

HISTORY

Historical Introduction

This week begins a two-week thread about the Age of Exploration, which will be a secondary one for you. 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.

Threads

- 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	TIME LINE	VOCABULARY
<input type="checkbox"/> Prince Henry the Navigator <input type="checkbox"/> Bartolomeu Dias (Diaz) <input type="checkbox"/> Vasco da Gama <input type="checkbox"/> Ferdinand II of Aragon <input type="checkbox"/> Isabella of Castile <input type="checkbox"/> Tomas de Torquemada <input type="checkbox"/> Christopher Columbus <input type="checkbox"/> Botticelli <input type="checkbox"/> Leonardo da Vinci <input type="checkbox"/> Pope Alexander VI <input type="checkbox"/> Lorenzo de' Medici <input type="checkbox"/> Girolamo Savonarola <input type="checkbox"/> Charles VIII of France	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>1394-1460 Prince Henry the Navigator</p> <p>1449-1492 Lorenzo de' Medici</p> <p>1452-1519 Leonardo da Vinci</p> <p>1469 Lorenzo de' Medici begins to rule Florence. Spain's King Ferdinand marries Queen Isabella.</p> <p>1477-1478 Botticelli paints <i>La Primavera</i>.</p> <p>1480's Da Vinci draws flying machines in his notebook.</p> <p>1488 Bartolomeu Diaz first rounds the Cape of Storms (later Cape of Good Hope) for Portugal.</p> <p>1492-1503 Alexander VI (Rodrigo Borgia) is Pope.</p> <p>1492 Spain conquers Granada and expels Muslims from the Iberian Peninsula.</p> <p>1492 Columbus sails the ocean for Spain.</p> <p>1494 King Charles VIII of France invades Italy.</p> <p>1494-97 Savonarola controls Florence.</p> <p>1495-1498 Da Vinci paints <i>The Last Supper</i>.</p> <p>1497-98 Vasco da Gama of Portugal successfully sails to India and back, establishing a trade monopoly for his country.</p> <p>1498 Savonarola is burned at the stake for heresy.</p>	

Reading

- Famous Men of the Renaissance and Reformation*, by Robert Shearer, chapters 6-9
- Pathfinders*, by Felipe Fernandez-Armesto, p. 129-174 (stop at page break) (Week 1 of 3)
- Year 2 History Supporting Links
- If you are also studying Fine Arts with *Tapstry*, your Art reading doubles as History: In-Depth this week.

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.

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Research Paper (Week 2 of 6)	<input type="checkbox"/> 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! <input type="checkbox"/> Your central thesis should take firm shape in your mind this week. <input type="checkbox"/> File your notes under "Work in Progress" in your Grammar and Composition Notebook. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
10	<input type="checkbox"/> Essay Test-taking	<input type="checkbox"/> Print and read the Talking Points In <i>Writing Aids</i> about taking essay tests. <input type="checkbox"/> Look over the Essay Tests Worksheet (<i>Writing Aids</i> Graphic Organizer). <input type="checkbox"/> Here are possible test topics: <ul style="list-style-type: none"> <input type="checkbox"/> 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. <input type="checkbox"/> 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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
11	<input type="checkbox"/> Essay of Opposing Ideas	<input type="checkbox"/> Print and read the Talking Points in <i>Writing Aids</i> 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. <input type="checkbox"/> Choose your subject from current issues of today, or try one of these based on your historical studies: <ul style="list-style-type: none"> <input type="checkbox"/> Ask your teacher for guidance, and choose an opposing pair of current ideas from current events, as reflected in your newspaper's editorial pages. <input type="checkbox"/> 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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
12	<input type="checkbox"/> Classical Comparison Paper (Week 12 of 15)	<input type="checkbox"/> Write your draft of Author B's biography. <input type="checkbox"/> Write an analysis of the first of the two works you read by Author B. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

WORLDVIEW

This week, do research using supporting links¹ on the following topics related to our studies of exploration and the Renaissance. Share what you learn with your teacher.

Reading

None this week

Exercises

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?

