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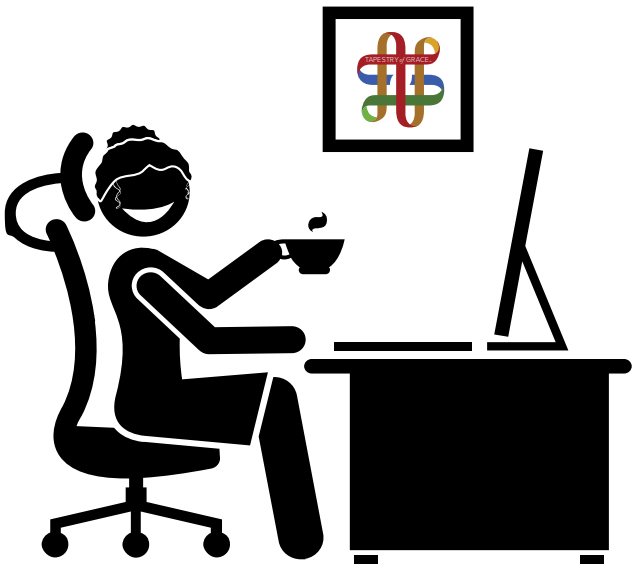

**Questions? Clarifications? Suggestions?**

Email Us: support@tapestryofgrace.com

## 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.

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# 12 The Southern Renaissance and the Early Explorers

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

**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?

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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.

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 2 of 6) | ☐ Spend this week reading and taking reading notes on your topic. Don't forget to record exact page numbers and sources for material that you might need to footnote or quote!<br>☐ Your central thesis should take firm shape in your mind this week.<br>☐ File your notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Essay Test-taking | ☐ Print and read the Talking Points In *Writing Aids* about taking essay tests.<br>☐ Look over the Essay Tests Worksheet (*Writing Aids* Graphic Organizer).<br>☐ Here are possible test topics:<br>☐ 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.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Essay of Opposing Ideas | ☐ Print and read the Talking Points in *Writing Aids* to learn about the format and focus for this kind of essay this week. Note that the truly fine essay of opposing ideas showcases not only the author's opinions but also those of his opponent.<br>☐ Choose your subject from current issues of today, or try one of these based on your historical studies:<br>☐ Ask your teacher for guidance, and choose an opposing pair of current ideas from current events, as reflected in your newspaper's editorial pages.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 12 of 15) | ☐ Write your draft of Author B's biography.<br>☐ Write an analysis of the first of the two works you read by Author B.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## WORLDVIEW

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

**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

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## Geography

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

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

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## LITERATURE

**Literary Introduction**

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

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

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

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

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

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

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

**Reading**

- ❑ 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"

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- ❑ 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.

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| | | |
|---|---|---|
| Characters | Gloriana | *Glory in general, and also sometimes Queen Elizabeth* |
| | Redcrosse (St. George) | *The Christian knight and the champion of Holiness, but at the same time, a Christian man undergoing sanctification and growth in holiness. St. George is the patron saint of England.* |
| | Una | *The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of both the East and West.* |
| | Una's parents | *Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.* |
| | Archimago | |
| | Sansfoy, Sansloy, and Sansjoy | *Literally, "without faith," "without law," and "without joy"* |
| | Duessa | |
| | Corceca and Abessa | |
| | Kirkrapine | |
| | Lucifera and her counselors | |
| Settings | Wood of Error | |
| | House of Pride | *The home of Lucifera, a place of deceitful beauty* |
| Things | The Armor of Redcrosse | |
| | Una's veil and black cloak | |
| | The books and papers in Error's vomit | *Wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.* |
| Events | Redcrosse defeats Error. | |
| | Archimago deceives Redcrosse into abandoning Una. | *How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth* |
| | Redcrosse defeats Sansfoy. | |
| | Una tames the Lion, who then serves her. | *The power of truth, which is its own protection. Also, natural law serves revealed truth.* |
| | Redcrosse enters Pride's House. | |

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

**Continuing Level**

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

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

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

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

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

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

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**Summary of Book One of *The Faerie Queene***

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

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

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

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

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

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

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

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

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

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

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

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

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

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## 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.

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## 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?

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## Philosophy Elective

There is no assignment this week.

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## 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 |
|---|---|---|---|
| ☐ Vasco da Gama<br>☐ Pedro Alvares Cabral<br>☐ Diego Lopes de Sequeira<br>☐ John Cabot<br>☐ Sebastian Cabot<br>☐ Juan Ponce de Leon<br>☐ Giovanni da Verrazano<br>☐ Amerigo Vespucci<br>☐ Ferdinand Magellan<br>☐ Francis Xavier<br>☐ Sir Francis Drake<br>☐ Jacques Cartier<br>☐ Raphael<br>☐ Michelangelo | **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.)** | | |
| | **1475-1564** | Michelangelo | |
| | **1483-1520** | Raphael | |
| | **1501-1504** | Michelangelo carves the *David*. | |
| | **1500** | Da Vinci becomes Cesare Borgia's military engineer and chief architect. | |
| | **1503** | Pope Alexander VI dies; his son Cesare Borgia loses power. Julius II (art patron) becomes pope. | |
| | **1506** | Da Vinci completes *Mona Lisa*. | |
| | **1508-1512** | Michelangelo paints the ceiling of the Sistine Chapel. | |
| | **1508** | Leo X (Giovanni, son of Lorenzo de' Medici) becomes pope. | |
| | **1513** | Machiavelli writes *The Prince*. | |
| | **1528** | Castiglione's *The Courtier* is published. | |
| | **1535-41** | Michelangelo paints *The Last Judgment* in the Sistine Chapel. | |

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# 13 The Southern Renaissance and the Age of Exploration

**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."

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| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Vasco da Gama | | | | |
| Pedro Alvares Cabral | | | | |
| John Cabot | | | | |
| Sebastian Cabot | | | | |
| Juan Ponce de Leon | | | | |
| Giovanni da Verrazano | | | | |
| Amerigo Vespucci | | | | |
| Ferdinand Magellan | | | | |
| Francis Xavier | | | | |
| Francis Drake | | | | |
| Jacques Cartier | | | | |

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 3 of 6) | ☐ Outline your paper this week.<br>☐ 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.)<br>☐ Alter your outline according to your teacher's corrections.<br>☐ Begin writing your rough draft *after* your outline is approved.<br>☐ File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Essay Test-taking | ☐ Look in *Writing Aids* for a Graphic Organizer called "Essay Signal Words" for a list of terms often used in essay tests to signal the kind of answer that is expected. Memorizing these terms will aid you in taking such tests for the rest of your school career, as well as in other kinds of communication.<br>☐ Take another practice test this week from one of these suggested topics:<br>☐ "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.<br>☐ "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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Essay of Opposing Ideas | ☐ Focus on your editing skills as you write another essay.<br>☐ Choose your subject from current issues of today, or try one of these based on historical readings:<br>☐ 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!<br>☐ Argue the position of the Catholic Church that only churchmen should read Bibles and interpret them for common folk.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 13 of 15) | ☐ Draft your analysis of the second work by Author B that you read.<br>☐ Draft your comparison of the two works by Author B that you read.<br>☐ Ask your teacher to proof the entire section on Author B.<br>☐ File the proofed copy until Week 15.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## 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.

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## 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)

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## GEOGRAPHY SUPPLEMENT

### *World Book* on Longitude and Latitude[1]

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

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

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

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

### *World Book* on Longitude and Time[2]

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

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

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

### *World Book* on Latitude and Climate[3]

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

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

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

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

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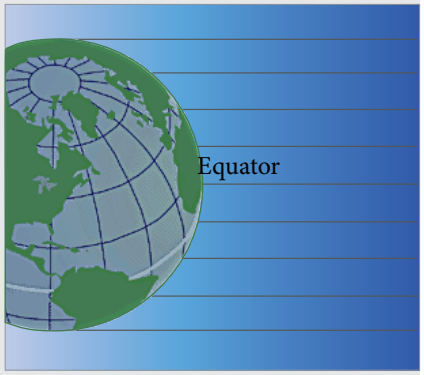
The intensity of the solar radiation reaching the atmosphere decreases with increasing latitude. The intensity depends on how high in the sky the sun climbs. The closer a place is to the equator, the higher the climb.

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

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.

