that people paid their taxes.

Communication and learning. The Inca spoke a language called *Quechua*. Different peoples within the empire spoke several other Indian languages. People communicated only by talking because they had no writing. Messages were relayed by messengers stationed on the roads and by fires and smoke signals.

The Inca studied the stars and planets and used their observations to predict the seasons of the year. They knew how to perform certain mathematical calculations, which they used in designing buildings, roads, and terraced fields.

Records were kept by special officials who used the *quipu*, a cord with knotted strings of various lengths and colors. Each color or knot represented a different item, and knots of varying sizes at certain intervals designated numbers.

Inca children learned by watching their parents work and imitating them. They also learned by listening to stories told by their elders. Chosen women and sons of nobles received some education. The chosen women learned to weave and make articles for religious ceremonies. Sons of the nobility went to school in Cusco for four years. They studied the Inca language, history, and religion. They also learned to use the *quipu* to keep records and practiced how to fight. The boys were taught by teachers called *amautas*. These men also recorded history in legends and poems that they recited from memory.

Arts and crafts. The Inca produced beautiful craftwork that ranged from images of the gods to items for everyday use by the nobles. The chosen women made fine cloth woven with elaborate geometric designs.

Inca builders became known for sturdy temples and dwellings made of stone. The large blocks of stone used for these structures were cut so finely that they fit together exactly without cement. The pottery of the Inca was beautiful and well made. Craftworkers painted it with geometric designs in black, brown, red, white, and yellow.

The Inca played haunting melodies on woodwinds and drums. The woodwinds included flutes and panpipes, and trumpets made of shell and ceramics.

History

Early days. Little is known about the early history of the Inca. Their legends tell of brothers and sisters sent to the earth by their father, the sun, to teach and rule the people. The Inca were originally a tribe or a group of tribes that lived in what is now the Cusco area. About 1200, they began to expand their rule over neighboring groups.

The empire. The Inca empire began about 1438, when Pachacuti, the ninth Inca ruler, put down an invasion by the neighboring Chanca confederacy. Pachacuti was the first Inca ruler to be both a military leader and an able administrator. He conquered many regions south of Cusco and rebuilt the city as the center of the empire and a monument to Inca power. He also reorganized Inca political and social life so that the empire could be managed efficiently.

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Pachacuti and his son, Topa Inca Yupanqui, extended the Inca empire northwest into central and northern Peru. After Topa Inca Yupanqui became emperor, he expanded the empire southward into western Bolivia, northwest Argentina, and northern Chile; and northward into western Ecuador. After that, Huayna Capac, the son of Topa Inca Yupanqui, unified the conquered regions of highland Ecuador and parts of southern Colombia.

Huayna Capac died about 1527, and civil war broke out between the rival groups of followers of two of his sons, Huascar and Atahualpa. Huascar was the heir to the empire, but Atahualpa controlled a large army in Ecuador. The Inca empire was severely weakened by the civil war, in which Atahualpa finally defeated Huascar in 1532.

The Spanish conquest. In 1532, shortly after Atahualpa's army captured Huascar, the Spanish explorer Francisco Pizarro met with him in Cajamarca, Peru. Pizarro was accompanied by 167 men, who ambushed and defeated Atahualpa's army. Pizarro captured Atahualpa and held him for ransom. The emperor paid the ransom, which was a room filled with gold and another one filled twice with silver. However, the Spaniards executed Atahualpa.

Earlier, Huascar had been imprisoned and then killed, as ordered by Atahualpa. Therefore, the Inca had no recognized leader following the execution of Atahualpa. The Spaniards easily took over the empire.

The Inca heritage is still evident today. The Spaniards tried to wipe out all the customs of the Inca, but they could not do so. The daily life of the Indians in the highlands of Peru and some other countries has remained much the same through the centuries. Some of the Indians speak Quechua and perform traditional curing ceremonies in treating the sick. Farming methods in the highlands also resemble those of the Inca. In addition, the Inca culture survives in the poncho and other clothing styles and in the elaborate textiles woven by the Indians of the highlands.

***World Book* on Francisco Pizarro**[1]

Francisco Pizarro, pronounced pih ZAHR oh, (1478?-1541), was a Spanish conqueror. His conquest of the Inca empire in Peru opened the way for Spain's colonization of most of South America.

Early life. Pizarro was born in Trujillo, Spain. His father was a royal captain of infantry. Francisco's parents never married each other. Poor relatives of his mother raised the boy, who never learned to read. In 1502, Pizarro left for the West Indies. He lived for a while in Hispaniola, the main Spanish base in the New World. He may have been aided by a brother of his father's who was already in the West Indies.

First expeditions. In 1509, Pizarro left Hispaniola to take part in exploration of the Caribbean coast of northern South America and southern Central America. He served as Vasco Nunez de Balboa's chief lieutenant when Balboa marched across the Isthmus of Panama to the Pacific Ocean in 1513. Six years later, the Spaniards founded Panama City on the Pacific coast. Pizarro was one of its wealthiest and most powerful citizens.

The Spaniards in Panama City became interested in reports of a rich Indian empire somewhere to the south. In 1524, Pizarro began the first of several expeditions to search for this empire. He was helped by another Spaniard, Diego de Almagro, who served chiefly as business manager of the expeditions. Pizarro led the explorations down the Pacific coast. At first, bad weather and Indian attacks prevented the voyagers from finding the empire, which was centered in what is now Peru. Pizarro finally reached his goal in late 1527 or early 1528.

Conquest of Peru. Pizarro saw much evidence of gold and other riches in Peru. He soon returned to Spain, and King Charles I appointed him governor of Peru. In 1531, Pizarro sailed from Panama City with about 180 men. They landed in what is now Ecuador. In 1532, they founded San Miguel (now Piura) in northern Peru.

Pizarro next advanced to Cajamarca, where the Inca ruler Atahualpa had gathered his forces. In a surprise attack with swords, horses, and a few guns, Pizarro's men captured Atahualpa and killed thousands of Incas. The Spaniards promised to spare Atahualpa's life in return for vast riches. The Incas were able to agree to the ransom because Peru had more silver and gold than any other part of the Americas. But in 1533, after receiving a large treasure, the Spaniards executed Atahualpa. Pizarro then advanced southward to Cusco, the Inca mountain capital. The conquerors took control of the city later in 1533.

1 From a *World Book* article entitled *Francisco Pizarro.* Contributor: James Lockhart, Ph.D., Professor of History, University of California, Los Angeles.

Before beginning your discussion, please read the following:

- ❑ History Background Information
- ❑ Fine Arts & Activities Background Information

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HISTORY: DIALECTIC DISCUSSION OUTLINE

This week, your central purpose for discussion is to make sure that students at this level (and perhaps at the rhetoric level as well) know the facts of this week's lesson on the Incas, the Aztecs, and the *conquistadores.*

1. As we often suggest, it might be good to set the Aztec and Inca cultures in a larger context. Reprinted here are a few key dates to help you do this with your student.
   - ❑ Archaeologists think that the Aztec and Inca cultures flourished for about 300 years, roughly A.D. 1200-1500.
   - ❑ From 1519-1521, Cortez subdued the Aztecs. During these same years in Europe, Raphael died in Rome and Martin Luther stood on trial at the Diet of Worms (as we will study in two weeks).
   - ❑ From 1532-33, Pizarro conquered the Incas. During this time, Henry VIII married Anne Boleyn, his second wife, and she bore the future Elizabeth I of England (as we will study in three weeks).
2. Below is information culled from the *World Book* articles found in the History Background Information. Your student's resources (both dialectic and rhetoric) may or may not have all this information. Therefore, make this part of your discussion an information exchange: let him tell you what he has found, and then help him complete his chart in class.

	AZTECS	INCAS
SOCIAL	☐ *Four classes: nobles, commoners, serfs, slaves* ☐ *Free families closely related in* calpolli *groups* ☐ *Commoners made up bulk of population; farmed* calpolli *plots. Slaves were considered property, but their children were born free.* ☐ *Slaves were bought, captured, or were criminals.* ☐ *Husbands supported family, usually by farming.* ☐ *Wives made clothes and cooked food.* ☐ *Boys were educated by father until age 10, then put in school run by* calpolli *or temple school (nobility).* ☐ *Girls at home or perhaps went to a temple school.* ☐ *Married young: boys at age 20; girls at age 16* ☐ *Small, useful homes with no decorations*	☐ *Regional clothing. Highlands: Wool of alpacas or llamas. Coast: Cotton. Nobility: Jewelry and fine cloth. Men wore loincloths; women, long dresses.* ☐ *Lived in extended families* ☐ *Nobles owned spacious, richly decorated stone palaces. Commoners owned smaller mud/thatched-roof homes.* ☐ *Social rank dictated roles for life.* ☐ *Grouped in* ayllus *based on kinship and land ownership. Land in common; apportioned by need.* ☐ *No schools. Children learned from parents.* ☐ *Some polygamy; marriage within social rank only* ☐ *Boys became men at 14. Married a little later.*
GOVERNMENT	☐ *Empire included many cities and towns* ☐ *Main capital was Tenochtitlan, built on a lake* ☐ *Emperor ruled; had to consult council of high ranking officials about all important decisions.* ☐ *Nobles had private land or administered government land.* ☐ *Government officials supervised trading.*	☐ *Dynastic empire began to expand in 1483.* ☐ *Like Romans, they conquered and then ruled using local authorities under their central government. Occupied vast region centered on the capital, Cusco, in southern Peru. Controlled all trade.* ☐ *Emperors ruled by complex political system that balanced power between central and local governments.* ☐ Inca *was originally the name for the emperor.* ☐ *Crops divided among three groups: local, state, and state religious activities* ☐ *All commoners paid work taxes.*
RELIGIOUS	☐ *Polytheistic religion: hundreds of nature gods and goddesses, especially ones of agriculture-related forces* ☐ *Many religious ceremonies: most included human sacrifice of captured slaves, because they believed gods needed human hearts/blood to remain strong.* ☐ *Practiced child sacrifice* ☐ *260-day religious calendar and 52-year cycle* ☐ *Warfare considered a religious duty*	☐ *Polytheistic: nature gods/goddesses* ☐ *Heavy reliance on divination for all decisions* ☐ *Held many places/things sacred: mummies, temples, historic places, springs, stones, etc.* ☐ *Household idols* ☐ *Frequent religious ceremonies; some human sacrifices, but as an honor (not captives)* ☐ *Priests played major role.*