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

GEOGRAPHY

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? Use supporting links¹ 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>

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

- Beginning and Continuing Students
 - Fierce Wars and Faithful Loves*, edited by Roy Maynard, Introduction and Cantos I-VI (p. 9-123) (Week 1 of 2)
 - From *Poetics*
 - Book I
 - IV.B.6.e: “Foils and Characters: Artistic Contrast”

- IV.C.9.b: “Plot Foils”
- 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
- Continuing Students Only
 - OPTIONAL: “Literary Criticism” (on the *Loom*)

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	<i>Glory in general, and also sometimes Queen Elizabeth</i>
	Redcrosse (St. George)	<i>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.</i>
	Una	<i>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.</i>
	Una’s parents	<i>Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.</i>
	Archimago	
	Sansfoy, Sansloy, and Sansjoy	<i>Literally, “without faith,” “without law,” and “without joy”</i>
	Duessa	
	Corceca and Abessa	
	Kirkrapine	
	Lucifera and her counselors	
SETTINGS	Wood of Error	
	House of Pride	<i>The home of Lucifera, a place of deceitful beauty</i>
THINGS	The Armor of Redcrosse	
	Una’s veil and black cloak	
	The books and papers in Error’s vomit	<i>Wrong belief and doctrine are always circulating in many books and papers, which are “vomited up” by the beast of Error.</i>
EVENTS	Redcrosse defeats Error.	
	Archimago deceives Redcrosse into abandoning Una.	<i>How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth</i>
	Redcrosse defeats Sansfoy.	
	Una tames the Lion, who then serves her.	<i>The power of truth, which is its own protection. Also, natural law serves revealed truth.</i>
	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?

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 politticke 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 Faery 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 souveraine 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 containeth 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 recouring 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 exploit. 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 eftsoones 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.

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 saracen¹ 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.

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 Trevisan 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 Lucifer'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.

FINE ARTS ELECTIVE

Reading

Art: A World History, by Elke Linda Buchholz, et al., p. 134-141, 144-149, 168-169

Exercises

Read about and observe the art of the southern Renaissance.

GOVERNMENT ELECTIVE

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.

Reading

The Prince, by Niccolo Machiavelli, chapters I-IX (*Key Documents in Government Studies 2*) (Week 1 of 3)

Exercises

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 ELECTIVE

There is no assignment this week.

HISTORY

Historical Introduction

This is our second week studying the fabulous adventures of brave explorers, and 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. You 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.

You 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.

Threads

- 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	TIME LINE	VOCABULARY
<input type="checkbox"/> Vasco da Gama <input type="checkbox"/> Pedro Alvares Cabral <input type="checkbox"/> Diego Lopes de Sequeira <input type="checkbox"/> John Cabot <input type="checkbox"/> Sebastian Cabot <input type="checkbox"/> Juan Ponce de Leon <input type="checkbox"/> Giovanni da Verrazano <input type="checkbox"/> Amerigo Vespucci <input type="checkbox"/> Ferdinand Magellan <input type="checkbox"/> Francis Xavier <input type="checkbox"/> Sir Francis Drake <input type="checkbox"/> Jacques Cartier <input type="checkbox"/> Raphael <input type="checkbox"/> Michelangelo	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>1475-1564 Michelangelo</p> <p>1483-1520 Raphael</p> <p>1501-1504 Michelangelo carves the <i>David</i>.</p> <p>1500 Da Vinci becomes Cesare Borgia’s military engineer and chief architect.</p> <p>1503 Pope Alexander VI dies; his son Cesare Borgia loses power. Julius II (art patron) becomes pope.</p> <p>1506 Da Vinci completes <i>Mona Lisa</i>.</p> <p>1508-1512 Michelangelo paints the ceiling of the Sistine Chapel.</p> <p>1508 Leo X (Giovanni, son of Lorenzo de’ Medici) becomes pope.</p> <p>1513 Machiavelli writes <i>The Prince</i>.</p> <p>1528 Castiglione’s <i>The Courtier</i> is published.</p> <p>1535-41 Michelangelo paints <i>The Last Judgment</i> in the Sistine Chapel.</p>	

Reading

- Famous Men of the Renaissance & Reformation*, by Robert Shearer, chapters 10-13
- Pathfinders*, by Felipe Fernandez-Armesto, p. 174-200, 216-224 (stop at page break) (Week 2 of 3)
- Year 2 History Supporting Links

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."