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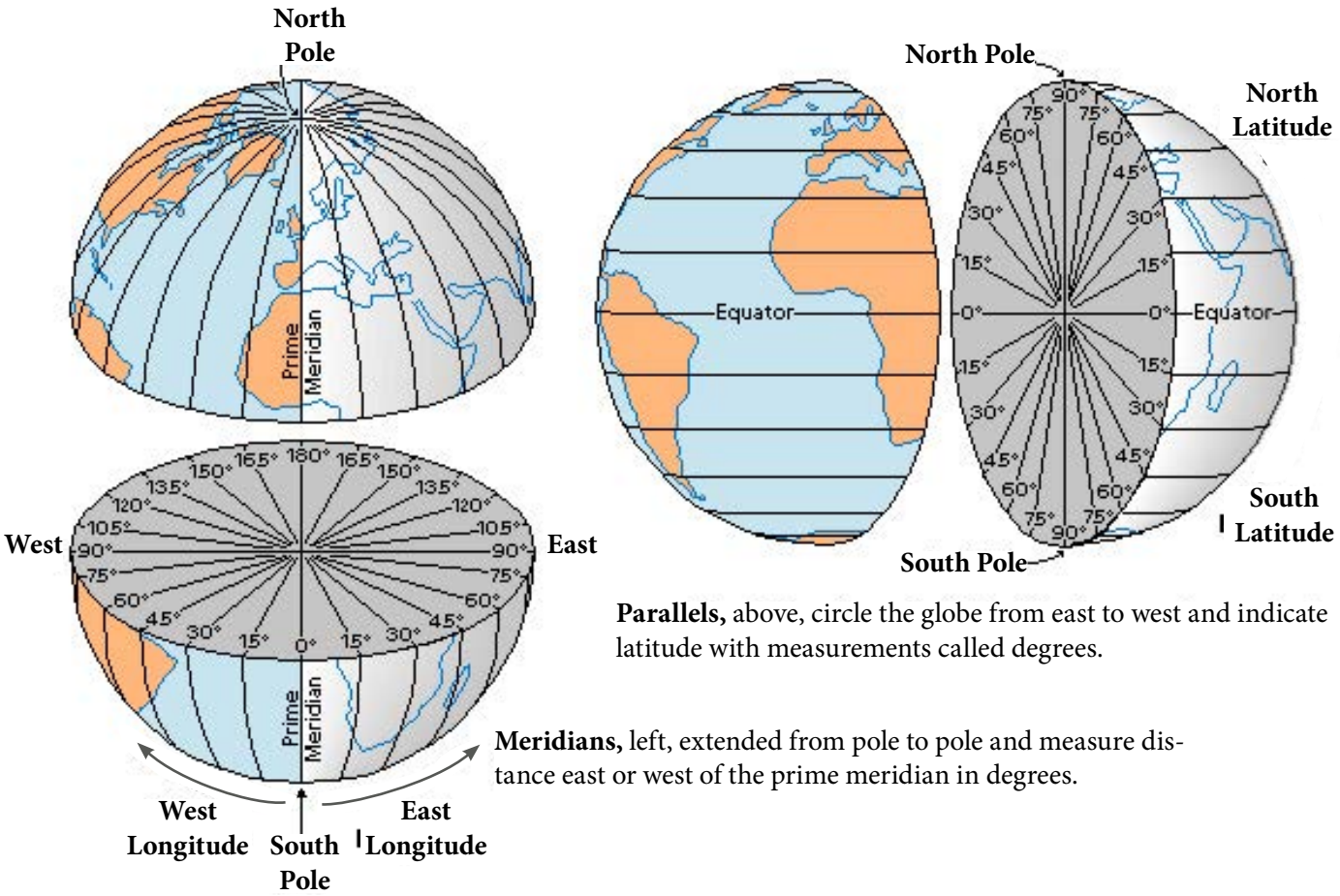
In tropical latitudes (those near the equator), there is little difference in the amount of solar heating between summer and winter. Average monthly temperatures therefore do not change much during the year.

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

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




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

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

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## 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.

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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 Antithetes in The Faerie Queene |
|---|---|
| Light and Darkness | Light:<br><br>Darkness: |
| Day and Night | Day:<br><br>Night: |
| Inward Beauty and Ugliness | |
| Truth and Falsehood | Truth:<br><br>Falsehood: |
| Life and Death | Life:<br><br>Death: |
| Sight and Blindness | Sight:<br><br>Blindness: |
| Natural and Artificial or Deceitful | Natural:<br><br>Artificial: |
| Health and Sickness | Health:<br><br>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.

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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.

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## Literature Supplement: Allegorical Meaning in The Faerie Queene

| | Element In the Story | Invisible Reality Represented |
|---|---|---|
| Characters | Gloriana | *Glory in general, and also sometimes Queen Elizabeth* |
| | Arthur | *Magnificence (the sum of the twelve private moral virtues)* |
| | Redcrosse (St. George) | *The Christian and the champion of Holiness, but at the same time, the person undergoing sanctification.* |
| | Una | *The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of the East and West.* |
| | Una's parents | *Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.* |
| | Archimago | *Hypocrisy; also in some places Satan, the "arch-deceiver"* |
| | Sansfoy, Sansloy, and Sansjoy | *Literally, "without faith," "without law," and "without joy"* |
| | Duessa | *Her parents are Deceit and Shame, and she herself is Duplicity or Falsehood (the arch-enemy of Una, who is Truth). Her father is the Emperor of the West, but Una's father is the Emperor of the East and West.* |
| | Corceca and Abessa | *Literally, "blind heart" and "without substance"—emptiness* |
| | Orgoglio | *The word for "arrogant pride" in Italian* |
| | Kirkrapine | *Literally "church-raper" or "church-robber"* |
| | Lucifera and her counselors | *She is Pride and her counselors are the six deadly sins: Idleness (or Sloth), Gluttony, Lechery, Avarice, Envy, and Wrath.* |
| | The sevens Beadsmen who run a hospital near Caelia's house | *In contrast to Pride and her six counselors, these seven righteous healers show true religion in their hospitality, good stewardship, and care for the poor, sick, orphans, etc. (James 1:27).* |
| | Caelia | *Literally, "heavenly"* |
| | Fidelia, Speranza, and Charissa | *Faith, Hope, and Love (specifically agape love, also called charity)* |
| | The great Dragon | *Satan* |
| Settings | Wood of Error | *The dark forest where Error lives, and where it is easy to go astray* |
| | House of Pride | *The home of Lucifera, a place of deceitful beauty* |
| | House of Holiness | *The home of Caelia or "Heavenly Holiness," a place of cleansing, healing, and rejoicing* |
| | Hill where Contemplation lives | *How Christians draw apart and lift their thoughts upward to contemplate God* |
| | Castle of Una's Parents | *The home of Adam and Eve, which therefore represents the home of the human race* |
| Things | The Armor of Redcrosse | *Christ's armor, and also the armor of a Christian described in Ephesians 6* |
| | Una's veil and black cloak | *Una wears a veil because truth is too severely beautiful to be looked straight in the face; she wears a black cloak in mourning for her parents, who are captive to the dragon, Sin.* |
| | The books and papers in Error's vomit | *wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.* |
| Events | Redcrosse defeats Error. | *Resisting the temptation to error* |
| | Archimago deceives Redcrosse into abandoning Una. | *How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth* |
| | Redcrosse defeats Sansfoy. | *Defeating another's unbelief* |
| | Una tames the Lion, who then serves her. | *The power of truth, which is its own protection; natural law serves revealed truth* |
| | Redcrosse in Pride's Palace | *The deceitfulness of pride, its dangers, and associated vices* |
| | Arthur defeats Orgoglio and Duessa. | *Victory over arrogant pride and the unmasking of falsehood* |
| | Redcrosse confronts Despair. | *A man's interior struggle with unbelief and the realization of his own unworthiness before God* |
| | Redcrosse fights the Dragon. | *The greatest battle in the Christian's life* |
| | Redcrosse is healed by immersion in water. | *Baptism* |

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## LITERATURE SUPPLEMENT: SYMBOLIC ANTHITHESES IN THE FAERIE QUEENE

| | |
|---|---|
| LIGHT AND DARKNESS | Light<br>☐ *Redcrosse's shield shines before he attacks Error, who cannot bear the light.*<br>☐ *Una is identified with the East and light. At the time of her betrothal in particular, she is described in terms of brightness.*<br>☐ *Light shines from Arthur's shield, enabling him to kill Orgoglio.*<br>Darkness<br>☐ *Duessa has a "borrowed light," not a real one.*<br>☐ *Orgoglio's dungeon and the Wood of Error are both dark.* |
| DAY AND NIGHT | Day<br>☐ *Una watches "the noyous [noxious] night, and wait[s] for joyous day."*<br>☐ *Redcrosse overcomes the dragon on the third day at dawn.*<br>Night<br>☐ *Night is described as an evil goddess.*<br>☐ *Redcrosse fights the Dragon and lies in a pool and then under a tree for two succeeding nights (like Christ in the tomb).* |
| INWARD BEAUTY AND UGLINESS | ☐ Inward Beauty: *Una and Caelia, as well as Caelia's daughters, and both inwardly and outwardly lovely*<br>☐ Inward Ugliness: *Duessa and Lucifera are outwardly lovely, but inwardly they are shockingly ugly* |
| TRUTH AND FALSEHOOD | Truth: *Una represents Truth.*<br>Falsehood<br>☐ *Duessa is falsehood and is Una's enemy.*<br>☐ *Archimago is a magician and deceiver (and type of Satan) and is also Una's emeny.* |
| LIFE AND DEATH | Life<br>☐ *Tree of Life*<br>☐ *Well of Life*<br>Death<br>☐ *The dungeons of Pride's castle are full of the bones of her victims.*<br>☐ *Despair tries to convince people to commit suicide.*<br>☐ *Dragon* |
| SIGHT AND BLINDNESS | Sight<br>☐ *Arthur sees past Duessa's disguise.*<br>☐ *Redcrosse's eyes are opened by the teachings of Faith, Hope, Love, and Contemplation.*<br>☐ *Contemplation cannot see things on earth but can see God.*<br>Blindness<br>☐ *Redcrosse is blind when deceived by Duessa.*<br>☐ *Corceca cannot see Una's (Truth's) value.*<br>☐ *Ignoro (Ignorance) is blind.* |
| NATURAL AND ARTIFICIAL OR DECEITFUL | Natural<br>☐ *Tree of Life*<br>☐ *Satyrane*<br>☐ *Lion*<br>Artificial<br>☐ *House of Pride*<br>☐ *Castle of Orgoglio and Duessa* |
| HEALTH AND SICKNESS | Health<br>☐ *The Well of Life restores Redcrosse after he is burnt by the dragon on the first day of his fight.*<br>☐ *Redcrosse recovers strength at the House of Holiness.*<br>☐ *The balm flowing from the Tree of Life restores Redcrosse during the second day of his fight with the dragon.*<br>Sickness<br>☐ *Redcrosse becomes desperately ill in Orgoglio's castle.*<br>☐ *Neither Abessa nor Corceca is "whole."*<br>☐ *Aesculapius is the god of medicine, but he himself remains perpetually wounded by Jove's thunderbolt.* |

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## 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.

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## Government Elective

**Reading**
*The Prince*, by Niccolo 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?

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## 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.

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## The Pageant of Philosophy
## Machiavelli's Morals

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

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

Machiavelli: Are you lost, child?

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

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

Simplicio: "Umanista"? What's that?

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

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

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

Simplicio: I see.

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

Simplicio: The who?

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

Simplicio: That's awful!

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

Simplicio: And what did you decide?

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

Simplicio: Pah?

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

Simplicio: And they are the Medici?

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

Simplicio: You sound a little—bitter.

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

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

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

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Simplicio: Why Livy?