Chart continues on the next page…

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	Aztecs	Incas
Foods	☐ *Main staple was thin cornmeal pancake (tortilla).* ☐ *Rich and spicy; flavored with chili peppers* ☐ *Hunted for meat: deer, rabbits, birds* ☐ *Raised dogs and turkeys for food* ☐ *Drank juice of maguey plants and chocolate* ☐ *Made alcoholic beverage called* octli	☐ *Main crops: corn, cotton, potatoes,* oca, *and quinoa (grain)* ☐ *Freeze-dried potatoes called* chuno ☐ *Corn-based beer called* chicha
Military	☐ *Military units stationed throughout key points of the empire to keep it secure* ☐ *Great nobles were commanders and governors.* ☐ *Many top positions hereditary, but a man could rise through service to the emperor.* ☐ *Clubs designed to capture, not kill*	☐ *Conquered extensive territory by military force*
Technology	☐ *No plows. Terraced and irrigated. Also made* chinampas*: islands from lake silt—very fertile.* ☐ *Used wheels only on toys, and had no beasts of burden* ☐ *No metalwork at all* ☐ *Some large stone temples* ☐ *No money*	☐ *No wheels or plows* ☐ *Built irrigation networks in coastal deserts* ☐ *Terraced highlands to reduce erosion and to irrigate* ☐ *No money system: some goods (like cloth) used as medium of exchange.* ☐ *Suspension bridges over rivers* ☐ *Commoners walked; nobility had litters.*
Achievements	☐ *Calendar Stone sculpture* ☐ *Oral literature and poetry* ☐ *Pictographic writing* ☐ *365-day calendar*	☐ *Skilled in engineering and crafts. Wove fine cotton and woolen cloth, some with elaborate geometric designs.* ☐ *Built network of roads* ☐ *Architecture was of great size and skillful construction: stones fitted without cement.* ☐ *Used gold, silver, and other materials in craftwork*
Interaction with the Spanish	☐ *Montezuma against Cortez in 1519. Montezuma killed. Story is that Montezuma didn't move against Cortez because thought he might be the returning god Quetzalcoatl.* ☐ *Spanish defeated, dominated, and destroyed Aztec civilization from then on.*	☐ *Conquered in 1532 by Pizarro, who took advantage of aftermath of civil war between Huascar, the rightful heir, and his brother, Atahualpa, the army commander. Atahualpa won, killed his brother, then was captured by Pizarro and ransomed, then killed.* ☐ *Inca never recovered sovereignty.*

3. All societies must discover how to survive physically, relate to each other, and worship. Your student was asked what struck him about the way that these people organized their society.
Obviously, answers will vary. Draw your student out, not only by asking what he noticed, but also by asking follow-up questions that reveal why he thinks the points he is making are significant. For instance, does he feel that the Aztecs were very wicked (as compared with himself)? Were they really smart (because of the things they accomplished without metal tools or wheeled carts)? Try to have him share reasons for his statements, not just his opinions.

4. Ask your student to compare and contrast first the Aztecs and then the Incas with his own modern society. He was asked to prepare to share three similarities and three differences.
Again, look for the reasoning behind the answers. As he shares, ask your student to substantiate his assertions with facts about the Aztecs and Incas or about his own society.

5. Together, speculate about which Aztec or Incan customs would have astonished, horrified, or amazed the Spaniards of the early 1500's as they confronted them.
Again, answers will vary. The human sacrifice of the Aztecs (and occasionally, the Incas) will most likely be mentioned. Perhaps your student will note the differences in clothing or diet. You may wish to tie this question back to last week's discussion of European disrespect for established cultures when exploring, noting again the way they viewed natives as more like animal curiosities than humans.

6. Ask your student to compare and contrast Spanish culture with that of the Incas or Aztecs.
Your student's resources may not have keyed him in to the vast differences in technological development—Incas and Aztecs were Stone Age societies without the benefit of wheeled carts or metal tools of any kind—nor the impressive

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achievements that these peoples made nevertheless. Inform your student that Aztec cities rivaled European ones in many other ways in terms of size (larger than any Spanish cities), plumbing, innovation, organization, etc.

7. Turn the conversation around: ask your student what customs or aspects of Spanish culture would have amazed or horrified the Aztecs.
   The Spaniards were circumspect at first, but when fully revealed, their lust for gold must have puzzled native peoples exceedingly. Furthermore, their rough cruelty probably shocked them. (Although the Aztecs were accustomed to inflicting physical cruelty, they were not used to being on the receiving end of a conquest.)
8. Dwell for a few minutes on the moral implications of technological differences.
   - ❑ The Aztecs and Incas had no metal tools, no metal weapons, and no metal decorations. Ask your student, "What tangible differences does metal make in your life?"
     Answers will include the provision of eating utensils, cooking utensils, cars, large machinery, weapons, transportation, etc.
   - ❑ Ask, "What is your impression of the intelligence of the Aztec and Incan peoples?"
     Fair-minded students should admit that their cultural feats were impressive given their lack of technology.
   - ❑ Now ask, "Did their abilities make them good? Why, or why not?"
     Though intelligent, the Aztecs were morally depraved. Man does not approach God via his mind. He can only seek God if God first draws him. Left to themselves, people make up their deities, and sometimes, as with the Aztecs, these deities (or demons) are quite fearsome! Note, however, that the Spaniards—who bore the gospel—were not much better in many ways. Knowledge even of Scripture can puff up, but love builds up. And only Christ's love can save.

History: Rhetoric Discussion Outline

Part I: Go over factual material on native American peoples and explorers.

Begin by using the dialectic outline to discuss the cultural aspects of the Inca and Aztec societies. As with those for dialectic students, recommended rhetoric readings may not cover all the details that students need to fill in their charts. Encourage some independent research before class, and then use class time to help your student round out his knowledge of the Incas and Aztecs, using the dialectic discussion outline.

Briefly go over answers to your student's ongoing chart on explorers, filling in any details he might have missed.

	Country for Which He Sailed	Where He Went	Years of His Discoveries	Miscellaneous Details
Francisco Pizarro	*Spain*	*Panama and Peru*	*1532*	*He led the campaign to conquer the Inca civilization. Described as treacherous and cruel, he massacred the unarmed retinue of the Incan emperor.*
Francisco de Orellana	*Spain*	*Peru, Ecuador, and the Amazon*	*1540*	*Led the expedition that first explored the course of the Amazon River. Afterwords, he was granted the right to colonize the Amazon region, but died on his journey back to the Amazon.*
Vasco Nuñez de Balboa	*Spain*	*Hispaniola and Panama*	*1500-1513*	*Claimed the Pacific Ocean for the Spanish crown and set up the port of Panama. Was unjustly executed for treason.*
Pedro de Alvarado	*Spain*	*Central and South America*	*1519-1541*	*Started by accompanying Cortez to Central America, but became an explorer and conquistador in his own right, conquering hitherto unexplored territories in Central and South America.*
Hernando Cortez	*Spain*	*Central America*	*1519-1524*	*Led the successful campaign to conquer the Aztec civilization in Mexico, and thus was key to establishing the Spanish empire in the New World.*
Juan de la Cosa	*Spain*	*North coast of South America*	*1493-1510*	*Cartographer responsible for the famous* Mappa Mundi *(or chart of the world) produced eight years after Columbus' first voyage.*

Chart continues on the next page…

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	Country for Which He Sailed	Where He Went	Years of His Discoveries	Miscellaneous Details
Hernando de Soto	*Spain*	*Cuba and the interior of the Southeastern United States*	*1539-1543*	*Traveled through the interior of what is now the Southeastern United States looking for gold. Traveled 4,000 miles and added much to the knowledge of these territories. An epic expedition.*
Alvár Núñez Cabeza de Vaca	*Spain*	*Interior of northern Central America*	*1528-1536*	*After losing his fleet in the Gulf of Mexico, de Vaca was sold into slavery, and was eventually taken to the Western sea. He was eventually rescued by a Spanish slaving party.*
Francisco Vasquez de Coronado	*Spain*	*Interior of Southwestern United States*	*1540-1542*	*Led the expedition that discovered the Grand Canyon.*

Part II: Discuss the Aztec and Inca societies and Spanish *conquistadores* in light of Scripture.

Choose from the ideas below (previewed by students as this week's Thinking Questions) to create a discussion statement. (Most classes of numerous students will not be able to cover all of the topics.) As we have been doing in discussions for this unit, have the students circle key words in the statement you give them, define their position, and then support it with specific historical facts and Scriptures.