	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				

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Research Paper (Week 3 of 6)	<ul style="list-style-type: none"> <input type="checkbox"/> Outline your paper this week. <input type="checkbox"/> 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.) <input type="checkbox"/> Alter your outline according to your teacher's corrections. <input type="checkbox"/> Begin writing your rough draft <i>after</i> your outline is approved. <input type="checkbox"/> File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
10	<input type="checkbox"/> Essay Test-taking	<ul style="list-style-type: none"> <input type="checkbox"/> Look in <i>Writing Aids</i> 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. <input type="checkbox"/> Take another practice test this week from one of these suggested topics: <ul style="list-style-type: none"> <input type="checkbox"/> "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. <input type="checkbox"/> "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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
11	<input type="checkbox"/> Essay of Opposing Ideas	<ul style="list-style-type: none"> <input type="checkbox"/> Focus on your editing skills as you write another essay. <input type="checkbox"/> Choose your subject from current issues of today, or try one of these based on historical readings: <ul style="list-style-type: none"> <input type="checkbox"/> 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! <input type="checkbox"/> Argue the position of the Catholic Church that only churchmen should read Bibles and interpret them for common folk. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
12	<input type="checkbox"/> Classical Comparison Paper (Week 13 of 15)	<ul style="list-style-type: none"> <input type="checkbox"/> Draft your analysis of the second work by Author B that you read. <input type="checkbox"/> Draft your comparison of the two works by Author B that you read. <input type="checkbox"/> Ask your teacher to proof the entire section on Author B. <input type="checkbox"/> File the proofed copy until Week 15. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

WORLDVIEW: CHURCH HISTORY**Reading**

Church History in Plain Language, by Bruce Shelley, p. 286-290

Exercises

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

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)

GEOGRAPHY SUPPLEMENT

World Book on Longitude and Latitude¹

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 Time²

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, $\frac{1}{24}$ 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 Climate³

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.

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.

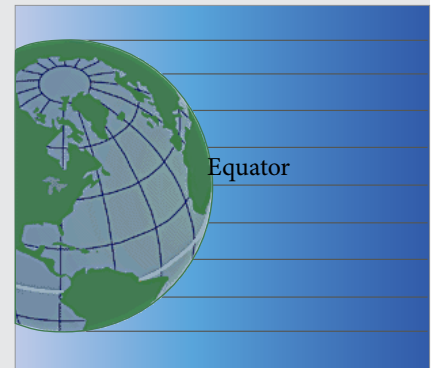
At latitudes between $23\frac{1}{2}^{\circ}$ north and $23\frac{1}{2}^{\circ}$ south, the sun is directly overhead at noon twice a year. In these cases, the sun's rays shine directly down toward the surface. The radiation that reaches the atmosphere is therefore at its most intense.

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.