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

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

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

Simplicio: Isn't that a little—cowardly?

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

Simplicio: How so?

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

Simplicio: Which is what?

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

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

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

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

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

Simplicio: What do you mean?

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

Simplicio: That's harsh!

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

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

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

Simplicio: What do you mean?

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

Simplicio: How so?

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

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

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Simplicio: But why?

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

Simplicio: That's depressing!

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

Simplicio: So you think war is inevitable?

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

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

Machiavelli: Like what?

Simplicio: Well, what about justice?

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

Simplicio: Would you resort to brute force?

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

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

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

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

Machiavelli: To be feared!

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

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

Simplicio: Don't you?

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

Simplicio: What a lonely life!

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

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

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

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

Machiavelli: You must crush them!

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

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

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

Simplicio: You would rule through mere force and fear?

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

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

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

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

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

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

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

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

Machiavelli: No—not without a legitimate reason.

Simplicio: That's encouraging—I guess.

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

Simplicio: That's awful!

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

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

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

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

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

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

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.

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## 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.

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# 14 Spanish Dominion and the New World: Aztecs and Incas

| People | Time Line | | Vocabulary |
|---|---|---|---|
| ☐ Francisco Pizarro<br>☐ Vasco Nuñez de Balboa<br>☐ Pedro de Alvarado<br>☐ Hernando Cortez (Cortés)<br>☐ Hernando de Soto<br>☐ Francisco Vasquez de Coronado<br>☐ Nicolaus Copernicus | **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.)** | | |
| | **c. 1485-1576** | Titian | |
| | **1200's-1500's** | Aztec civilization | |
| | **1200's-1500's** | Inca civilization | |
| | **1513** | Ponce de Leon explores Florida and the Gulf of Mexico. | |
| | **1519-21** | Cortez subdues the Aztecs. | |
| | **1527-29** | Sebastian Cabot explores rivers of South America. | |
| | **1532** | Pizarro conquers the Incas. | |
| | **1539** | De Soto explores the (future) southeastern United States. | |
| | **1540-1542** | Coronado explores the (future) southwestern United States. | |

**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**

1. This week, your goal is to learn about the advanced cultures of the Incas and Aztecs, the two largest civilizations that the Spaniards confronted and conquered in the New World. From your research, fill out the chart 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.
2. As you finish your study of the Age of Exploration this week, add the rows below to your ongoing chart on explorers: Note: Names marked with asterisks do not appear in *Pathfinders*. Use the supporting links[1] at the *Tapestry of Grace* website to finish filling in your chart.

| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Francisco Pizarro | | | | |
| Francisco de Orellana* | | | | |
| Vasco Nuñez de Balboa | | | | |
| Pedro de Alvarado* | | | | |
| Hernando Cortez | | | | |

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

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| | 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 | | | | |

3. We are also finishing our study of the southern Renaissance this week with a look at Venetian painting and sculpture.
   - ❑ How did artwork in Venice differ from art in Florence or Rome during the High Renaissance?
   - ❑ Focus your attention on the artist Titian. What artistic advances did he contribute to the Renaissance?

**Thinking Questions**

Below are some statements that you may be asked to comment on during this week's discussion time. Please write each of these statements at the top of a piece of notebook paper. Circle and define key terms. Based on your reading this week, your knowledge of Scripture, and your understanding of life during the 1500's, determine your position on each question below, and prepare to support it with key facts and specific Scriptures.

1. The Aztec and Inca empires were vast and sophisticated. Tenochtitlan was a marvel of engineering that rivaled Venice and may have had a population that exceeded any city in Europe at the time the Spanish arrived there. Yet the Spaniards felt free to conquer and exploit the Aztecs. Should members of a Christian people show such blatant disregard for an advanced, thriving, and viable culture? Why or why not?

2. The Spanish and the Aztecs were not very far apart in their respective degrees of cruelty. Compare and contrast the Spanish persecution of Jews (and later Protestants), Inquisition practices, and the ambitious desire to rule natives of other lands with the Aztec practices involving human sacrifice and the enslaving of their neighbors. Using Scripture, examine the national "characters" of these two empires.
3. In light of the above statement, discuss the following assertion: "The Aztecs and Incas were wicked idol worshippers in God's sight. The Spanish were His agents of judgment, just as the Assyrians and Babylonians were to the Israelites." This does not mean that the Spaniards were without sin, but only that they served God's purposes. Later He judged Spain in turn. Do you agree or disagree? Why? Come to class prepared to support your position with facts and Scriptures.
4. If Cortez and Pizarro and others claimed to be Christians, how did they justify their ambition, cruelty, and exploitation of peoples weaker than they were? Discuss this question in light of Matthew 7:15-23. Does this Scripture shed light on Cortez's and Pizarro's actions, since they were not claiming to be prophets? Are soldiers accountable for killing during war times? Why did Cortez and Pizarro attack the Aztecs and the Incas?

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# 14 Spanish Dominion and the New World: Aztecs and Incas

| | Aztecs | Incas |
|---|---|---|
| Social | | |
| Government | | |
| Religious | | |
| Foods | | |
| Military | | |
| Technology | | |
| Achievements | | |
| Interaction with the Spanish | | |

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 4 of 6) | ☐ Spend this week writing your draft. Try to finish by the end of the week.<br>☐ Submit your draft to your teacher for input.<br>☐ File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Persuasive Essays | ☐ Persuasive writing is perhaps the most demanding genre because, as Christians, we must convince others using truth, gracious words, and non-manipulative means. Print and read the Talking Points in *Writing Aids* about persuasive writing.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Cause/Effect Essays | ☐ The cause/effect essay analyzes a development and shows why it has come about. This kind of essay is used in many different settings, popular as well as academic. Print and read the Talking Points in *Writing Aids* about cause/effect writing.<br>☐ Write an essay on a current issue, or on one of these historical topics:<br>☐ The flowering of the southern Renaissance<br>☐ Talk about the relationship of Spain with her colonists and subjugated peoples.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 14 of 15) | ☐ Draft your comparison of Authors A and B.<br>☐ Submit this draft early in the week to your teacher for proofing.<br>☐ Edit the work you did in Weeks 11-14.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

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## 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.

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## 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

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# 14 Spanish Dominion and the New World: Aztecs and Incas

## 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*."

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- ❑ 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?

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# 14 Spanish Dominion and the New World: Aztecs and Incas

## 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.

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## Government Elective

**Reading**

*The Prince*, by Niccolo 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.

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## 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.

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## The Pageant of Philosophy
## Copernicus's Revolution [1]

*(Simplicio stands on a bare stage, holding a Bible. Copernicus enters, carrying a bulky manuscript and a sign that reads, "Nicolaus Copernicus, 1473-1543.")*

Copernicus: Greetings, lad. What brings you to the Kingdom of Poland?

Simplicio: I'm looking for wisdom, sir—and I'm willing to go wherever I have to in order to find it.

Copernicus: You sound like me!

Simplicio: I do?

Copernicus: As one who has traveled far in search of knowledge, yes I have studied law, medicine, and theology, and done a little of everything in my life—I have been a mathematician, doctor, priest, administrator, soldier, diplomat, cartographer, and more. My abiding passion, though, has always been astronomy.

Simplicio: Astronomy? What got you interested in that?

Copernicus: I encountered astronomy at the University of Krakow, here in Poland. But my uncle knew I could not make a living on the stars, so he sent me off to Italy to study law and medicine. That is the center of intellectual life, these days!

Simplicio: Your uncle? Why not your father?

Copernicus: My father died when I was only ten, and my mother, a German woman, died before that. My uncle took us children in and paid for my education—he thought I might become a bishop. But at Bologna, I met a brilliant astronomer and was hooked all over again. I became his assistant and helped him with his observations.

Simplicio: So much for your career in the church.

Copernicus: Not really—my uncle did not give up so easily. He became a bishop and had me appointed to a church job here at Frombork Cathedral.

Simplicio: It must have been hard to leave your astronomy teacher in Italy.

Copernicus: I did not leave—I visited Frombork once, but when I got there, I just asked them for permission to go back to Italy again. I went to the University at Ferrara and got a doctorate in canon law. After that, I finally came home to **this remote corner of the world where I live.** But this very remoteness has given me the opportunity to study the fascinating motions of the planets.

Simplicio: Motions? What is so fascinating about that?

Copernicus: Our misunderstanding of them, for one thing. There have always been problems with the way we think about the movement of the planets.

Simplicio: Well, I guess it's complicated.

Copernicus: It is not just complicated—it is absurd! The experts cannot agree on how to compute the motions of the planets, and the harder they try to predict the movements exactly, the less they agree with each other. The astronomers **are so much in doubt concerning the motion of the sun and the moon, that they can not even demonstrate and prove by observation the constant length of a complete year.**

Simplicio: That's a problem, I guess, but it doesn't sound like an absurdity!

Copernicus: It is an embarrassment—an embarrassment to the church of Christ!

Simplicio: Why should the church be embarrassed by the planets?

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1 All quotes are from Nicolaus Copernicus, "Dedication to Pope Paul III," *The Revolutions of the Heavenly Bodies* in *Prefaces and Prologues to Famous Books*. Ed. Charles W. Eliot. *Project Gutenberg.* Accessed 8/1/07. <http://www.gutenberg.org/files/13182/13182-8.txt>.

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Copernicus: **Not so very long ago, under Leo X, in the Lateran Council the question of revising the ecclesiastical calendar was discussed. It then remained unsettled, simply because the length of the years and months, and the motions of the sun and moon were held to have been not yet sufficiently determined.**

Simplicio: From what I hear, it's always been hard to get the calendar to come out exactly right. That's why they have leap years, isn't it?

Copernicus: Yes—and that is typical of the problem. When things do not work out right, they just throw in an extra day here or another circle there.

Simplicio: I guess they just do whatever it takes.

Copernicus: They do, but they are completely inconsistent! **In determining the motions** of the sun and the moon **and of the five other planets, they fail to employ consistently one set of first principles and hypotheses, but use methods of proof based only upon the apparent revolutions and motions.**

Simplicio: What do you mean?