1. Continue on the theme of ethnocentricity from last week, specifically applying it to Spanish interactions with the Aztec and Inca peoples. Here is a possible statement to discuss: "The Aztec and Inca empires were vast and sophisticated. Tenochtitlan was a marvel of engineering that rivaled Venice and may have had a population that exceeded any city in Europe at the time the Spanish arrived there. Yet the Spaniards felt free to conquer and exploit the Aztecs. Should a Christian people show such blatant disregard for an advanced, thriving, and viable culture? Why or why not?"
   - ❑ Your student's immediate reaction should be "no," but ask him to define his terms and support his position, walking him through the steps of analysis. The answer, in the end, may still be "no," but let it become an informed answer.
   - ❑ Ask him to define closely the key words or phrases (such as "sophisticated," "felt free," "conquer," "exploit," "blatant" "disregard," "advanced," "thriving," and "viable") before giving his opinion.
   - ❑ This is a tricky question because it pits positive terms for the Aztecs (advanced, thriving, and viable) against strongly negative terms for Christians (felt free, conquer, exploit, blatant disregard). Point out that the terms of the question demand a "no" answer, yet they put a Christian on the defensive from the start.
   - ❑ Ask your student refining questions such as, "Does sophistication equal moral goodness?" or "Just *how* did the Aztecs thrive?" If civilizations are complex and advanced, it does not mean that they please God. (Think of American culture as an interesting parallel here.) Since most Americans admire and value sophistication, advancement, and thriving, it almost naturally follows that to disrupt these features is morally evil. But consider: the Aztecs thrived by means of oppressing, enslaving, and murdering fellow Native Americans. The question doesn't raise moral terms that would question the value of sophistication; rather, the assumption is that sophistication is intrinsically valuable.
   - ❑ The Aztecs were advanced for their day, thriving, and viable. But these are not reasons why Christians should not come against moral evils, such as human sacrifice. (Again, in modern America, a parallel to the practice of abortion is obvious.) Christians should not show blatant disregard for any human creature, but cultures may need dismantling if they seriously violate God's laws.
   - ❑ We delve more deeply into the issue of the Aztecs' sins in the questions that follow. This first point of discussion serves to show students how powerful defining terms can be. Often, a worldview debate is won or lost on the initial terms selected.
2. Another statement to consider: "The Spanish and the Aztecs were not that different in their respective degrees of cruelty." Compare the Spanish persecution of Jews (and later Protestants), Inquisition practices, and ethnocentrism towards natives of other lands with the Aztec practices involving human sacrifice and the enslavement of their neighbors. Using Scripture, examine the national characters of these two empires.

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- ❑ Help your student begin by defining terms. What do "not that different" and "degrees of cruelty" mean in this question? How about persecution, ethnocentrism, and idolatry?
- ❑ Ask, "Can we equate things like persecution and oppression, or Inquisition and human sacrifice?" *The way to do so is to think about these things in biblical terms. What does God say about these things?*
- ❑ The Bible speaks of sacrificing human beings as one of the most detestable acts of wickedness; burning a body on an altar in Bible times was considered a defilement. See Zephaniah 1:9, Deuteronomy 18:10, 2 Kings 23:16, Romans 1:18-20, and Romans 3:10-18.
- ❑ The following Proverbs speak about justice, rulers, greed, and other relevant themes: 12:12-20; 14:31-34; 15:8; 16:10,16; 17:15; 18:5; 23:4-5, 10-11; 24:28-29; 28:3,15; 29:4.
- ❑ Oppression is a big part of this question. Read about God's heart for all people as expressed in Exodus 3:9, 22:21, Deuteronomy 24:24, Jeremiah 7:6, Zechariah 7:10, and Malachi 3:5.
- ❑ Explore the topic of shedding "innocent blood." By this we do not mean that any are innocent of sin before God without the redeeming work of Christ; we simply refer to the taking of a life by men who kill other men unjustly, whether for power or wealth, or simply from cruelty. See Deuteronomy 19:10, 21:9, 27:25, 2 Kings 21:16, Psalm 106:37-43, Proverbs 6:16-19, and Jeremiah 22:3 and 17.

3. In light of the above statement, discuss the following assertion: "The Aztecs and Incas were wicked idol worshippers in God's sight. The Spanish were His agents of judgment, just as the Assyrians and Babylonians were to the Israelites." Note that this does not mean that the Spaniards were without sin, but only that they served God's purposes in destroying the Aztecs. It seems that He later judged Spain in turn.
   - ❑ Start by defining key terms: "wicked idol worshippers," "God's sight," "agents of judgment," etc.
   - ❑ Ask, "Do you agree or disagree, and why?"
     - ❑ *The prophets contain many references to God raising up nations who were themselves sinful as His "rod of judgment" on His people. Later, when the judgment was complete, He would often break His "rod." (See Isaiah 10:5-34 and Zechariah 10:11 for two examples among many.)*
     - ❑ *In the case of the Aztecs, we argue from the greater to the lesser: if God would judge His own chosen people by means of the nation of Assyria, surely He could use the Spaniards to judge the pagan Aztecs—and then judge the Spaniards in turn.*
     - ❑ *The historical record can, in fact, be interpreted this way. Since the 1600's, the Spaniards and their South American colonies have never had a major role on the world stage. When Spain's Armada was crushed in 1588, their decline began. God may have used the Spaniards to end the wicked practices of the Aztecs and Incas, but He also judged Spain for their acts of wickedness.*

4. A final question: "If Cortez and Pizarro and others claimed to be Christians, how did they justify their ambition, cruelty, and exploitation of peoples weaker than they were?"
   - ❑ Define terms: "claimed," "Christians" (what makes one a Christian), "justify," etc.
   - ❑ Discuss this question in light of Matthew 7:15-23. Ask, "Does this Scripture shed light on Cortez's and Pizarro's actions, since they were not claiming to be prophets? Are soldiers accountable for killing during war times? Why did Cortez and Pizarro attack the Aztecs and the Incas?"
     - ❑ *Draw your student out on the principle of a "tree being known by its fruit." Cortez's and Pizarro's actions reveal greedy and ruthless hearts.*
     - ❑ *Remind your student that, like the crusaders (and even modern Americans), they may have had a mixture of good intentions and worldly ambitions.*
     - ❑ *As cultural "Christians" (who may or may not have had saving faith), explorers often claimed to be following the will of God in "spreading His kingdom," "subduing the heathen," etc., but the "fruit" they bore made it clear that, all too often, the root of their actions was ruthless selfishness.*

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Literature: Lower Level Questions and Answers

Answers to Lower Grammar Worksheet for *Whale of a Story*

The secret code spells out this verse:

"In my distress, I called out to the Lord and He answered." (Jonah 2:2 NIV*)*

Answers to Upper Grammar Worksheet for *Morning Girl*

Possible items for discussion:

- ❑ The view that Star Boy and Morning Girl have of each other (often negative)
- ❑ Your own family's sibling relationships, and the value and contribution that each person makes
- ❑ If needed, you can also talk about what it means to have a miscarriage (note that this terminology is not used in the book) and how this affects the family dynamic.

STAR BOY

- ❑ *I like the darkness best (2).*
- ❑ *My name used to be "Hungry" (11).*
- ❑ *I make jokes when I should be serious (14).*
- ❑ *I am afraid when Mother does not come home with a new baby (20).*
- ❑ *I pretend I am a rock because I made a mistake with Father's canoe (26).*
- ❑ *I am caught outside during a storm and am scratched (40).*

MORNING GIRL

- ❑ *I always wake up early (1).*
- ❑ *I don't pay attention to my mother humming while she pounds roots for dinner (14).*
- ❑ *I am very disappointed because I do not get a new sister (21).*
- ❑ *I am curious about what other people see when they look at me (30).*
- ❑ *I have a chin like a starfish (33).*
- ❑ *I find three more pieces of fruit than my sibling does (47).*
- ❑ *I break through the crowd, grabbing and sampling the food like the youngest child (51).*
- ❑ *My new name is "The One Who Stands Beside" (53).*

Discussion and Answers to Dialectic Questions for *By Right of Conquest*

Your student has been instructed to review his notes on "setting" from Week 9. If you need to refresh his memory, here is the information:

The setting is the location or situation in time, space, and culture which forms the background for a work of literature. There are typically three types of setting in a narrative:

- ❑ Physical setting: A geographical place or physical space in which a work of literature is set.
- ❑ Temporal setting: The era(s), year(s), season(s), day(s), and (or) particular hour(s) in which a work of literature is set.
- ❑ Cultural setting: A situation that arises out of the customary practices of the culture in which a work of literature is set.

Because the setting of this book changes within each chapter, your student may provide different details. Do not expect him to include every one. However, make sure that the details he provides point to the immediate setting, and not to a dialogue about a different setting than what the characters are experiencing. The point of this exercise is to increase observation skills, understand the various types of settings, and more easily follow the plot line.

Chapter VIII: At Tezcuco	
Physical	*Roger is traveling to a great city, Tezcuco. A description of the city is found on page 124. Later, much dialogue takes place in the great palace (126-130).*
Temporal	*The travels take place over the course of several days. Page 131 references activity while eating dinner.*
Cultural	*Pleasing gods through human sacrifices is part of the Aztec religion that Roger sees on his travels (118-119). The city of Tezcuco has magnificent homes for the wealthy, and the palace exhibits extraordinary splendor (124-125).*

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Chapter IX: Life in the Palace	
Physical	*Actions and dialogue take place within the palace, its apartments, and grounds (133, 141, 143).*
Temporal	*Based on the end of chapter VIII, the reader can surmise that the dialogue takes place after dinner. The next day, descriptions of Roger's activities begin at daybreak (142). He has an afternoon meeting (145) and two hours later has a discussion with Cacama that lasts for some time (146). The next morning, he travels in a canoe with Cacama (150).*
Cultural	*The opulence of the palace and its grounds is referenced several times, and described in more detail on pages 142-143. Human sacrifice also appears again as a part of the belief system (146-149).*

Note: Several characters in this chapter are concerned about physical appearance. To discuss this from a biblical perspective, see 1 Samuel 16:7, 1 Corinthians 6:19-20, Jeremiah 1:5, and Matthew 6:25-34.

Chapter X: News from the Coast	
Physical	*Cacama and Roger return to Tezcuco (153). Roger does artwork in the garden (155). He now has a set of apartments with thick walls and semi-shaded windows (156). One of his days involves an excursion to the lake (157). Roger hides in a large patch of bamboos (158). With Bathalda, Roger escapes in a canoe and then runs through hills and villages (165).*
Temporal	*Roger does artwork all day and into the evening (155). Later, he does the bulk of it in the middle of the day (156). Mention is made of Roger being in Tezcuco over five months (157). When Roger hides in the bamboos for an hour and a half, it is evening (159). Bathalda and Roger run through the hills and villages during the day and night (166).*
Cultural	*The cultural setting includes belief in the strange and supernatural (155). Again, mention is made of the belief in human sacrifice (157).*

Chapter XI: Cortez	
Physical	*Cortez lays up supplies in Macaca for the expedition and recruits more men in Trinidad (174). The fleet sails along the coast of Yucatan and lands at the mouth of the Tabasco River (176). After a battle, they travel again until they reach the island of San Juan de Uloa (177). At the end of the chapter, the expedition sets off for Mexico (182).*
Temporal	*Cortez speaks to his officers at nightfall, and the fleet leaves before daybreak (173). The fleet sets sail for the port of Macaca in November of 1516, and then later to Trinidad and Havana (174). The expedition to Yucatan begins on February 10, 1519 (175).*
Cultural	*Customs include the taking of prisoners after battle and the giving of gifts and trinkets (177, 179, 180).*

Note: At this time, you may complete a characterization outline (orally with your student) about Cortez, like the one completed in Week 13. Look on pages 171-172 and 175 for specific details about him.