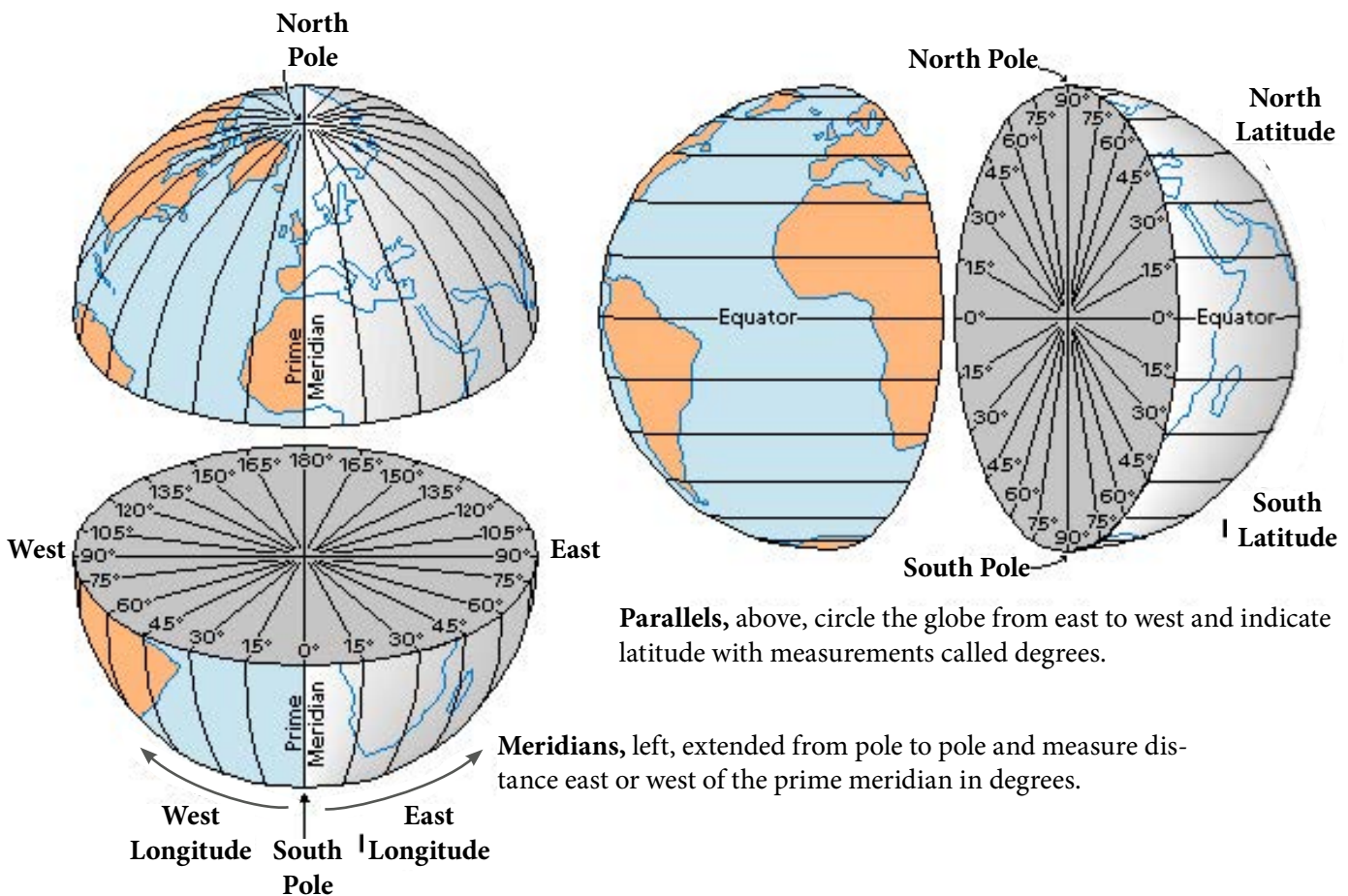
In tropical latitudes (those near the equator), there is little difference in the amount of solar heating between summer and winter. Average monthly temperatures therefore do not change much during the year.

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.



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LITERATURE

Reading

- Beginning and Continuing Students
 - Fierce Wars and Faithful Loves*, edited by Roy Maynard, Cantos VII-XII and Epilogue (p. 125-236) (Week 2 of 2)
 - 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 Students Only
 - OPTIONAL:
 - 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
 - “Literary Criticism” (on the *Loom*)

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?

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. 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.¹ Fill in the following chart with examples of these:

SYMBOLIC ANTHITHESSES 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.

¹ C.S. Lewis, *Allegory*, p. 313, 328-329.

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?
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.