Copernicus: They make it up as they go along! **Some employ concentric circles only; others, eccentric circles and epicycles; and even by these means they do not completely attain the desired end.**

Simplicio: I think I know what concentric circles are, but what are eccentric circles? And what's an epicycle?

Copernicus: Concentric circles have the same center, like a bulls-eye, while eccentric circles are off-center, like a fried egg. An epicycle is a circle drawn upon a circle—like a little wheel attached to the rim of another wheel.

Simplicio: Why on Earth would you want something like that?

Copernicus: You would not want it here on Earth, but it is one way to account for the path of Mars.

Simplicio: What's wrong with the path of Mars?

Copernicus: It goes backward in the sky every now and then. Normally, you know, the planets progress slowly through the constellations of the Zodiac in the same order. But not Mars—every time it is almost exactly opposite the Sun in the sky, it starts to go the other direction for a while.

Simplicio: It does?

Copernicus: It always has. The ancient astronomers decided to account for this by creating a new circle on top of the circle of Mars' orbit—wheels upon wheels. Normally, this "epicycle" moves Mars along just like the other planets, but once every orbit the epicycle is going backwards while the main cycle goes forward.

Simplicio: That's confusing!

Copernicus: Let me show you—you be the earth. *(He positions Simplicio in the center of the stage.)* My manuscript will be Mars. *(He walks in a circle around Simplicio, holding the book out from his body and spinning while he circles.)* Watch carefully—tell me when you understand.

Simplicio: *(Watches, puzzled, until the combination of walking and spinning results in the book going backward for a moment.)* Oh! I see what you mean. When you turn around as you walk around, it *does* go backward.

Copernicus: Yes, it does—but it does not really match the motions of Mars.

Simplicio: It doesn't?

Copernicus**:** No—it is close, but not exactly right. As a result, astronomers have had to put epicycles on top of epicycles—wheels on top of wheels on top of wheels. And even those do not quite fit.

Simplicio: That's too bad! It seemed like such an elegant solution.

Copernicus: Elegance is just what I have been looking for. **I began to grow disgusted that no more consistent scheme of the movements of the mechanism of the universe, set up for our benefit by that best and most law-abiding Architect of all things, was agreed upon by philosophers who otherwise investigate so carefully the most minute details of this world.**

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Simplicio: So—did you find what you were looking for?

Copernicus: I did. I think there is just one circle for Mars!

Simplicio: There can't be, though—you said that Mars goes backwards!

Copernicus: It only *looks* like it goes backwards. I think that Earth has a circle, too.

Simplicio: Earth has a circle? What do you mean? Are you suggesting that the Earth moves? *(He looks down and laughs.)* It seems pretty solid to me!

Copernicus: Have you ever been on a sailing ship on a calm day? *(Simplicio thinks, then nods)* Did it feel like it was moving?

Simplicio: Not really—not unless I was looking over the side.

Copernicus: It is the same with the Earth. It is like a great big moving ship.

Simplicio: That's crazy, sir! Your great learning has driven you mad!

Copernicus: I am not the only one to suggest it. I have studied the writings of the ancients, and there have been those before who thought the Earth moved. And so **I began to consider the mobility of the Earth.**

Simplicio: The ancients said a lot of crazy things! How can you take the idea of a moving Earth seriously?

Copernicus: I admit the **idea seemed absurd,** but it is not the only one that does. **If others can postulate all sorts of little circles for explaining the phenomena of the stars, I thought I also might easily be permitted to try whether by postulating some motion of the Earth, more reliable conclusions could be reached regarding the revolution of the heavenly bodies, than those of my predecessors.**

Simplicio: Sir, I don't want to seem closed-minded. I'll try to suspend my disbelief as much as I can, but I don't see what good it does. How does Earth moving forward account for Mars going backward?

Copernicus: Mars and Earth both go around the sun, but Earth is closer and goes faster. Think of it like two horses on a racetrack. When one horse passes another, the slower horse looks like it is going backwards to the faster rider. When Mars appears to go backwards in the sky, it is just because Earth is passing it on the inside track.

Simplicio: Huh?

Copernicus: Here—I will show you. This time we will make my manuscript the sun. *(He places his book on the floor.)* Now walk around it in a circle. *(Simplicio starts walking.)* You are Earth, and I am Mars. *(He starts walking in a bigger, slower circle around Simplicio and the manuscript.)* When you pass me, do I not look like I am going backwards for a moment?

Simplicio: *(stops walking)* Yes—I see what you mean! You went backwards, for a moment there, just like your book did when you were spinning, before. *(He thinks hard, puzzled.)* So you really think the Earth moves?

Copernicus: Yes—and I have been studying the skies for decades to prove I am right. There is more to account for than just the motions of the planets, you see. Things get brighter when they get closer to you, so one would expect all those epicycles would cause Mars and the other planets to get brighter as they come closer to the Earth.

Simplicio: Don't they?

Copernicus: Not a bit. The brightness is exactly what one would expect from my theory, not at all like what they predict from theirs.

Simplicio: That's exciting! It sounds like a real breakthrough. I'm surprised I haven't heard about all this before.

Copernicus: Well, I have kept quiet about it.

Simplicio: You haven't told anybody?

Copernicus: I have told a few people. I shared my thinking with a few friends in 1514, almost twenty years ago, but I am hesitant to share it with others. Lately, however, people have begun pressing me to publish my ideas.

Simplicio: What kind of people?

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Copernicus: The few who know about them. Friends, scholars—I even received a letter from the Archbishop of Capua, asking me for a copy of my ideas.

Simplicio: Why have you waited?

Copernicus: I know that **as soon as some people learn that in this book which I have written concerning the revolutions of the heavenly bodies, I ascribe certain motions to the Earth, they will cry out at once that I and my theory should be rejected.**

Simplicio: You're probably right—that's how I reacted! But if it's true, who cares?

Copernicus: **I am not so much in love with my conclusions as not to weigh what others will think about them.**

Simplicio: But I only rejected your idea because I didn't understand it. If you hadn't explained it, I'd be rejecting it still. Would you let the opinions of the ignorant silence you?

Copernicus: Now you sound like my friend, the Bishop of Culm. He **has often urged me, at times even spurring me on with reproaches, to publish and at last bring to the light the book which had lain in my study not nine years merely, but already going on four times nine.**

Simplicio: If you think you're right, you should speak out! People will understand if you explain it.

Copernicus: What about all the **idle talkers, who, though they are ignorant of all mathematical sciences, nevertheless assume the right to pass judgment on these things?**

Simplicio: What about them? Why should you care what they say?

Copernicus: What **if they should dare to criticise and attack this theory of mine because of some passage of Scripture which they have falsely distorted for their own purpose?**

Simplicio: Do you really care what others think?

Copernicus: I wish I didn't, but—to be honest—yes. **When I considered this carefully, the contempt which I had to fear because of the novelty and apparent absurdity of my view, nearly induced me to abandon utterly the work I had begun.**

Simplicio: Some will act that way—but not everybody!

Copernicus: **I** do not **doubt that ingenious and learned mathematicians will sustain me, if they are willing to recognize and weigh, not superficially, but with that thoroughness which Philosophy demands above all things, those matters which have been adduced by me in this work to demonstrate these theories.**

Simplicio: Sir, you should publish your ideas. You must! If you don't speak, who will?

Copernicus: You are right, of course—I know you are.

Simplicio: Why not start now?

Copernicus: *(pauses, then brightens visibly)* Why not? I have hesitated long enough. If I wait much longer, I might not be around to see my book in print!

*(Copernicus picks up his manuscript and exits. Curtain.)*

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## History

**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.

**Reading & Materials**

- ❑ *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 using *Tapestry*'s Arts & Actitivies Spool, your Art reading doubles as History: In-Depth this week.

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).
- ❑ With each week in this History thread, you will find age appropriate vocabulary words suitable to the time

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# 12 The Southern Renaissance and the Early Explorers

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

**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.

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

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

**Discussion Outline**

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

1. From topic 1 of the dialectic outline, discuss the Age of Exploration in the context of the Crusades and the Renaissance, which both heavily influenced it.
   - ❑ Make connections between the Age of Exploration (as inaugurated by Columbus) and both the Crusades and the Renaissance. You may wish to establish parallel time lines for major Renaissance figures and major explorers.

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

2. Discuss early explorations by the Portuguese, who were the first real participants in the Age of Exploration, under Prince Henry the Navigator's leadership.
   - ❑ Ask, "What were the aims of Prince Henry the Navigator (1394-1460) as he led the Portuguese to explore Western Africa?"