Chapter XII: The Fugitives	
Physical	*Roger and his companion try to keep a short distance from the road (183). Because they believe they are being followed, they decide to scale the hill to the left (184). The two stop for the night in the woods (187). For a period of time, they live in a rough hut of boughs near a mountain spring (190). Roger and Bathalda visit Cempoalla and other towns (191-192). Other locations are mentioned on pages 192-195. Roger visits with Malinche in the palace (195).*
Temporal	*Roger and his companion begin their journey at nightfall and continue rapidly the next day (183). Mention is made of the passing of several hours of climbing and traveling (186). A full moon has risen, indicating that dialogue and travel are taking place at night (189). When Roger awakes, it is daytime and the two men begin a two-day march (190). Various passages of time are mentioned on pages 191-192.*

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Chapter XII: The Fugitives	
Cultural	*The travelers are able to live in the woods and keep themselves well-supplied with food (191). Contrast this with the student's culture. It is highly unlikely that, left alone in the woods, he would be able to sustain himself, since he is from a modern society where all comforts and provisions are readily available.*

Chapter XIII: The Massacre of Cholula	
Physical	*Cortez visits Cholula (203). Pedro and Juan take Roger into the town (207). Cortez, Roger, and Marina go to the rooftop (211). A massacre takes place in Cholula (215).*
Temporal	*It takes a day to march to within a mile or two of Cholula, and Cortez does not enter the city until morning (203). Pedro, Juan, and Roger go into town for hours (208).*
Cultural	*Cholula is known for being a hostile and dangerous city, although sacred within the empire (203-204). Belief in oracles is mentioned on page 215.*

Chapter XIV: In Mexico	
Physical	*Cortez makes his way to the place where the roads had been blocked, passes across the plateau, ascends through a range of hills, and enters into the plains of Mexico (220). Movement of the army is discussed on pages 223-225. The emperor receives Cortez and the cavaliers in the courtyard of the palace (226). Roger goes to the apartment of Cuitcatl, in the palace (230).*
Temporal	*Cortez has been in Cholula for a fortnight (219). The Spaniards set forth on November 8, 1519 (225). The emperor visits with Cortez in the evening, and Cortez returns his visit the next day (227). Two days after arriving at the capital, Roger asks to cross the lake to Tezcuco (228). As soon as it becomes dark, he paddles the canoe for two hours (229).*
Cultural	*Montezuma receives no assistance from the gods, though he prayed to them for help (223).*

Note: Ask your student what Henty gives as the motives of the Spaniards, such as desire for wealth and spoil, religious ardor, love of adventure, and honor that they will receive (233).

Chapter XV: Again at Tezcuco	
Physical	*Roger and his Mexican friend are taken across the lake by four strong men (239). Roger and Cuitcatl leave for Tezcuco (241). They go to workshops where bows are constructed (242). The practice yard is the scene for archery practice (244-245). Roger and Cuitcatl go to the royal apartment (251).*
Temporal	*Roger talks to Cacama and his family until a late hour in the night (236). He greets Cortez very early in the day (240). Cacama converses with Roger in the evening (247). Three days after Roger's engagement is sealed, he receives a request to see the king (251).*
Cultural	*Many daughters are given as wives to the Spaniards (247).*

Note: If you desire to discuss your family's beliefs about marriage, courtship, and/or dating, this is an appropriate time to do so. Consider 2 Corinthians 6:14-16.

Literature: Rhetoric Discussion Outline

- ❑ We recommend that all teachers read the Literary Introduction in the Student Activity Pages and look over this week's assignments in *Poetics* for your own literary background reading.
- ❑ You may notice that the class plan is somewhat shorter than usual this week. We have shortened it so that you might have more room to read aloud or even perhaps perform *The York Play of the Crucifixion* in class, since it is only six pages long and goes quickly!
- ❑ Summaries of this week's two plays, *Everyman* and *The York Play of the Crucifixion,* can be found incorporated into Topics 3 and 4, respectively.

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Recitation or Reading Aloud

For recitation or reading aloud this week, we suggest that you allow your student to select any section of twenty lines or more from the *York Play of the Crucifixion* (*Norton Anthology of English Literature* Vol A, 440-447). Jesus' two speeches are a good option for a solo recitation. If your student has friends or classmates who are willing to recite with him, we strongly encourage them to try a group read-aloud or recitation at the end of class. After all, this is a play!

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: Why was a mystery plan sometimes also called a "Corpus Christi" play?
Mystery plays were also known as Corpus Christi plays because they were usually performed in late May or June, during the Corpus Christi (literally the "body of Christ") feast.

Class Topics

1. Introduce drama and review the history of Western drama up from ancient Greece to the Middle Ages. (Student Questions #1, 4)
   - ❑ From *Poetics,* what is a drama (or play)?
     A drama is a literary work that emphasizes performance as its primary medium of expression.
   - ❑ From your reading in *Poetics,* how does the performance of a drama communicate meaning, as opposed to stories or narrative poetry? What is the special benefit of drama's unique trait?
     - ❑ *All three use plot, settings, characters (and usually experiments in living) to communicate meaning. Drama, however, is primarily performed, whereas stories and narrative poems are primarily narrated.*
     - ❑ *The performance aspect of drama gives its communication of meaning a certain special immediacy, because in drama the characters and their actions and worldviews are presented "live" on stage.*
   - ❑ From *Poetics*, does drama's emphasis on performance require a different response from us as readers?
     - ❑ *Because most dramas are intended to be performed, the reader should respond by trying to read them with an eye to how they would be performed.*
     - ❑ Indeed, some might argue that reading a drama is not enough—that if we do not actually see it performed, then what we have read is not a drama, but only a story made up entirely of dialogue.
   - ❑ From *Poetics*, why do we include the categories of spectacle and sound in our drama analysis?
     We include spectacle and sound when studying drama because dramas are written to be performed, and often their overall artistic effect depends partly on visual and auditory cues. Thus, in order to understand and study them, we should think about how they would look and sound.
   - ❑ From your *Poetics* reading on how morality and mystery plays were performed, what would plays like *Everyman* and *The York Play of the Crucifixion* look and sound like? What kind of stage would they have been performed on, and what kind of sound effects or music (if any) are written into their scripts?
     Each of these plays would probably have been staged either on a pageant wagon or on a platform in the town square. There are no sound effects or music requirements written into the script, but the audience would likely have heard the sound of hammers pounding on wood as the soldiers pretend to nail Jesus to the cross.
   - ❑ Who, in the western world at least, first invented drama? What was its origin, and what was its purpose?
     The Greeks first invented drama, which grew out of the rituals of public corporate worship during high festivals.
   - ❑ The Greeks' tragedies and comedies were imitated by the Romans, and theater was a favorite entertainment in the Roman Empire right up until the Empire collapsed during the 400's and 500's A.D. From *Poetics,* what happened to drama between 533 and the 900's A.D.?
     - ❑ *533 A.D. saw the last known theatrical performance in Rome. Christian influences against their lewdness and profanity, as well as the growing frequency of barbarian invasions, combined to shut down the theaters.*
     - ❑ *However, a sort of drama consisting of shows and skits likely survived in traveling mimes and troubadours.*
     - ❑ *Many of the great Greek scripts were lost from 533-900's A.D., though a few plays by Roman authors such as Terence, Plautus, and Seneca survived the fall of Rome, to be studied and imitated in medieval universities.*
     - ❑ *Drama did not revive as a thriving western European art form until the 900's, when it was all but reinvented by the Roman Catholic church in order to bring Bible stories and sermons to life for illiterate audiences.*

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- ❑ "Liturgical drama" is the name for medieval drama developed by the Roman Catholic church in the 900's A.D. to dramatize scenes from Scripture. How is this similar to and different from early Greek use of drama?
  - ❑ *Both kinds of plays were corporate worship events that reminded the community of its basic beliefs and taught people about what kinds of action would bring joy or sorrow, life or death, good or evil.*
  - ❑ *They are, however, quite unlike each other in terms of worldview and person being worshipped. Greek plays were performed in honor of Dionysus; Christians in the Middle Ages used drama to worship God.*
  - ❑ Greek plays depict fear, suffering, and drunken debauchery, as well as stories in which the gods punish mankind out of proportion to its wrongs, which were reflections of Dionysus' attributes and the Greek worldview. Christian liturgical drama, on the other hand, celebrated God's holiness, justice, and love, as seen in stories taken from Scripture rather than from half-falsified mythological histories.
- ❑ What is the difference between our attitude towards drama today and how people in the Middle Ages saw it?
  Whereas in the twenty-first century we go to see a play for entertainment, to the Greeks and the people of the Middle Ages, plays were at first part of religious celebration and corporate worship.

2. From *Poetics,* introduce and discuss the common types of medieval drama. (Student Question #2)
   - ❑ From *Poetics,* what types of plays developed in medieval Europe between the 900's and the 1400's?
     - ❑ *Miracle plays: A type of medieval play that retells stories from the lives of Roman Catholic saints.*
     - ❑ *Morality plays: A type of medieval play that presents the moral and spiritual struggles in the Christian life in order to encourage and teach Christians to deal with them successfully.*
     - ❑ *Mystery plays: A type of medieval play that retells stories from the Bible and is typically performed as part of a cycle of such plays which dramatize key episodes from the whole story of the Bible.*
   - ❑ We did not read any miracle plays this week, but we did read a morality play called *Everyman*. What do you think is the main theme of *Everyman*? Is that theme fitting for a morality play?
     Answers may vary, but the main theme is fairly clear: God will call Everyman ("every man") to account for his actions (right and wrong, good and bad), so we must all be preparing for that day. This theme is very clearly meant to teach us a moral lesson, which makes it fitting for a morality play.
   - ❑ What does "mystery" mean in the term "mystery play"? When and in which nations were these performed?
     - ❑ *Mystery plays draw their names from the guilds, which were sometimes called "masteries" or "mysteries," and it was the guilds that usually sponsored the plays, providing both authors and actors.*
     - ❑ *Mystery plays are known to have been performed in four English towns (Chester, Lincoln, Wakefield, and York) during the 1300's. They were also performed in France, Italy, Spain, and other parts of Europe.*
     - ❑ The *York Play of the Crucifixion* tells of Christ's crucifixion, as part of a larger cycle of dramas telling Bible stories. It was performed in the early summer in the English town of York, beginning in the mid-1400's A.D.