LITERATURE SUPPLEMENT: ALLEGORICAL MEANING IN THE FAERIE QUEENE

	ELEMENT IN THE STORY	INVISIBLE REALITY REPRESENTED
CHARACTERS	Gloriana	<i>Glory in general, and also sometimes Queen Elizabeth</i>
	Arthur	<i>Magnificence (the sum of the twelve private moral virtues)</i>
	Redcrosse (St. George)	<i>The Christian and the champion of Holiness, but at the same time, the person undergoing sanctification.</i>
	Una	<i>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.</i>
	Una’s parents	<i>Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.</i>
	Archimago	<i>Hypocrisy; also in some places Satan, the “arch-deceiver”</i>
	Sansfoy, Sansloy, and Sansjoy	<i>Literally, “without faith,” “without law,” and “without joy”</i>
	Duessa	<i>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.</i>
	Corceca and Abessa	<i>Literally, “blind heart” and “without substance”—emptiness</i>
	Orgoglio	<i>The word for “arrogant pride” in Italian</i>
	Kirkrapine	<i>Literally “church-raper” or “church-robber”</i>
	Lucifera and her counselors	<i>She is Pride and her counselors are the six deadly sins: Idleness (or Sloth), Gluttony, Lechery, Avarice, Envy, and Wrath.</i>
	The sevens Beadsmen who run a hospital near Caelia’s house	<i>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).</i>
	Caelia	<i>Literally, “heavenly”</i>
	Fidelia, Speranza, and Charissa	<i>Faith, Hope, and Love (specifically agape love, also called charity)</i>
The great Dragon	<i>Satan</i>	
SETTINGS	Wood of Error	<i>The dark forest where Error lives, and where it is easy to go astray</i>
	House of Pride	<i>The home of Lucifera, a place of deceitful beauty</i>
	House of Holiness	<i>The home of Caelia or “Heavenly Holiness,” a place of cleansing, healing, and rejoicing</i>
	Hill where Contemplation lives	<i>How Christians draw apart and lift their thoughts upward to contemplate God</i>
	Castle of Una’s Parents	<i>The home of Adam and Eve, which therefore represents the home of the human race</i>
THINGS	The Armor of Redcrosse	<i>Christ’s armor, and also the armor of a Christian described in Ephesians 6</i>
	Una’s veil and black cloak	<i>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.</i>
	The books and papers in Error’s vomit	<i>wrong belief and doctrine are always circulating in many books and papers, which are “vomited up” by the beast of Error.</i>
EVENTS	Redcrosse defeats Error.	<i>Resisting the temptation to error</i>
	Archimago deceives Redcrosse into abandoning Una.	<i>How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth</i>
	Redcrosse defeats Sansfoy.	<i>Defeating another’s unbelief</i>
	Una tames the Lion, who then serves her.	<i>The power of truth, which is its own protection; natural law serves revealed truth</i>
	Redcrosse in Pride’s Palace	<i>The deceitfulness of pride, its dangers, and associated vices</i>
	Arthur defeats Orgoglio and Duessa.	<i>Victory over arrogant pride and the unmasking of falsehood</i>
	Redcrosse confronts Despair.	<i>A man’s interior struggle with unbelief and the realization of his own unworthiness before God</i>
	Redcrosse fights the Dragon.	<i>The greatest battle in the Christian’s life</i>
Redcrosse is healed by immersion in water.	<i>Baptism</i>	