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

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

3. Ask, "Who was Prester John? How did he influence European exploration?"
   - ❑ *Prester John was a legendary Christian potentate who was identified with the Negus of Abyssinia.*
   - ❑ *Remember that, as seen in Prince Henry's goals quoted above, part of the purpose for European exploration was to discover a Christian ally in the East.*
     - ❑ *Two explorers, Pero de Covilhão and Afonso de Paiva, traveled via land in search Prester John.*
     - ❑ In 1487-88, Bartholomeu Dias sailed around the western coast of Africa in search of the fabled Christian king, before having to turn back due to low supplies and morale.
4. Optional: If you wish (depending on previous studies in earlier rotations), you may want to review the details of Columbus's life and voyages. Since resources differ, you may wish to lecture your student from these notes, or allow him to check his findings from his readings against them before class.
   - ❑ Ask, "Which European countries first put any serious effort or finances into finding a new trade route to the East?"
     *Portugal and Spain*
   - ❑ Ask, "What technological advances aided Spanish and Portuguese efforts?"
     - ❑ *They provided improvements in the compass and other navigational tools, as well as better maps.*
     - ❑ *Shipwrights made long voyages possible by designing a new kind of ship, called a caravel, that combined square sails (for power) with the triangular lateen sails used by Muslims (for sailing against the wind).*
     - ❑ *Navigation through waters far from land was also aided by the use of the astrolabe and the quadrant, instruments that enabled sailors to determine latitude more accurately.*
   - ❑ Ask, "What was Dias's contribution to European knowledge of the globe?"
     *He was the first to sail around the southern tip of Africa, which he called the Cape of Storms.* It was later renamed the Cape of Good Hope by King John of Portugal, a name that encouraged the Portuguese efforts to find a good route to the Indies.
   - ❑ Ask, "Where did Columbus first go for financial support for his venture? Why there?"
     *Portugal. S*ince the time of Prince Henry the Navigator*, European monarchs had sponsored significant voyages of discovery.* With the overthrow of Constantinople in 1453 and *the onset of a general "race" among Europeans to find a water route to the Orient, Portugal was a natural place for Columbus to apply for financial aid. It was especially convenient after he was shipwrecked on a Portuguese shore and then settled in Lisbon, Portugal, where he lived with his brother and worked making maps.*
   - ❑ Ask, "How long did Columbus have to wait for an answer from the Spanish monarchs? Why the delay?"
     *Six or seven years. First, there were delays in seeing the king and queen. Then the monarchs were occupied with a war with the Moors* (medieval Muslims). *It wasn't until Ferdinand and Isabella were victorious over them that they granted Columbus his desire, along with three ships.*
   - ❑ Ask, "For what reasons did Columbus think Isabella would favor him?"
     *He thought she would view his journeys as a way to convert more people to Christianity.*
   - ❑ Ask, "What values did Isabella seem to hold most dear?"
     *Historians tend to portray her as intensely religious,* easily led by religious leaders, and a zealot. A remarkable woman, she was very strong and was the real power in the royal family. She also bore five children while ruling a tenuously held kingdom.
   - ❑ Tell your student about the values that Ferdinand seemed to hold most dear.
     Most historians have judged Ferdinand as a man focused on gold and worldly gain and, to some degree, ruled by his strong-minded wife. In truth it was he, as much as his wife, who propelled the Inquisition. While she (mistakenly) viewed it as a chance to show zeal for Christ, he zealously persecuted heretics for his love of

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money, since all evicted infidels and Jews forfeited their estates.

- ❑ Ask, "What important political event occurred to give Columbus his chance at last?"
  *The defeat of the Moors by Spain in 1492*
- ❑ Point out evidences of God's "quiet sovereignty" in regard to the life of Columbus.
  - ❑ Many resources, especially *Explorers Who Got Lost* (a now out-of-print resource), indicate that Columbus felt that he was specifically ordained by God to fulfill the crucial mission of finding an oceanic route to "the Indies." This author cites his belief that all events were arranged by God for this purpose, including his "accidental" residence in Portugal via a shipwreck and his brother's residence there.
  - ❑ His first name means "Christ-bearer." Columbus styled himself in the likeness of St. Christopher, who was supposed to have carried Christ across a river in the dark when He was a child. Columbus saw his mission as carrying the Christian faith across water to heathen lands.
- ❑ Ask, "From what you read this week, do you believe Columbus was a Christian? Why, or why not?"
  - ❑ *This is obviously a subjective question. Listen hard to discern what criteria your student uses to decide if Columbus was a Christian or not. (You may want to revisit the following Scriptures with him after he gives his initial opinions: Matthew 24:13; Mark 16:16; Luke 7:5; John 10:9; Acts 2:21 and 16:30; Romans 10:9; and 1 Corinthians 3:15.)*
  - ❑ Columbus's original writings (his logs and letters) are full of language that testifies to his sincere belief in Christ and his desire both to please Him and to spread the gospel to the Orient. He seemed constantly to note God's sovereignty and kindness to him.
  - ❑ *However, many of Columbus's deeds would have grieved God. He declared natives to be Spanish subjects, he seemed greedy and eager for vainglorious worldly titles (such as "Admiral of the Ocean Sea"), and he displayed arrogance.*
  - ❑ *You will need to discuss this question in light of both sets of evidence. In our opinion, Columbus, like all of us, was a sinner saved by grace. (See Romans 7:21-25, one of our major themes, for a fitting end to this discussion.)*
- ❑ Ask your student to explain the line that Pope Alexander "drew" from the North to the South Pole (Line of Demarcation) and discuss the long-term effects it produced.
  *This imaginary line, drawn by Pope Alexander VI, was intended to settle land disputes between Portugal and Spain during the Age of Exploration.* Drawn in 1493 (after Christopher Columbus returned from his first voyage to the Americas) it ran north to south about 350 miles west of the Cape Verde Islands. Since neither nation found this settlement satisfactory, Spain and Portugal moved the line to a point about 1,295 miles west of the Cape Verde Islands by the Treaty of Tordesillas in 1494. This agreement later supported Portugal's claim to territory that is now eastern Brazil.
  NOTE: We will see next week that monarchs made decisions about which expeditions they would and would not sponsor based on whether their nation would benefit from discoveries in certain geographic areas. This treaty was a major factor in those decisions: Spanish explorers continued to sail west to the Americas, while the Portuguese focused their attention on forging trade and colonial connections with the parts of India reached by sailing east.

5. OPTIONAL: You may also want to briefly discuss Sandro Botticelli and Leonardo da Vinci in the context of our ongoing parallel study of the Renaissance. (Your student's reading, chapters 6-9 of *Famous Men of the Renaissance and Reformation* by Robert Shearer, will cover this material, though we quote here from another book.)
   - ❑ Discuss the contributions Sandro Botticelli made to Renaissance painting, or that he was known for. (Note that your student's resources may have additional information or different emphases, since art interpretation is somewhat subjective. Italicized answers come from *Renaissance Art*, by Stuart Kallan, though your student is reading other resources this week.) [1]
     - ❑ *Known as "the little barrel," as his brother called him, Botticelli was a favorite artist of the wealthy Medici family, and as such, a very popular Florentine painter.*
     - ❑ *He followed a typical pattern of using his patrons' likenesses when painting religious scenes. This was often a form of flattering the wealthy and powerful family.*
     - ❑ *Botticelli's famous Venus series highlighted the humanist interests of Renaissance artists and writers. The subject matter was Greek mythology.*

1 This information is reformatted from the *World Book* article entitled *Botticelli.*

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

❑ Discuss the development of landscapes in Renaissance paintings.

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

❑ Ask, "Why is Leonardo da Vinci called the archetypical (meaning: the first one of a kind, on whom all others who follow are based) Renaissance man?"

- ❑ *Answers may vary.*
- ❑ As one *World Book* article on Da Vinci puts it,

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

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

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

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

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**Part II: In-Depth Analysis of Columbus and Isabella**

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

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

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

1. Ask, "What do you believe the spiritual conditions of Ferdinand, Isabella, and Columbus to have been, and why?"
   - ❑ *Ferdinand seems to have been almost solely driven by greed for earthly riches. His persecution of the Jews, his treatment of Columbus, and other hints in historical records lead one to this conclusion.*
   - ❑ *Isabella was, like most of us, a complex person. She seems to have been most strongly motivated by a combination of religious fervor, legalism (common in her era) and a desire for monarchial grandeur (a temptation for most rulers in her age). Biblically speaking, she had to cope with the weak leadership of her husband (he didn't lead her strongly, by all accounts) and spiritual leaders (confessors, like Tomas de Torquemada) who led her badly.*
   - ❑ *Columbus's personality seems to have been a mixture of lust for personal wealth, glory, and fame, and a true fervor for the honor of God. Many primary source documents reveal him to be a man of faith; he certainly persevered through many difficulties, believed that his dreams were inspired by God, and showed indomitable tenacity in pursuit of them. He also displayed foolish and haughty behavior in many instances that led him into disrepute and eventually dishonor.*
2. Ask, "Why did Isabella institute the Spanish Inquisition?"
   *She believed it to be her Christian duty. In Isabella's day, heretics were believed to be both politically dangerous and an affront to God. These beliefs can be supported biblically. For instance, Leviticus 24:13-16 says,*

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

   *However, the New Testament would teach us to love our enemies, do good to those of hostile faiths, and win unbelievers through loving words and deeds.*
3. Ask, "Which Spanish persecutions were primarily of Ferdinand's instigation? What do you think God thought of his views and actions?"
   *Those against Jews in his land were Ferdinand's special province. Ferdinand was not alone: anti-Semitism was rampant in Europe during his lifetime. As we learned about in Unit 1, Jews were hated as "Christ-killers" in medieval Europe; that sentiment has seldom been far below the surface in Europe. Anti-Semitism found its full expression in Adolph Hitler in the twentieth century. Ferdinand's anti-Semitism, however, seems to have been spurred on more by greed than by false piety.*
4. Ask, "What might be the long-term effect of such persecutions on a country?" Your student should support his speculations from Scripture.
   *The long-term effect of ungodly behavior on the part of national leaders is the destruction of their nation. An example of Scriptural support is Proverbs 14:34, which says, "Righteousness exalts a nation, but sin is a disgrace to any people." See also Exodus 22:21; 2 Chronicles 24:20; Jeremiah 5:28; and Micah 2:2.*

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

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

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

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

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

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

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

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

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

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

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 2 of 6) | ☐ Spend this week reading and taking reading notes on your topic. Don't forget to record exact page numbers and sources for material that you might need to footnote or quote!<br>☐ Your central thesis should take firm shape in your mind this week.<br>☐ File your notes under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Essay Test-taking | ☐ Print and read the Talking Points In *Writing Aids* about taking essay tests.<br>☐ Look over the Essay Tests Worksheet (*Writing Aids* Graphic Organizer).<br>☐ Here are possible test topics:<br>☐ 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.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Essay of Opposing Ideas | ☐ Print and read the Talking Points in *Writing Aids* to learn about the format and focus for this kind of essay this week. Note that the truly fine essay of opposing ideas showcases not only the author's opinions but also those of his opponent.<br>☐ Choose your subject from current issues of today, or try one of these based on your historical studies:<br>☐ Ask your teacher for guidance, and choose an opposing pair of current ideas from current events, as reflected in your newspaper's editorial pages.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 12 of 15) | ☐ Write your draft of Author B's biography.<br>☐ Write an analysis of the first of the two works you read by Author B.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Rhetoric | There are no special concerns this week. |
| Teacher | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## WORLDVIEW

**Threads**

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

**Reading & Materials**

Reading: None this week

**Teacher's Check List**

Read the worldview introduction below.