3. Discuss the stages of the progression plot and apply them to *Everyman*. (Student Questions #3, 5)
   - ❑ Every plot has a beginning, middle, and end, but there are various ways of arranging events and describing a plot structure. You have already learned and used one of these: the pattern plot. This week, you learned about another type of plot structure: the progression plot. From *Poetics,* what is a progression plot?
     A progression plot is a type of plot structure which arranges events into several distinct phases that form a roughly bell-shaped curve peaking at a climax.
   - ❑ From *Poetics,* describe the seven phases of the progression plot.
     - ❑ Exposition: *This phase belongs to the beginning part of a plot. As Leland Ryken explains it, this is "the opening phase of a story in which the writer presents the background information that the reader needs in order to understand the plot [or rather, the story] that will subsequently unfold" (*Words of Delight *514).*
     - ❑ Inciting Moment: *This phase is part of the beginning of a plot, though it is also a transition to the middle part. The inciting moment is the phase in which the situation described in the exposition changes in some way and begins to move towards a resolution. This usually involves an inciting force that triggers a reaction and sets in motion the events which make up the story.*
     - ❑ Rising Action: *We are now distinctly in the middle of the plot, at the phase where the action is progressing from the inciting moment towards the turning point, usually with increasing suspense and complexity.*
     - ❑ Turning Point: *At the heart of the middle is the point at which the plot turns in the direction of its final resolution. A turning point can often only be recognized after the reader has finished the story.*
     - ❑ Further Complications: *This phase is still in the middle of the plot. It falls between the turning point and the climax, often includes increasing suspense, and advances the story towards its resolution.*

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- ❑ Climax: *This is the transition from middle to end in many plots. The climax is the point towards which the story has been building throughout; it is usually the most intensely significant moment or event, and the one in which the main conflict is resolved. Also, it is almost always tied to the theme(s) of the story.*
- ❑ Denouement (pronounced "dey-noo-*MAH*"): *This is the very end of the story, the last phase of the plot and literally the "unknotting" of the climax, which resolves any leftover concerns into a final resting point for the story.*

❑ Describe the plot of *Everyman* according to the phases of a progression plot.

- ❑ *Exposition: Messenger's prologue, explaining that the play will be about God calling Everyman to account*
- ❑ *Inciting Moment: God sends Death to summon Everyman to judgment.*
- ❑ *Rising Action: Death delivers the message. Everyman prepares to go and has a series of conversations with fair-weather friends (Fellowship, Kindred, Cousin, and Goods) who promise to stand by him but immediately desert him when they learn where he is going. Bewailing his position, Everyman asks for Good Deeds, who is bound by Everyman's sins and cannot move.*
- ❑ *Turning Point: Good Deeds calls upon his sister, Knowledge, to help Everyman. She enters and takes Everyman to Confession, where he repents and receives penance and salvation, after which Good Deeds is strengthened enough to go with him to the grave.*
- ❑ *Further Complication: On the way Everyman calls upon Beauty, Strength, Discretion, and Five-Wits, who go with them at first, but all eventually abandon Everyman, since they cannot follow him into the grave. Only Good Deeds is able to proceed with Everyman.*
- ❑ *Climax: Knowledge stays by until they are actually gone, and then stays to speak with Angel, who proclaims the salvation of Everyman's soul.*
- ❑ *Denouement: A Doctor has the last word, as he reminds the audience of the play's moral, which can be summed up (though he does not use these words) in the biblical prayer, "So teach us to number our days / that we may gain a heart of wisdom" (Psalm 90:12).*

❑ What would be different about the experience of reading an allegory like *Piers Plowman* and seeing an allegorical play like *Everyman* performed?

Answers will vary. In order to facilitate your discussion, you may want to make the following points:

- ❑ *Everyman* is a morality play. *Piers Plowman* might be called a "morality dream vision." Each of these works teaches a clear moral lesson, and each does so through allegory and allegorical characters. But *Everyman* acts out its theme in a literal journey that the actor playing Everyman makes (probably by walking across the stage), whereas all of *Piers Plowman* takes place in a book, where it is further distanced from us by being about characters who are dreamed in the mind of a character.
- ❑ This "dream within a story" of *Piers Plowman* is twice removed from the reader, whereas Everyman is straight in front of the audience, with real boots thudding on the stage planks, real gestures, a real voices lifted in anguish or argument, and (if the actor is good) real fear and anxiety on his face.
- ❑ We don't just imagine a character named Knowledge, nor do we visualize Everyman on his knees before Confession. Instead we *see* these things. We experience the solid, stark threat of Death and the actual comforting presence of Knowledge and Good Deeds. We observe that Good Deeds is really lying sick and feeble on the ground because of Everyman's sin. All these things and more demonstrate the difference between drama and story, between a morality play and a morality dream vision.

4. Review the following dramatic analysis of the *York Play of the Crucifixion* with your student. Next week he will be filling out his own outline on a different play, so this is his chance to see what a good one looks like!

Frameworks (Genre): Drama, specifically a medieval English mystery play

Content

- ❑ Topic: Christ's crucifixion
- ❑ Theme(s): Christ suffered in order to achieve our salvation, bearing great pain and shame in order to bring us to God. We are to be freshly aware of Christ's physical agony and the indignity with which he was treated.

Setting

- ❑ Temporal Setting: Contemporary (fifteenth-century England). Since most medieval authors took little notice of different "periods" of time, the soldiers and Christ are represented as speaking English and wearing fifteenth-century English clothes. There is no effort made to make them seem to belong to the first century A.D.

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- ❑ Physical Setting: The site of Jesus' crucifixion, at Gethsemane in Jerusalem
- ❑ Cultural Setting: Fifteenth-century England

Spectacle

- ❑ Stage: Probably either staged on a pageant wagon or on a platform in the town square
- ❑ Special Effects: None that we know of, though mystery plays in general may have had special effects, perhaps even elaborate ones
- ❑ Props: Probably a wooden cross and wooden or iron nails, as well as rope and other simple props
- ❑ Lighting Scheme: Daylight. Mystery play cycles were performed in early summer, so we can conjecture that they were strongly lit by summer sunlight. No attempt seems to have been made to focus or adjust the lighting in any way.
- ❑ Costumes, Makeup, Wigs: Ordinary, everyday fifteenth-century English clothing. No makeup or wigs, so far as we know, were used.
- ❑ Stage Directions (Explicit and Implied): Explicit stage directions are few and simple, mostly entrances and exits. Implicitly we must understand that the audience would have seen the soldiers stretching Jesus' limbs with ropes and pretending to drive nails into His hands.

Characters

- ❑ First Soldier: He is the leader of the soldiers. All of the soldiers, but especially the leader, seem to be in character conflict with Jesus. They despise and mock Jesus, though he does not respond in kind.
- ❑ Second Soldier: He is in a great hurry, always urging the others to get on with the job.
- ❑ Third Soldier: He is most concerned about doing the work skillfully, grumbling if the tools or task go wrong.
- ❑ Fourth Soldier: He appears to be the complainer in the group of soldiers.
- ❑ Jesus: He is gentle and submits to both insult and suffering without complaint, saying very little except to proclaim why it is that he suffers on this cross of wood.

- ❑ Performance of Characters
  - ❑ Business and Blocking: The business and blocking would probably have been that of ordinary workmen going about their trade. It was probably rough and fast-paced.
  - ❑ Interpretation of a Historical Person: Jesus and the soldiers are here portrayed as fifteenth-century Englishmen, not as first-century Hebrew and Romans.
  - ❑ Vocal and Verbal Expression: These actors would have spoken the vernacular English language, without any attempt to portray the original Aramaic of Jesus or Latin of the Roman soldiers. The soldiers' voices would have been rough and uneducated, as befit common soldiers and common workmen. Jesus may have been a little more well-spoken.

Texture

- ❑ Diction: Fifteenth-century English vernacular
- ❑ Metrical Form: Roughly iambic tetrameter (four iambic feet per line)
- ❑ Simile: There is little figurative language in this play, but there are a few similes, as for example when the First Soldier remarks that Jesus "jangles like a jay" (line 265, page 405).
- ❑ Alliteration: The whole play is strongly alliterative, as for example the line "How lords and leaders of our law" (line 4, page 399).

Plot: Progression Plot

- ❑ Exposition: Roughly lines 1-36 (398-399) in which the soldiers appear with Jesus, explain who they are, and tell what they have come to do, according to law and Pilate's decree. They speak of Christ as a criminal and traitor.
- ❑ Inciting Moment: The inciting moment might be said to occur between lines 37 and 48, when the soldiers summon Jesus to come lie down and be nailed to the cross.
- ❑ Rising Action: The action rises sharply in lines 49-60 as Jesus makes the first of His two speeches and explains why He has come to die.
- ❑ Turning Point: Lines 61-74 constitute the turning point of the play, as the soldiers reject Christ's statement of salvation, mock Him, and order Him to lie down on the cross. Jesus does so, and from this point on His death is fixed. The soldiers have thrown away their opportunity to stop and refrain from killing the Christ.