LITERATURE SUPPLEMENT: SYMBOLIC ANTHITHESSES IN THE FAERIE QUEENE

<p>LIGHT AND DARKNESS</p>	<p>Light</p> <ul style="list-style-type: none"> <input type="checkbox"/> Redcrosse’s shield shines before he attacks Error, who cannot bear the light. <input type="checkbox"/> Una is identified with the East and light. At the time of her betrothal in particular, she is described in terms of brightness. <input type="checkbox"/> Light shines from Arthur’s shield, enabling him to kill Orgoglio. <p>Darkness</p> <ul style="list-style-type: none"> <input type="checkbox"/> Duessa has a “borrowed light,” not a real one. <input type="checkbox"/> Orgoglio’s dungeon and the Wood of Error are both dark.
<p>DAY AND NIGHT</p>	<p>Day</p> <ul style="list-style-type: none"> <input type="checkbox"/> Una watches “the noyous [noxious] night, and wait[s] for joyous day.” <input type="checkbox"/> Redcrosse overcomes the dragon on the third day at dawn. <p>Night</p> <ul style="list-style-type: none"> <input type="checkbox"/> Night is described as an evil goddess. <input type="checkbox"/> Redcrosse fights the Dragon and lies in a pool and then under a tree for two succeeding nights (like Christ in the tomb).
<p>INWARD BEAUTY AND UGLINESS</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Inward Beauty: Una and Caelia, as well as Caelia’s daughters, and both inwardly and outwardly lovely <input type="checkbox"/> Inward Ugliness: Duessa and Lucifera are outwardly lovely, but inwardly they are shockingly ugly
<p>TRUTH AND FALSEHOOD</p>	<p>Truth: Una represents Truth.</p> <p>Falsehood</p> <ul style="list-style-type: none"> <input type="checkbox"/> Duessa is falsehood and is Una’s enemy. <input type="checkbox"/> Archimago is a magician and deceiver (and type of Satan) and is also Una’s enemy.
<p>LIFE AND DEATH</p>	<p>Life</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tree of Life <input type="checkbox"/> Well of Life <p>Death</p> <ul style="list-style-type: none"> <input type="checkbox"/> The dungeons of Pride’s castle are full of the bones of her victims. <input type="checkbox"/> Despair tries to convince people to commit suicide. <input type="checkbox"/> Dragon
<p>SIGHT AND BLINDNESS</p>	<p>Sight</p> <ul style="list-style-type: none"> <input type="checkbox"/> Arthur sees past Duessa’s disguise. <input type="checkbox"/> Redcrosse’s eyes are opened by the teachings of Faith, Hope, Love, and Contemplation. <input type="checkbox"/> Contemplation cannot see things on earth but can see God. <p>Blindness</p> <ul style="list-style-type: none"> <input type="checkbox"/> Redcrosse is blind when deceived by Duessa. <input type="checkbox"/> Corceca cannot see Una’s (Truth’s) value. <input type="checkbox"/> Ignoro (Ignorance) is blind.
<p>NATURAL AND ARTIFICIAL OR DECEITFUL</p>	<p>Natural</p> <ul style="list-style-type: none"> <input type="checkbox"/> Tree of Life <input type="checkbox"/> Satyrane <input type="checkbox"/> Lion <p>Artificial</p> <ul style="list-style-type: none"> <input type="checkbox"/> House of Pride <input type="checkbox"/> Castle of Orgoglio and Duessa
<p>HEALTH AND SICKNESS</p>	<p>Health</p> <ul style="list-style-type: none"> <input type="checkbox"/> The Well of Life restores Redcrosse after he is burnt by the dragon on the first day of his fight. <input type="checkbox"/> Redcrosse recovers strength at the House of Holiness. <input type="checkbox"/> The balm flowing from the Tree of Life restores Redcrosse during the second day of his fight with the dragon. <p>Sickness</p> <ul style="list-style-type: none"> <input type="checkbox"/> Redcrosse becomes desperately ill in Orgoglio’s castle. <input type="checkbox"/> Neither Abessa nor Corceca is “whole.” <input type="checkbox"/> Aesculapius is the god of medicine, but he himself remains perpetually wounded by Jove’s thunderbolt.

FINE ARTS ELECTIVE

Reading

- ❑ *The Story of Architecture*, by Jonathan Glancey (720) p. 72-77
- ❑ *Art: A World History*, by Elke Linda Buchholz, et al., p. 150-161

Exercises

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

GOVERNMENT ELECTIVE

Reading

The Prince, by Niccolò Machiavelli, chapters X-XVIII (*Key Documents in Government Studies 2*) (Week 2 of 3)

Exercises

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 ELECTIVE

Reading

- Pageant of Philosophy* supplement: *Machiavelli's Morals*
- The Philosophy Book*, by Will Buckingham, et al., p. 102-107

Exercises

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.

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!

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.

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).

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.)

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

Historical Introduction

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, you 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.