**Worldview Introduction**

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

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

**Exercises**

This week, do research using the Year 2 Worldview supporting links page on the *Tapestry* website on the following topics related to our studies of exploration and the Renaissance. Students were asked to share what they learned for each of the following topics with you. Review your student's finding with him.

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?

## GLANCE INTO NEXT WEEK…

| WEEK 13: THE SOUTHERN RENAISSANCE AND THE AGE OF EXPLORATION | |
|---|---|
| RHETORIC | There are no special concerns this week. |
| TEACHER | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## Geography

**Threads**

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

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.

**Geographical Introduction**

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

- ❑ Is your student weak on map skills? The explorers provide great inspiration for him to solidify weak map skills.
  - ❑ Can your student read a map key? Does he know about the basic symbols commonly used on maps?
  - ❑ Can he tell you what direction is north on a map? Does he understand how to use a compass?
  - ❑ Does your student know all the geographical terms he learned in Weeks 1-2? This would be a great week to review them!
  - ❑ Does he know the major constellations by which explorers steered over the vast ocean?
  - ❑ Columbus's brother was a cartographer. You might have your student research the history of cartography and make a poster about it.
- ❑ Your student could research the various navigational instruments mentioned in the history of exploration.
- ❑ If you are into hands-on projects, you might have your students make a poster displaying the routes of travelers in different colors on the Atlantic, Indian, and Pacific Oceans this week and next.

**The Circumference of the Earth**

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

- ❑ Many people in the 1400's used a map of the world designed by Ptolemy, an astronomer and geographer in Alexandria, Egypt, during the A.D. 100's. Ptolemy's map showed most of the world as covered by land.
- ❑ Columbus found further confirmation for his idea of sailing west to Asia in the letters of Paolo Toscanelli, an influential scholar from the Italian city of Florence. Toscanelli believed that China lay only 5,000 nautical miles west of the Canary Islands.

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

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- ❑ Columbus planned to sail 2,400 nautical miles west along the latitude of the Canaries until he reached islands near Japan. There, he hoped to establish a trading town.
- ❑ Columbus's plan was based in part on two major miscalculations.
  - ❑ First, he underestimated the circumference of the world by about 25 percent.
  - ❑ Columbus also mistakenly believed that most of the world consisted of land rather than water. This mistake led him to conclude that Asia extended much farther east than it actually did.

**Exercises**

1. What information did Columbus have regarding the size of the globe? What did he believe about the Earth's size? Use the Year 2 Geography supporting links page of the *Tapestry* website 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?

## GLANCE INTO NEXT WEEK…

| WEEK 13: THE SOUTHERN RENAISSANCE AND THE AGE OF EXPLORATION | |
|---|---|
| RHETORIC | There are no special concerns this week. |
| TEACHER | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## Literature

**Threads**

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

**Reading & Materials**

- ❑ 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*)

**Teacher's Check List**

- ❑ Read the literary introduction below.

**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

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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.

**Discussion Outline**

**Recitation or Reading Aloud**

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

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

**Defining Terms**

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

**Class-Opening Question:** By the 1580's, Englishmen were changing their attitude towards the English language in general. Describe this change. What might have brought it about?
*By the 1580's, the English vernacular was being used with more confidence and power in literature. There are several possible reasons for this:*

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

**Class Topics**

1. From *Poetics*, introduce the aristocratic age and the practice of patronage.
   - ❑ Harold Bloom, an important American literary critic, once divided the history of literature into four periods: the "Theocratic," "Aristocratic," "Democratic," and "Chaotic" ages.[1] We, like Bloom, placed the beginning of the Aristocratic Age at the beginning of the Italian Renaissance (sometime in the mid-1300's). From *Poetics,* what characterized the Aristocratic Age?

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

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- ❑ *The small number of those who participate in it (the few who could read and write)*
- ❑ *The high quality of its intended audience (the aristocrats, their courts, and the* literati*)*
- ❑ *The exquisite taste and skill with which the works themselves were written*

❑ According to *Poetics,* what makes the Aristocratic Age different from the Theocratic Age that came before it? After all, weren't both ages dominated by a very small literary world controlled by the upper classes, and didn't both ages believe that art was to be written primarily in honor of God (or "the gods")?
*Yes, but it was during the Renaissance that the arts became more valuable to the upper classes (who were also increasing in literacy), and also it was during the Renaissance that artists began to turn their emphasis towards art that glorifies mankind, rather than God (though at this time there was still a great deal of art devoted to glorifying God).*

❑ Aristocrats also controlled what could be published during the Aristocratic Age. They practiced something called "censorship," which is the practice of restricting what can be written or printed, usually by a governmental authority. From *Poetics*, what were the rules for censorship in England during the time when Spenser was trying to publish *The Faerie Queene* (early 1590's)?

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

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

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

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

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

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

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

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

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

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

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

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

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

3. Introduce foils, including character and plot foils, then apply these to *The Faerie Queene*. (Student Question #3)
   - ❑ One of the common functions of characters that you read about this week was the character foil. From *Poetics*, what is a foil in general, and what is a character foil in particular?

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- ❑ *A foil occurs when two characters, events, settings, or other literary elements which are set up in such a way that they highlight one another's significant similarities and (especially) differences.*
- ❑ *A character foil is a character who, though often significantly like another character in some ways, is strongly contrasted with him in other areas in order to highlight the differences between the two.*
- ❑ For example, in the story of the Pharisee and the tax collector, the two men are in the same place and both are praying to God. But what they say and their heart attitudes towards God are in striking contrast.

❑ Just as with irony, character foils are often built around contrasts or incongruities. How does Duessa, for instance, serve as a character foil for Una?
*Duessa and Una are significantly alike in that both are at least outwardly beautiful and both become Redcrosse's lady at some point in this story. However, in other ways Duessa provides a stark contrast to Una. Where Una is truth, Duessa is falsehood. Where Una is chaste, Duessa is not. Where Una is Redcrosse's steadfast lady, Duessa is only pretending to be his lady while plotting with his enemies.*

❑ This week you learned about another kind of foil, called a plot foil. From *Poetics*, define this term. Can you give any examples of plot foils from *The Faerie Queene* as far as you've read?
- ❑ *A plot foil is a pair of events that are set up in such a way that they highlight one another's significant similarities and (especially) differences.*
- ❑ *There are several examples of plot foils in the first half of* The Faerie Queene. *One is the contrast between Una's care for Redcrosse during his fight with Error, versus Duessa's treachery in helping Redcrosse's enemy in his fight with Sansjoy. Another might be Redcrosse's quest to defend Una and her family, versus the attempts of Sansloy and Archimago to take advantage of her.*

4. Optional: Discuss and biblically evaluate magic, as portrayed in *The Faerie Queene*.
Note: This discussion is completely at your discretion, dependent on your own convictions about magic. There is no mention of it in the Student Activity Pages, so your student will know nothing about it unless you introduce the subject to him. If you do choose to have this discussion, you should know that the topic will be taken up again (optionally) in Week 15. If you wish to assign your student some reading on this subject before he comes to class, see Appendix A (entitled "Hard Topics") in "Teaching Rhetoric Literature" on the *Loom*. You may wish to print some of the pages from that Appendix for him to read.

❑ From "Teaching Rhetoric Literature," how do we define "magic"?
*Magic can be very broadly defined as: "The existence of beings or powers in the supernatural realm, and their involvement in the natural realm."*

❑ This broad definition really just means "anything out of the ordinary—anything *not* natural," and it includes at least three possible "sub-categories," each of which might be what a person means when he says "magic." What are the first two of these?[1]
- ❑ One: Magic as an Act of God:
  - ❑ *"An intervention in the laws of nature at the command of nature's God."*
  - ❑ Angels, miracles, prophecy, etc.
- ❑ Two: Magic as a Violation:
  - ❑ *"A violation of the laws of nature and of nature's God, or any attempt to do so."*[2]
  - ❑ This definition describes the attempts of human beings to influence natural elements (everything from rocks to animals to people) through supernatural means (whether calling on supernatural powers or supernatural spirits), without authority from God.

❑ Is magic, according to this broad definition, a part of reality? What does the testimony of Scripture say?
- ❑ *Magic, according to this definition, and both the subcategories provided above, is very real according to Scripture.*
- ❑ God, a supernatural being with supernatural powers, routinely intervenes in the natural world. The simple existence of Scripture is proof of this, not to mention every story in Scripture.
- ❑ The Bible testifies to the reality of magic according to the second definition as well. (See the stories of the Egyptian magicians in Exodus 7-8, the witch of Endor in 1 Samuel 28, Simon Magus in Acts 8:9-25, and Elymas in Acts 13:4-12.) Scripture affirms that human beings really do try to wield supernatural power.