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- ❑ Further Complication: In lines 75-253, which constitute the bulk of the play, the soldiers bicker and complain endlessly about how badly the nail-holes are bored in the cross, how they have to stretch Jesus' limbs out with ropes to bring His hands to the place where they can be nailed, how heavy Jesus is to lift once nailed to the cross, etc. The scene is excruciatingly painful, both in its physical detail and in the audience's heightened sensitivity, which develops in contrast to the soldiers' extreme insensitivity, to the fact that this is the Son of God who is suffering for mankind, including these very soldiers.
- ❑ Climax: The climax (lines 253-264) is reached when Jesus makes His great prayer, calling on the audience directly to witness His pain, and asking whether any suffering could be greater than His. He then asks God to forgive the soldiers, who "what they work woot [know] they nought [not]" (line 261). This would be a heartbreaking moment for the audience, all the more so because the soldiers seem oblivious to it, except as "great mening [talk] of mercy" (line 267) and jangling "like a jay" (line 265).
- ❑ Denouement: Lines 265-300 constitute the denouement, in which the soldiers mock Jesus for His speech, asking whether He thinks He is "God's son almighty?" (line 269, and another example of verbal irony). They then wander off to rest and do other jobs, still bickering (this time about who should get Jesus' clothing).

Sound: The script for this play calls for no music or sound effects that we know of, though obviously there would have been the sound of nails hammering on wood as the soldiers pretend to nail Christ to the cross.

Artistry

- ❑ Artistic Elements
  - ❑ Unity and Central Focus: The play is unified around the central focus of Christ's suffering for sin.
  - ❑ Progression: There is an inexorable progression towards Christ's death.
  - ❑ Repetition: There is a great deal of artistic sound repetition in the alliterative techniques used throughout, and there is also repetition in the endless bickering of the soldiers, who keep saying how tired they are, how they must crucify Christ without delay (i.e., "get the job done"), etc.
  - ❑ Contrast
    - ❑ Situational Irony: The soldiers are completely unaware of who Jesus is, which of course artistically heightens the audience's awareness of Jesus' true identity.
    - ❑ Verbal Irony: There is verbal irony throughout, for example in lines 61-72 where the soldiers chide Jesus for proclaiming His death as salvation for all mankind. Their response amounts to, "You posturing saint! You should be thinking about your own sins, not about humanity! We'll have you dead soon, and then you'll be sorry for all your fancy talk." This is profound irony because Christ is completely innocent, about to die for their sins, and actually much more of a "saint" than any saint who ever lived.
- ❑ Meaning Through Form: Much of the play's artistic power lies in the fact that the author of this play interprets the historical event, from the soldiers' perspective, as just another day's work. Because the author does not surround the event with awe and reverence, but instead portrays it much more as it probably was, the impact on the Christian audience is that much greater. Everybody standing there watching would be asking, "Don't they know who Jesus is? Why don't they get it?"

Geography: Background Information

For younger students who may not have been introduced to South and Central American geography, spend a lot of time this week exploring the landforms, flora, and fauna of these regions. In the Student Activity Pages, we have listed some ideas of topics for them to study. (Each learning level has a different list of plants and animals, so feel free to allow your children to draw from all four of the lists if they get excited about this project.) Check your library or online links for the following:

- ❑ Picture books or articles that display the land forms of this region
- ❑ Lists of exotic animals indigenous to the region
- ❑ Mention of plants and other products from this area

If you are part of a group, or if the bulk of your students are younger, why not spend the week splitting up the information and compiling a group book or display board on this part of the world? Younger students could color pictures of plants and animals while older students draw maps and write short articles on them.

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World Book on Central America[1]

Central America is the narrow bridge of land at the southern end of North America. It borders Mexico on the north and Colombia on the south. The Pacific Ocean lies to the west, and the Caribbean Sea—an arm of the Atlantic Ocean—lies to the east. [Today,] Central America consists of seven countries: Belize, Costa Rica, El Salvador, Guatemala, Honduras, Nicaragua, and Panama. The region covers about 202,000 square miles.

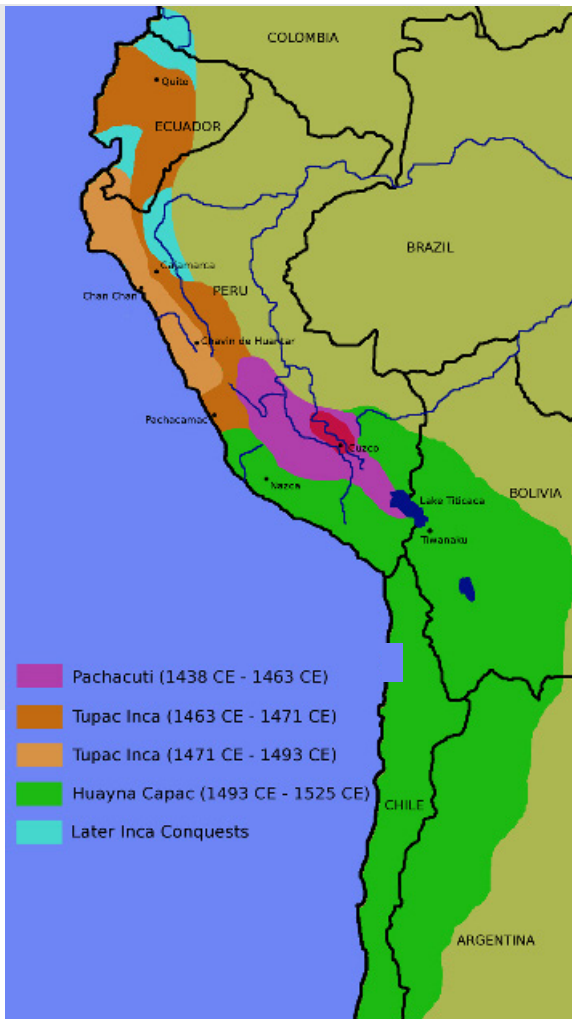
On both coasts of Central America, there are lowlands. Inland, rugged mountains crisscross the region. They make transportation and economic development difficult. Many of the mountains are active volcanoes. Severe earthquakes and volcanic eruptions sometimes strike Central America, causing much damage.

World Book on Peru[2]

Peru has three main land regions. They are, from west to east: (1) the coast, along the Pacific Ocean; (2) the highlands, the highest parts of the Peruvian Andes; and (3) the selva, a region of forests and jungles. Earthquakes occur frequently in Peru. Most of them center in the highlands, and their effects extend to the coast.

The coast consists of a long, narrow strip of land between the Pacific Ocean and the highlands. The region includes the western foothills of the Peruvian Andes. Most of Peru's large cities, commercial farms, and factories lie along the coast. Nearly all the coast is dry, rugged desert. But about 50 rivers, which flow from the mountains, cross the region. The rivers provide irrigation water for coastal farms as well as drinking water for the towns and cities.

The highlands consist of all areas of the Andes Mountains above 6,500 feet. Narrow valleys and plateaus make up much of the region. The tallest highland peaks have snow the year around, and some have permanent glaciers. The highest peak is 22,205-foot Huascaran, an extinct volcano. Few trees grow in the highlands. But many of the valleys have a thick cover of grass. The Indians use these valleys for grazing herds of livestock, especially llamas and sheep.



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1 Excerpted from a *World Book* article entitled *Central America*. Contributor: Steve C. Ropp, Ph.D., Professor of Political Science, University of Wyoming.

2 Excerpted from a *World Book* article entitled *Peru*. Contributor: David J. Robinson, Ph.D., Dellplain Professor of Latin American Geography, Syracuse University.

Fine Arts & Activities: Background Information

***World Book* on Weaving** [1]

Weaving is the process of making cloth by crossing two sets of threads over and under each other. Many fabrics and most blankets, clothing, and rugs are woven. Weavers may use thread spun from such natural fibers as cotton, silk, and wool. Strong artificially made fibers, including nylon and Orlon, are also popular.

Narrow strips of almost any flexible material can also be woven. People learned to weave thousands of years ago with grasses, leafstalks, palm leaves, and thin strips of wood. Today, craftworkers throughout the world still use such fibers to weave baskets, hats, and other articles. Weaving also plays an important part in the manufacture of such products as screens, metal fences, and rubber tire cord.

Weavers use three basic kinds of weaves: (1) the plain weave, or tabby weave; (2) the twill weave; and (3) the satin weave. More complex types of weaves are known as fancy weaves. All weaves consist of two sets of threads. One set, called the warp, stretches lengthwise on a loom or frame. To make cloth, the weaver repeatedly draws a set of crosswise threads called the weft over and under the warp. The weft is sometimes called the woof or the filling.

Weaving was an important art among the Inca. Their weaving of cotton and of alpaca, llama, and vicuna wool was so fine that it has not been improved upon—even with power looms.

Venetian Artists of the Renaissance

By the late Renaissance, most of Europe was a bloody mess, but Venice was its own world, still rich from the wealth gathered in its powerful trading days as a hub to the Orient. Venice was always a favorite vacation spot for the rich and a port for exotic things. Bankers and wealthy men safely kept their money there. Even when art had become stagnant in other places (with the exception of Florence), the Venetian art scene was flourishing.

Keep in mind that Venice was built in the middle of a lagoon, and look for travel books that will give you a glimpse of this "puddle of elegant decay."

***World Book* on the Renaissance in Venice** [2]

The Renaissance painters of Rome and Florence were concerned with telling stories and portraying religious scenes. The painters of Venice stressed a poetic mood and the mystery of nature. Giorgione's *The Tempest* depicts a dramatic landscape. In *The Tempest,* the colors of the vegetation are rich and deeply green. A storm dominates the center of the composition. Historians do not agree on the meaning of this painting. It may simply be an expressive scene of a young woman nursing a child while a man stands nearby.

Sebastiano del Piombo was a Venetian painter whose early works were strongly influenced by Giorgione's style. However, Sebastiano gained his greatest fame after moving to Rome in 1511. The finest paintings of his Roman years are portraits, notably *Portrait of Pope Clement VII.* Sebastiano painted the pope as a man of grave and compassionate appearance and character. The pope, a member of the powerful Medici family in Florence, was a patron of such artists as Michelangelo and Raphael.