Threads

- 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	TIME LINE	VOCABULARY
<input type="checkbox"/> Francisco Pizarro <input type="checkbox"/> Vasco Nuñez de Balboa <input type="checkbox"/> Pedro de Alvarado <input type="checkbox"/> Hernando Cortez (Cortés) <input type="checkbox"/> Hernando de Soto <input type="checkbox"/> Francisco Vasquez de Coronado <input type="checkbox"/> Nicolaus Copernicus	<p>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</p> <p>c. 1485-1576 Titian</p> <p>1200's-1500's Aztec civilization</p> <p>1200's-1500's Inca civilization</p> <p>1513 Ponce de Leon explores Florida and the Gulf of Mexico.</p> <p>1519-21 Cortez subdues the Aztecs.</p> <p>1527-29 Sebastian Cabot explores rivers of South America.</p> <p>1532 Pizarro conquers the Incas.</p> <p>1539 De Soto explores the (future) southeastern United States.</p> <p>1540-1542 Coronado explores the (future) southwestern United States.</p>	

Reading

- Fine Arts counts double as History reading this week.
- Research the Inca and Aztec civilizations using [Internet](#) or library resources.
- Pathfinders*, by Felipe Fernandez-Armesto, p. 224-242 (Week 3 of 3)
- Year 2 History Supporting Links

Accountability Questions

- 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 in the following pages (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.
- 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 links¹ 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				

¹ <http://www.tapestryofgrace.com/year1/history.php>

	COUNTRY FOR WHICH HE SAILED	WHERE HE WENT	YEARS OF HIS DISCOVERIES	MISCELLANEOUS DETAILS
JUAN DE LA COSA*				
HERNANDO DE SOTO				
ALVÁR NÚÑEZ CABEZA DE VACA*				
FRANCISCO VASQUEZ DE CORONADO				

- 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.

- 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?
- 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.
- 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.
- 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?

	AZTECS	INCAS
SOCIAL		
GOVERNMENT		
RELIGIOUS		
FOODS		
MILITARY		
TECHNOLOGY		
ACHIEVEMENTS		
INTERACTION WITH THE SPANISH		

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Research Paper (Week 4 of 6)	<ul style="list-style-type: none"> <input type="checkbox"/> Spend this week writing your draft. Try to finish by the end of the week. <input type="checkbox"/> Submit your draft to your teacher for input. <input type="checkbox"/> File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
10	<input type="checkbox"/> Persuasive Essays	<ul style="list-style-type: none"> <input type="checkbox"/> 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 <i>Writing Aids</i> about persuasive writing. <input type="checkbox"/> 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. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
11	<input type="checkbox"/> Cause/Effect Essays	<ul style="list-style-type: none"> <input type="checkbox"/> 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 <i>Writing Aids</i> about cause/effect writing. <input type="checkbox"/> Write an essay on a current issue, or on one of these historical topics: <ul style="list-style-type: none"> <input type="checkbox"/> The flowering of the southern Renaissance <input type="checkbox"/> Talk about the relationship of Spain with her colonists and subjugated peoples. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
12	<input type="checkbox"/> Classical Comparison Paper (Week 14 of 15)	<ul style="list-style-type: none"> <input type="checkbox"/> Draft your comparison of Authors A and B. <input type="checkbox"/> Submit this draft early in the week to your teacher for proofing. <input type="checkbox"/> Edit the work you did in Weeks 11-14. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

WORLDVIEW: CHURCH HISTORY**Reading**

Church History in Plain Language, by Bruce Shelley, p. 280-285

Exercises

There are no follow-up questions for your reading this week.

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
 - Yucatan Peninsula
 - Amazon River and tributaries
 - 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 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!

Reading

 Beginning and Continuing Students

- 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
- 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.

¹ Pronounced “dey-noo-MAH.”

- 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.

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?

FINE ARTS ELECTIVE

Reading

- 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

Exercises

- Finish studying the southern Renaissance by taking a look at Venetian artists of the period.
- Read about and observe the architecture of Meso america.

GOVERNMENT ELECTIVE**Reading**

The Prince, by Niccolò Machiavelli, chapters XIX-XXVI (*Key Documents in Government Studies 2*) (Week 3 of 3)

Exercises

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 ELECTIVE

Reading

Pageant of Philosophy supplement: *Copernicus's Revolution*

Exercises

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.

THE PAGEANT OF PHILOSOPHY
 COPERNICUS'S REVOLUTION¹

(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>>.

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.**

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?

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.)