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

2 We owe this definition to Scott Somerville.

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- ❑ In the sense of the first sub-category, God's people are incredibly "magical," because He gives us the gifts of the Spirit, the ability to speak directly to Him (prayer), and other supernatural gifts, which are under His authority and given to us with His blessing. Can you think of some other specific examples of "spiritual superpowers" that God's people have had at various times in history?
  *There are a variety of supernatural (and in our very broad sense, "magical") gifts and powers that we have from God, "gifts of the Holy Spirit distributed according to his will" (Hebrews 2:4, ESV). The point to note, with each of these, is that they are given* by God*, according to* His *purposes, and for* His glory. *That is what sets them apart from the "magic" practiced by sorcerers, wizards, witches, and all others who seek supernatural power apart from Him:*[1]
  - ❑ Regeneration, which is a deeply supernatural transformation worked in us by the Holy Spirit at salvation, and is perhaps the most spectacular supernatural gift listed in Scripture.
  - ❑ The Gifts of the Spirit: Faith, wisdom, knowledge, healing, working of miracles, prophecy, the ability to distinguish between spirits, the gift of tongues, and the gift of interpreting tongues (1 Corinthians 12:4-11), and the list goes on! Christians are constantly exhibiting "non-natural" gifts given to us by God as part of the Holy Spirit's work in our lives: everything from supernatural ability to be patient, forgive, and love, to supernatural ability to cast out demons and heal the sick, etc. We are daily touched by the supernatural!
  - ❑ The ability to resist Satan and engage in spiritual warfare. While on earth, we are told, "Submit yourselves, then, to God. Resist the devil, and he will flee from you" (James 4:7), and, "Put on the full armor of God, so that you can take your stand against the devil's schemes" (Ephesians 6:11). The power that we have to resist Satan is real, as is our spiritual armor, but these are not our own: they are God's.
  - ❑ The ability to pray to God and have Him hear us, and the ability to hear Him.
  - ❑ Moses' ability, from God, to transform his staff into a snake, to part the Red Sea, and various other signs and wonders that he performed at God's bidding and under God's authority (as well as dozens, hundreds, thousands of other miracles and supernatural acts performed under God throughout Scripture and human history—consider Joshua, Elijah, the prophets, the apostles, etc.).
  - ❑ In heaven, we will use supernatural power for God's glory as well—we are to rule and reign with Christ, and judge angels (1 Corinthians 6:3).
- ❑ Redcrosse is very "magical" in this first sense of the term. He fights in the armor of Christ and all his abilities are the allowed gifts of God. Have you ever considered that, if you are a Christian, then like Redcrosse you are in one sense a very "magical" person indeed? How does this idea affect you?
  *Answers will vary. Feel free to share any of the following points:*
  - ❑ It is encouraging and also just plain exciting and fun to remember that, if you are a Christian, you walk around with "magical superpowers" every day! Even here on earth, a Christian is given supernatural gifts. At the same time, this realization should sober you a little; you must steward these gifts well for God!
  - ❑ It is also wonderful to realize that, in heaven, all our desires will be right desires and all our use of supernatural power will be directed to glorifying God, so we won't ever have to worry about abusing our gifts.
- ❑ Why do you think a person might wish to practice magic in the second sub-category of the definition—the kind that violates nature?
  *Answers may vary. After hearing your student's thoughts, we invite you to discuss the following points:*
  - ❑ The attempt to control supernatural beings or natural and human elements and circumstances, by spells, is a perfect example of the sinful human's desire to get away from God's plan for our lives, and his willingness to delude himself with any lie at all. (How can a god who is powerful enough to provide supernatural power be weak enough to need human care?)
  - ❑ Sin is sometimes defined as "seeking to avoid some evil or gain some good apart from God." This is exactly what people try to do through magic. The trouble is that, besides the sheer affront to God's glory and the fact that there *is* no good for us apart from God (because we were made to delight *in* God), is that our idea of what is good or evil for ourselves is incredibly limited and distorted by sin.

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

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- ❑ A wise man once said, "If you gave me only God's omnipotence [all-powerfulness], you'd see a lot of things change. But if you gave me God's omniscience [all-knowingness] as well, you wouldn't see anything change."
- ❑ What he meant was, if we could see how *everything* will turn out, we wouldn't stop this illness, that hurricane, or the other physical deformity, because we would see how they fit together into a perfect plan that is being worked out for the *good* of those who love God (Romans 8:28). This ultimate good is that they may be conformed to Christ (Romans 8:29). If we knew all, or if we even stopped to think about what we do know already, this is what we would value and long for above all natural comforts and even life itself!

❑ But, rather than submit to God and trust His sovereignty, we seek to control Him and His world through supernatural means which we have not been authorized by Him to use. It is Eve's sin, and we repeat it.

❑ Magic can also be purely and simply an expression of man's lust for power and self-glorification: the sorts of things that Scripture describes as worldliness: "the lust of the eyes, the lust of the flesh, and the pride of life [the pride of what we have or do]" (1 John 2:16).

❑ Ultimately, magic according to our second definition is the fruit of prideful human hearts that do not want to submit to or trust in God.

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

5. From *Poetics*, discuss English Renaissance "Golden Poetry" and introduce allusion, diction, high diction, high style, and the alexandrine and the Spenserian stanza. (Student Question #4)

❑ Spenser invented a new stanza for *The Faerie Queene,* which now bears his name as the "Spenserian stanza." What is the pattern of this stanza?

- ❑ *The Spenserian stanza consists of eight iambic pentameter lines rhyming* ababbcbc*, followed by a line of iambic hexameter (a six-foot line) called an alexandrine. The ninth and final line rhymes with the eighth line (*c*), so that the whole stanza rhymes as follows:* ababbcbcc.
- ❑ Lewis said "[its] complex interlacing of… rhymes and, still more, the concluding alexandrine, which gives to each stanza the effect of a wave falling on a beach, combine to make it slower, weightier, more stately.… It dictates the peculiar tone of the *Faerie Queene*. . . . A brooding solemnity—now deeply joyful, now sensuous, now melancholy, now loaded with dread—is characteristic of the poem at its best." (*Studies* 132).
- ❑ Spenser's poetic meter of iambic pentameters and hexameters is not that of the great Greek and Roman epic works (Homer and Virgil used a six-foot line called dactylic hexameter), but it is an English variation of a meter used in Italian romance epics such as *Orlando Furioso* by Ariosto.[1] The Italian stanza is eight lines and rhymes *abababcc.* The Spenserian stanza consists of *nine* lines, which rhyme *ababbcbcc.*

❑ What was the state of English poetry from the 1540's to 1580's, which is between the days of Thomas Wyatt, whose sonnets you read last week, and Edmund Spenser, whose *Faerie Queene* you began to read this week?
*According to C.S. Lewis, "English poetry was in a deplorable condition"*[2] *during that time. It had become clumsy, purely rhetorical, and stagnant, lacking in fresh images and expressions.*

❑ As you learned this week, we define fiction as "Literature that expresses its portrayal and interpretation of reality primarily through imaginary elements." During the Middle Ages, fiction was almost always written in poetry. Perhaps in part because it was so poor during this period, poetry as the form for either fiction or nonfiction content was disliked in England. Can you sympathize with such an attitude? Explain your answer.
*Answers will vary. Many students dislike poetry because they do not understand it or because people around them do not value it, though if they have read and understood some good poems, they may already like poetry.*

❑ During this period there was also an increasing number of textbooks and humanist scholars who were eager to instruct people in classical literary skills. How might this have affected English poetry over time?
*Better training in literary arts, resulting from the classical language studies developed by the humanist scholars of the Italian Renaissance, gave English poets more tools and techniques that they could use in their poetry.*

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

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- ❑ Who were some of the English poets who, according to C.S. Lewis, suddenly burst out with their "golden voices" in the late 1500's? What characterized their "golden poetry"?
  - ❑ *Edmund Spenser, Philip Sidney, Christopher Marlowe, and William Shakespeare*
  - ❑ *Their "golden poetry" was sensuous (meaning, "of the senses"), rich in imagery, passionate, graceful, varied, meaningful, and harmonious.*
  - ❑ Poets of this time enjoyed playing with literary techniques and tools, often using elaborate patterns, metaphors, and rhetorical devices.
- ❑ During the Renaissance, authors such as Sir Philip Sidney began to argue that poetry was not worthless, but rather that it could be used to please and interest a reader while conveying to him useful truths. Sidney, following the Roman poet Horace, called this "teaching and delighting." Can you see the same idea at work in Spenser's description of *The Faerie Queene*, which he wrote to his friend Sir Walter Raleigh?
  - ❑ *Spenser wrote, "The generall end [purpose of The Faerie Queene] . . . is to fashion a gentleman or noble person in vertuous and gentle discipline [teaching]: which . . . I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read."*
  - ❑ Spenser notes in the same passage that men tend to read such "historicall fiction" less for instruction than for entertainment ("rather for variety of matter then for profite of the ensample"), but he seems to hope that his poetry will teach as well as delight. Thus his attitude represents a major shift going on among English poets, who were hoping to restore poetry to a place where it could be useful and beautiful.
- ❑ One "pleasing" literary tool that the English poets were beginning to use in new ways during the era of "golden poetry" was diction. From *Poetics*, what is diction? What is high diction?
  - ❑ *Diction refers to 1) language or words, and 2) in literature, the author's choice of words and ways of arranging them.*
  - ❑ *High Diction: Lofty-sounding language developed specifically for use in poetry.*
- ❑ Many poets have used allusions to add depth and richness to their works. From *Poetics,* what is an allusion? Can you give some examples of this poetic device from *The Faerie Queene*?
  - ❑ *An allusion is a reference made within a literary work to something outside of the work, most often a historical or literary figure.*
  - ❑ *There are many examples in* The Faerie Queene*, most obviously the allusions to Queen Elizabeth. Other examples would include the many allusions to the Roman Catholic church and its doctrines, which Spenser consistently portrays negatively (e.g., Archimago, the evil magician, appears dressed as a monk).*
- ❑ High diction is often an ingredient in high style, which you learned about this week in *Poetics.* From *Poetics,* what is high style?
  - ❑ *A style of writing that uses various techniques to express grandeur, richness, and/or loftiness*
  - ❑ Some of the literary devices and techniques used to achieve high style include epithets, historical or literary allusions, catalogues, pleonasms, and extended metaphors, similes, or images.
- ❑ C.S. Lewis pointed out that Spenser was "a man struggling by his own exertions out of a horrible swamp of dull verbiage, ruthlessly over-emphasized metre [meter], and screaming rhetoric."[1] How would you describe Spenser's style?
  - ❑ *Spenser's style is a version of the traditional "high style." He uses a stately poetic meter, rich imagery, catalogues,[2] and allusions to history and literature.*
  - ❑ Though Spenser's best passages were "golden poetry," Lewis writes that many were not "golden" at all, but rather wavering back towards bad poetry. Lewis writes, ". . . he is a poet whose chief fault is the uncertainty of his style. He can be … prosaic … clumsy, unmusical, and flat."[3]
- ❑ Is there anything you would expect to find in the high style of an ancient Greek or Roman epic that Spenser leaves out?
  *Spenser does not follow his Greek and Roman predecessors in all things: epithets and repeated phrases suitable for high style in the oral literature tradition are notably scarce, or absent, from* The Faerie Queene.