Venetian artists loved color. Titian's *Crowning with Thorns* shows a traditional religious scene, Jesus being tormented by Roman soldiers as they push a crown of thorns on His head with long poles. Titian's painting is troubling and emotional. The scene portrays great suffering and passion. Titian evoked emotion by setting the figures in a darkly lit passage. He painted the figures loosely, brushing on bold strokes of color, so the figures have an incomplete, nightmarish quality. By blurring the edges and using rich, dark colors, the artist created a vague and threatening feeling.

Paolo Veronese used the coloristic tradition of Venice to paint scenes of spectacular beauty. His enormous painting *Feast in the House of Levi* was originally condemned by church officials who thought it was a painting of the Last Supper. The officials complained about the presence of "buffoons, drunkards, dwarfs, Germans, and similar vulgarities" at the final meal shared by Christ and His disciples. Veronese then changed the painting's title to reflect an epi-

1 Excerpted from a *World Book* article entitled *Weaving.* Contributor: Dona Z. Meilach, M.A., Contributing Editor, Presentations Magazine and Computer Pictures; Author of Art, Craft, and Graphics books. (There is more detail to be gleaned from this article if you have a copy of *World Book* available.)

2 Excerpted from a *World Book* article entitled *Painting.* Contributors: Ann Friedman, Ph.D., Education Specialist, J. Paul Getty Museum; Elizabeth deS. Swinton, Ph.D., Curator of Asian Art, Worcester Art Museum; Henry M. Sayre, Ph.D., Distinguished Professor of Art History, Oregon State University; Joseph F. Lamb, Ph.D., Assistant Professor of Art History, Ohio University; Marilyn Stokstad, Ph.D.; Judith Harris Murphy, Professor of Art History, University of Kansas; Marjorie S. Venit, Ph.D., Associate Professor of Art History and Archaeology, University of Maryland; Michael Plante, Ph.D.; Jessie J. Poesch Professor of Art History, Newcomb Art Department, Tulane University; Valerie Lind Hedquist, Ph.D., Assistant Professor of Art, Central College, Pella, Iowa; and Vernon Hyde Minor, Ph.D., Associate Professor of Art History and Humanities, University of Colorado.

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sode in which Jesus brought His message to sinners. Whatever the actual subject of the work, it portrays an exuberant, festive joy of life. The setting is magnificent, the scale huge, and the background typical of Venice in the 1500's. All the figures, including the dog and cat, enhance the atmosphere of color and delight.

Mannerism is the name given to a new style that emerged about 1520 in central Italy. The term Mannerism comes from an Italian word that means style or manner. Mannerist painters directly flouted Renaissance principles of rule, order, and design. Instead of harmony, the Mannerists sought strain and discord. They created puzzling variations in scale and space, and emphasized unbalanced compositions and harsh colors.

By challenging artistic tradition, Mannerism may have represented some crisis of the time, such as a loss of faith in traditional values. However, it seems more likely that the Mannerists were interested primarily in experimenting with style and inventing something new in painting.

Mannerism came to Venice late in the 1500's in the art of Tintoretto. His bold and dramatic *Last Supper* contrasts with most previous versions of this scene. In the upper room of a Jerusalem inn, Jesus meets for the last time with His disciples and tells them of His coming betrayal and death. Tintoretto placed the supper table on a diagonal, drawing the viewer backward into deep space. The light illuminates individual heads but creates no general clarity. Phantom angels sweep into the room and circle about the lantern suspended from the ceiling.

Like Veronese, Tintoretto included a number of details, such as the cat sticking its head into a basket of dishes. However, the overall effect is threatening. The exaggeration of space, the distortion of lighting effects, and the excitement of some of the gestures mark this painting as a late Mannerist work. It also has many stylistic characteristics associated with the next age of European painting, the Baroque.

Tintoretto's paintings are prolific and huge. He painted fast and with oil, and Venice is still covered with many of his gigantic paintings. Taking up walls high and low, he used plenty of space to tell Worldview and Bible stories. Keep your eye open for skilled foreshortening (proportional illusion of extending into a depth of space). Tintoretto was an innovative storyteller, so also look for the decisions he made in terms of point of view, his geometric shaped architectural elements, and how he composed his pictorial space in general. Symbolic representations and gesture clue the viewer in to his storytelling. See *The Last Supper* (1592-94), *Annunciation* (1583-87), *Pieta* (c. 1559), and *The Adoration of the Shepherds* (1579-91).

Paolo Veronese was another prolific and fast painter who made huge works. He was a sensitive colorist who painted complex multi-figure paintings. See *The Marriage at Cana* (1563), *Pietà* (1576-82), and *Jesus Among the Doctors in the Temple* (1558).

***World Book* on Titian**[1]

Titian, pronounced TIHSH uhn (1487?-1576), was a Venetian painter of the Italian Renaissance. During his long career, which lasted about 70 years, he became one of the most influential and successful painters in the history of art.

Titian's works include portraits and paintings of myths and religious scenes. He developed a style that strongly influenced European painting for more than 200 years. Titian used bright colors, applied his paint in bold brushstrokes, and made one color seem to blend into another, as in *Crowning with Thorns*. This style of painting influenced many great artists, including El Greco, Rembrandt, and Peter Paul Rubens.

Titian painted portraits of royalty and aristocrats. He portrayed his subjects as elegant but spirited. Titian skillfully showed the human side of his subjects through facial expressions and gestures. The works of many great portrait painters, including Sir Anthony Van Dyck and Diego Velazquez, show his influence.

Titian was born in Pieve di Cadore, near Venice, Italy. His real name was Tiziano Vecellio. Titian moved to Venice as a boy to study painting. He was apprenticed to two artists, Gentile Bellini and then to his brother Giovanni Bellini. Titian's early works show the influence of Giovanni Bellini and of his artist friend Giorgione.

About 1515, Titian began to produce masterpieces. Titian's success led most of Europe's leading art patrons to buy and pose for his paintings. Titian's clients included Holy Roman emperors Charles V and Ferdinand I, Pope Paul III, King Philip II of Spain, and many of the most important Italian nobles.

We recommend Titian's *Crowning with Thorns* (1570-75) and *Assumption of the Virgin* (1516-18) for viewing and studying, though some nudity is incorporated.

1 From a *World Book* article entitled *Titian*. Contributor: David Summers, Ph.D., Wm. R. Kenan, Jr., Professor of the History of Art, University of Virginia.

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WORLDVIEW: RHETORIC DISCUSSION OUTLINE

Aside from details about Spanish mission work (covered in student readings) and ethnocentricity (addressed in the history discussion outline) there is no separate Worldview material for this week.

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

***The Prince*, by Niccolo Machiavelli, Chapters XIX-XXVI**

1. In chapter XIX, Machiavelli identifies two things a prince should avoid at all costs. What are they, and what kinds of princely behavior tend to cause them?
   - ❑ *He says that a prince should at all costs avoid being hated or despised.*
   - ❑ *A prince will be hated if he is greedy ("rapacious"), violating the property or women of his subjects.*
   - ❑ *A prince will be despised if he is fickle, frivolous, effeminate, mean-spirited, or irresolute.*
2. Machiavelli identifies a complicating factor the Roman emperors had to contend with, which made conspiracies more of a problem for them. What was that factor? What broader lesson does he draw from this fact?
   - ❑ *The emperors did not merely have to keep the people and the nobles happy; they also had to worry about the army. Many of the later emperors were deposed by soldiers.*
   - ❑ *He says that, "As princes cannot help being hated by someone, they ought, in the first place, to avoid being hated by every one, and when they cannot compass this, they ought to endeavor with the utmost diligence to avoid the hatred of the most powerful."*
3. In chapter XX, Machiavelli discusses several different methods that have been used to maintain control of subject cities. What are they, and how well do they work?
   - ❑ *Some princes tried disarming their subjects. Machiavelli disapproves. It makes more sense to arm your loyal subjects than to make them disloyal by disarming them.*
   - ❑ *Some princes tried to control cities by promoting competing factions within them. Machiavelli disapproves. If an enemy attacks that city, the weaker faction will welcome them in.*
   - ❑ *Some princes tried to provoke foreign attacks against them. Machiavelli approves of this. A new prince makes a name for himself when he wins such battles, and therefore ought to look for an opportunity to stir up trouble.*
   - ❑ *Some new princes found their greatest support from men who initially opposed them. (Machiavelli may be speaking of himself, here—he was accused of conspiracy by the Medici family, and wrote* The Prince *to try to win himself back into their good graces.)*
   - ❑ *Some princes put their trust in fortresses. Machiavelli sees these as a mixed blessing. If your people hate you, your fortress cannot save you.*
4. In chapter XXI, he discusses how a prince can gain renown. What does he suggest?
   - ❑ *He recommends attempting great enterprises.*
   - ❑ *He praises the Prince of Milan, who came up with unusual rewards and punishments for his people, which gave him the reputation of being a great and remarkable man.*
   - ❑ *A prince is respected when he is either a true friend or downright enemy. There are no perfectly safe courses in life.*
   - ❑ *A prince should honor those with ability and entertain the people with occasional festivals and spectacles.*
5. In chapter XXII, he considers the kinds of people who should serve a prince. What does he recommend? Could Machiavelli be speaking about himself here?
   He says a prince should look for a servant who is more concerned about the prince's interests than his own. There is every reason to think Machiavelli was looking for a job with the new Medici rulers. If so, this chapter could be his effort to get a job and make sure that it pays well.
6. What danger does Machiavelli address in chapter XXIII, and how does he suggest a prince avoid it?
   He identifies the problem of flattery. His suggestion is that a wise prince choose a few wise men to serve him and then give them complete liberty to answer honestly on every point on which he inquires—and none other.
7. Why have some Italian princes lost their states?
   - ❑ *In chapter 24, Machiavelli claims that all these princes have lost power because they lacked the arms to keep their states; but underlying that problem, some have lost the support of the people, and others have lost the support of the nobles.*

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- ❑ *Ultimately, each of these princes lost power because of his own laziness ("sloth"). In quiet times they did not prepare for the storm, and in the storm they fled and hoped their people would call them back eventually.*

8. In chapter XXV, Machiavelli discusses the roles of fate and human effort. What role does he assign to Fortune?
   - ❑ *He says that Fortune and human effort each govern about half our actions. He recommends that men do what they can while they can.*
   - ❑ *He says, "Fortune being changeful and mankind steadfast in their ways, so long as the two are in agreement men are successful, but unsuccessful when they fall out."*
9. In his final chapter, Machiavelli recommends a specific course of action. What is it? For extra credit, describe how the entire book leads up to this recommendation.
   - ❑ *He urges the new Medici rulers of Florence to rise up and drive the foreign forces out of Italy.*
   - ❑ *The whole book is focused on how a monarch can acquire and keep new possessions. If the Medicis of Florence decide to make all Italy their own, that's exactly what they will need to do.*
   - ❑ *In chapter VI, he references Moses and other great leaders who rose to power. In chapter XXVI, he expressly returns to the captivity of Israel that made it possible for Moses to rise to greatness. His hero throughout the work is Cesare Borgia, who attempted great things and might have accomplished them except for bad luck. He discusses Fortune specifically in chapters VII and XXV and urges princes to be bold.*
   - ❑ *He identifies the weakness of foreign armies and mercenaries in chapters XII and XIII, and returns to the specific weaknesses of the Swiss and Spanish armies in the final chapter.*
   - ❑ *From start to finish, he urges the prince to make war the one subject that he masters—a subject he will most certainly need if he takes up Machiavelli's challenge to unite Italy under Florentine rule.*
   - ❑ *He tells the prince to avoid being despised at all costs, and urges him to gain renown by attempting great enterprises.*
   - ❑ *To the best of our knowledge, the new prince of Florence never even read Machiavelli's book. Italy was not united until 1861, when it was brought together largely through the efforts of Giuseppe Garibaldi, in the name of Victor Emmanuel II, King of the island of Sardinia. We will study Italian unification in Year 3.*

Philosophy: Rhetoric Discussion Outline

Nicolaus Copernicus was a Polish priest whose ideas rocked the world—almost literally. He argued that the Earth moved around the Sun, instead of vice versa. This was a revolutionary notion, with profound implications. The Roman Catholic Church wound up opposing this view, resulting in a public clash between faith and science. As more and more evidence supported the Copernican view, secular thinkers gloated over the humiliation of the Church. The nineteenth-century romantic poet Goethe put it this way:[1]

> Of all discoveries and opinions, none may have exerted a greater effect on the human spirit than the doctrine of Copernicus. The world had scarcely become known as round and complete in itself when it was asked to waive the tremendous privilege of being the center of the universe. Never, perhaps, was a greater demand made on mankind—for by this admission so many things vanished in mist and smoke! What became of our Eden, our world of innocence, piety and poetry; the testimony of the senses; the conviction of a poetic—religious faith? No wonder his contemporaries did not wish to let all this go and offered every possible resistance to a doctrine which in its converts authorized and demanded a freedom of view and greatness of thought so far unknown, indeed not even dreamed of.

Copernicus is not strictly a philosopher but the church's reaction to his ideas shaped the intellectual landscape for centuries.

I began to grow disgusted that no more consistent scheme of the movements of the mechanism of the universe, set up for our benefit by that best and most law-abiding Architect of all things, was agreed upon by philosophers who otherwise investigate so carefully the most minute details of this world.

1. Copernicus credits God with causing him to pursue his theory. Explain what he is saying here in your own words. *There was such a difference between God's perfect order in the heavens and every astronomical theory to date that Copernicus felt there must be a better answer out there.*

1 "Nicolaus Copernicus." *Wikipedia, The Free Encyclopedia*. 18 July 2007. Wikimedia Foundation, Inc. Accessed 19 July 2007. <http://en.wikipedia.org/wiki/Nicolaus_Copernicus>.

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2. The text quoted in this script all comes from Copernicus's dedication of his book to Pope Paul III. Does that change your impression of his argument?
   It might. Copernicus may have been sincere in giving God the glory for inspiring his thinking, but he may also have just been trying to gain the protection of the pope from religious critics.
3. Whether or not Copernicus was sincere, does faith in an all-wise Creator necessarily keep a person from being a good scientist?
   Not at all. Copernicus argued that a perfect God would not create such a messy universe, and he was right. Science consists of the quest for order in apparent chaos, which requires some degree of faith that there is such order, despite appearances. What better grounds for belief in such order than belief in an orderly Creator?

If others can postulate all sorts of little circles for explaining the phenomena of the stars, I thought I also might easily be permitted to try whether by postulating some motion of the Earth, more reliable conclusions could be reached regarding the revolution of the heavenly bodies.

4. Copernicus's idea that the Earth moved seemed crazy to his listeners when it was first explained. How do you suppose the idea of epicycles sounded to the first people who heard it?
   The theory of epicycles was old by Copernicus's time, but it probably seemed absurd when it was new. The fact that it explains the backward motion of Mars doesn't make it any less odd to postulate invisible wheels upon wheels in the heavens.
5. William of Ockham (whom we met in Week 9) is famous for "Occam's Razor," the principle that, given two theories that explain the same facts, we should choose the one that is simpler. How would Occam's Razor apply here?
   The astronomers postulated many little circles to explain the orbit of Mars. Copernicus replaced them with one new circle—an orbit for Earth. Since Copernicus used less circles to explain the same facts, his theory satisfies Occam's Razor.

The contempt which I had to fear because of the novelty and apparent absurdity of my view, nearly induced me to abandon utterly the work I had begun.

6. Every new idea seems absurd at first. Can you think of some biblical examples of people who had to deal with contempt because God gave them new or different ideas?
   There are many examples. Some of the more obvious are Noah, Moses, David (when he took on Goliath), most of the prophets, and all of the apostles.
7. In his letter of dedication to the pope, Copernicus claims he almost abandoned the work he had begun. Do you think this is true? Why or why not?
   This statement seems sincere. Copernicus refused to publish his work for almost thirty-two years, despite his friends' best efforts to get him to do so. His fear came very close to preventing him from publishing the work that has made him so famous.
8. Does the thought of ridicule or opposition affect you more or less than it did Copernicus?
   Answers may vary—and they may not be reliable. Students may assume they are braver than they are. If they have never experienced ridicule and rejection, they may think it is an easy thing to stand up for their beliefs. Remind your child that the Apostle Peter was certain that he would stand by Jesus to the death, but he betrayed his Lord three times before the rooster crowed twice.

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Glance Into Next Week…

Week 15: The Northern Renaissance and Its Scholars

Lower Grammar

- ❑ Because *Martin Luther: A Man Who Changed the World* has unnumbered pages, it is difficult to assign pages. In Week 15, students should read through the pages in which Luther writes the Ninety-Five Theses.
- ❑ The art activities in *Stories of Artists and Their Art (Artistic Pursuits, Book Two)* require some special supplies. You may need to make a run to the craft store in order to complete these activities.

Upper Grammar

- ❑ Overall, the reading assignments for next week are heavy. Consider assigning some as weekend homework.
- ❑ Please be aware of a vivid description of medical practices on p. 25 of *The Renaissance in Europe*.
- ❑ The story of William Tyndale's death in *Trial and Triumph* may be disturbing to young students.

Dialectic

- ❑ Overall, the reading assignments for next week are heavy. Consider assigning some as weekend homework.
- ❑ *By Right of Conquest* contains descriptions of violent deaths on p. 265, 343, and 349.
- ❑ While most illustrations in the two chapters students read this week in *Renaissance Art* on the art of the northern Renaissance are devoid of nudes, do preview the picture on p. 80, which includes a nude and may be disturbing. Miniscule nudes also appear on p. 63. Also be aware of supernatural and magical elements discussed on p. 79-81 of the same book.

Rhetoric

- ❑ For students pursuing a Government credit, please be aware that Thomas More's *Utopia* can be a difficult book to interpret. In some places it appears to endorse communism and divorce while calling them into question in other places, and it is not clear whether this is really what More believed. This work will be quite thought-provoking for your student, so please take time to discuss it with him.
- ❑ Level 12 students are scheduled to complete their classical comparison paper this week. Take the time to make appropriate comments about the amount of work your student has put into this task.
- ❑ Literature warnings for *Faustus*
  - ❑ In *Faustus* there are some sexual references. Many of these are indirect and may well go right over your student's head, but we have provided line number references so that you can pre-read them:
    - ❑ Scene i: Line 129
    - ❑ Scene iv: Lines 63-64
    - ❑ Scene xii: Lines 72-100
    - ❑ Scene v: Lines 139-140; 147; 150-151; 283-284 and 325-327
  - ❑ Our usual category of the profane or rude is intended to cover most of what falls under the heading of "bad language," including blasphemous talk. Profanity is necessarily a large part of this play, because Faustus must blaspheme God in order to practice magic. You may wish to pre-read these lines:
    - ❑ Scene i: Lines 76-77; 120; 154-155
    - ❑ Scene iii: Lines 8-10; 16-22; 25-26; 47-54; 61; 89
    - ❑ Scene iv: Lines 2; 11; 28; 33
    - ❑ Scene xiii: Lines 28-30
    - ❑ Scene ix: Line 69
- ❑ If you assigned your student a literary analysis paper on a story for Weeks 13-15, then he should finish it in Week 15.
- ❑ This week's assignment in *Art: A World History* includes illustrations of nudes on p. 179, 187-191, 198, and 205.

Teacher

- ❑ Many resources describe how William Tyndale and other martyrs were burned at the stake. If you are concerned about the descriptions, please glance through your chosen resources to see if they are appropriate.
- ❑ Catholic families may want to seek alternate resources for the study of the Reformation, which begins next week.
- ❑ In the read-aloud, *Renaissance Artists Who Inspired the World*, complete the skit and activities if you'd like.
- ❑ Jews and Christians are represented in a mocking manner in *The Merchant of Venice* from *Tales from Shakespeare*. See p. 132 and 134. In the same story, there are disturbing elements on p. 133 and 141. In *All's Well that Ends Well*, you'll find inappropriate behavior on p. 233 and an illustration showing kissing on p. 235.
- ❑ As you continue to view Renaissance art, don't forget to check alternate resources for appropriateness.

Links

There are no supporting links referenced next week.

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