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

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## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Rhetoric | ❑ Literature warnings for *The Faerie Queene*<br>❑ Disgusting: Canto 7: lines 152-153; Canto 8: lines 208-216, 415-425; Canto 9: lines 319-324; Canto 10: lines 231-234, 237-238; Canto 11: lines 192-195 [The entirety of Canto 11 is Redcrosse fighting the dragon, and the action is frequently intense.]<br>❑ Sexual: Canto 7: lines 55-57; Canto 10: lines 266-270<br>❑ Violent: Canto 8: lines 86-89<br>❑ Profanity: Canto 9: line 330<br>❑ If you intend to assign your student a literary analysis paper on story this year, we recommend that he complete this assignment during Weeks 13-15. See the beginning of the Week 13 Literature discussion outline for paper topic suggestions and Appendix C of "Teaching Rhetoric Literature" for more about how this paper might fit into your Literature course requirements and grading for the year. If you need to know more about how to compose a literary analysis paper on story, see *Writing Aids*. |
| Teacher | There are no special concerns this week. |

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

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

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

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

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**Summary of Book One of *The Faerie Queene***

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

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

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

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

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

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

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

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

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

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

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

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

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

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## Fine Arts Elective

**Threads**

Read about and observe the art of the southern Renaissance.

**Reading & Materials**

- ❑ Reading: *Art: A World History*, by Elke Linda Buchholz, et al., p. 134-141, 144-149, 168-169
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

**Artistic Introduction**

The cultural beacon of the Renaissance was the great city of Florence. Closely tied to the cultural power of Florence was the Medici family, who were the city's most powerful bankers, politicians, and major patrons of the arts. Keep your eye open for the art that they bought and commissioned. Picture-rich travel books may help your family get a feel for this city. The red rooftops, the arches, and the magnificent Renaissance architecture all combine to create a beautiful context for the historical happenings.

Those who love "pretty" art or who are fascinated by stories of mythology will greatly enjoy the paintings by Botticelli! *La Primavera* (pictured here), his *Pieta*, and both *Annunciations* are all worth close study. Find the few mythological paintings by Botticelli that survived a turbulent history, and enjoy his lyrical, flowing use of lines that create movement. Please note that some of his paintings include classical nudity. Look for *chiaroscuro* (arrangement of contrasting dark and light values on a surface) in Leonardo da Vinci's *Mona Lisa*. *Virgin of the Rocks* is also worth close study.

**Exercises**

Read about and observe the art of the southern Renaissance.

## Glance Into Next Week…

| Week 13: The Southern Renaissance and the Age of Exploration | |
|---|---|
| Rhetoric | There are no special concerns this week. |
| Teacher | Many books about the Renaissance and its artwork include illustrations of nudes. Please decide how you will approach this with your students. |

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## GOVERNMENT ELECTIVE

**Threads**

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

**Reading & Materials**

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

**Teacher's Check List**

Read the government introduction below.

**Governmental Introduction**

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.

**Discussion Outline**

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

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*Turks), as opposed to a feudal system like that of France. The ministers of the Turkish government are slaves of their king, while the ministers of France are independent-minded nobles. If you kill the king of Turkey, his slaves will obey whomever takes over; but if you kill the king of France, all the nobles will try to take his place.*

3. In chapter V, how does Machiavelli advise a prince to govern a conquered land that is used to having its own laws?
   - ❑ *He argues that there are three ways to deal with such a land: ruin it, rule it in person, or let the people keep their old laws under the leadership of a friendly oligarchy (rule by a small group of people).*
   - ❑ *The members of an oligarchy know they won't be able to maintain their privileges without the help of the prince, so they use their influence as prominent citizens to persuade others to submit.*
   - ❑ *Machiavelli claims that a city once used to freedom cannot be pacified this way. Even after 100 years, the citizens will still rally to liberty and their ancient privileges. The only way to hold a republic is to ruin it or reside there.*
4. In chapter VI, Machiavelli discusses Moses and other common men who he says rose to power by their own efforts and abilities. What does he observe about such men?
   *He argues that valorous men, such as Moses, who rose to power with difficulty retained power with ease. Those who are willing to use force succeed, while those who use persuasion to achieve power (without resorting to arms) have been destroyed. It is easy enough to persuade people to go along with one at first, but it is hard to keep them persuaded.*
5. In chapter VII, he discusses men who are given power by other men or by good luck. What does he say about their challenges?
   - ❑ *Machiavelli claims that a man who is given such authority has no foundation for his power. He who has not laid his foundations in his rise to power may be able to lay them after he achieves it, if he has great ability—but only at the cost of both effort and risk.*
   - ❑ *To make his point, Machiavelli uses the example of Pope Alexander VI and his son, Cesare Borgia. This would have been familiar to fifteenth century citizens of Florence, but is unfamiliar to most modern readers. Alexander was a member of the notorious Borgia family, who had four illegitimate children. Alexander made Cesare Duke of Romagna. Cesare ultimately failed to hold onto his power, but Machiavelli blames that on bad luck, not lack of ruthless ability. Cesare Borgia was thus an example of a man who was given power, initially, and ALMOST managed to hang onto it through skill and effort.*
6. In chapter VIII, Machiavelli discusses men who achieve power by wickedness. What examples does he provide? What advice does he have for usurpers?
   - ❑ *Agathocles was the depraved son of a potter, but he rose through the ranks of the military to become Praetor of the city of Syracuse, on the island of Sicily. He made a secret deal with General Hamilcar of Carthage, then fighting in Sicily, and with his help treacherously killed all the senators and nobles of Syracuse. The Carthaginians turned on him, besieging Syracuse. Resourceful and determined, Agathocles left part of his army to hold the city and took the rest to attack the Carthaginians at home in Africa, forcing them to lift the siege and leave him Sicily.*
   - ❑ *Oliverotto da Fermo seized control of Fermo by treacherously butchering his kind uncle and the rest of the chiefs of Fermo, and might well have succeeded in holding power if he had not been conquered by Cesare Borgia.*
   - ❑ *Machiavelli's advice to would-be usurpers is to do all their injuries at once, so that all the evil is over with, and then hand out benefits little by little, so that their obedient subjects will have something to look forward to.*
7. In chapter IX, Machiavelli discusses citizens who are made princes by the favor of their fellow citizens. What two situations does he distinguish, and which one is more likely to lead to success?
   - ❑ *A citizen can be made prince either by the will of the people of the country or by the choice of the nobles. The nobles pick one man to be prince when they see they cannot withstand the people; and the people pick a man to be prince to hold back the nobles.*
   - ❑ *It is easier to maintain power given by the people, since all the ruler has to do is to keep from oppressing them.*
   - ❑ *If a man is made prince by the nobility, he will have problems, because the nobles all think of themselves as his equals, and he can only satisfy their demands by oppressing the people. Such a man should try to win the people over to himself by siding with them. The nobles who refuse to subject themselves to such a prince completely should be viewed as open enemies.*

## Glance Into Next Week…

There are no special concerns this week.

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## Philosophy Elective

There is no assignment this week.

## Glance Into Next Week…

There are no special concerns this week.

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## HISTORY

**Threads**
**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.

**Reading & Materials**

- ❑ *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

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).

| PEOPLE | TIME LINE | |
|---|---|---|
| ☐ Vasco da Gama<br>☐ Pedro Alvares Cabral<br>☐ Diego Lopes de Sequeira<br>☐ John Cabot<br>☐ Sebastian Cabot<br>☐ Juan Ponce de Leon<br>☐ Giovanni da Verrazano<br>☐ Amerigo Vespucci<br>☐ Ferdinand Magellan<br>☐ Francis Xavier<br>☐ Sir Francis Drake<br>☐ Jacques Cartier<br>☐ Raphael<br>☐ Michelangelo | **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.)** | |
| | **1475-1564** | Michelangelo |
| | **1483-1520** | Raphael |
| | **1501-1504** | Michelangelo carves the *David*. |
| | **1500** | Da Vinci becomes Cesare Borgia's military engineer and chief architect. |
| | **1503** | Pope Alexander VI dies; his son Cesare Borgia loses power.<br>Julius II (art patron) becomes pope. |
| | **1506** | Da Vinci completes *Mona Lisa*. |
| | **1508-1512** | Michelangelo paints the ceiling of the Sistine Chapel. |
| | **1508** | Leo X (Giovanni, son of Lorenzo de' Medici) becomes pope. |
| | **1513** | Machiavelli writes *The Prince*. |
| | **1528** | Castiglione's *The Courtier* is published. |
| | **1535-41** | Michelangelo paints *The Last Judgment* in the Sistine Chapel. |

**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.

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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.

**Discussion Outline**

**Part I: Discuss details of the Age of Exploration and Renaissance.**

We suggest that you use this week's History Supplement to go over factual material and some basic thinking questions as you desire. Below is a chart like the one suggested for rhetoric students that highlights the names of explorers.

| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Vasco da Gama | *Portugal* | *India, via Africa and around the Cape of Good Hope* | *1497-1499* | *Established Portuguese control of the African passage to India* |
| Pedro Alvares Cabral | *Portugal* | *Brazil, bringing it under Portuguese control* | *1500* | *Introduced Portugal to lands they did not know they possessed (according to the Line of Demarcation).* |
| John Cabot | *England* | *North America, looking for a northwest passage to the Orient* | *1497* | *His voyage convinced the English monarchy that the New World was both real and valuable.* |
| Sebastian Cabot | *England, Spain* | *Newfoundland, possibly reaching the Hudson Bay. Also sailed around the Eastern coast of North America.* | *1508-1547* | *John Cabot's son; led the Company of Merchant Adventurers for the Discovery of Cathay (China). As governor of the company, he organized expeditions in the 1530s in search of a Northeast passage to China.* |
| Juan Ponce de Leon | *Spain* | *Among other activities, he led the first recorded European expedition to Florida.* | *1513-1521* | *His expedition to Florida was undertaken to find a mythical fountain of youth. He also colonized what is now Puerto Rico.* |
| Giovanni da Verrazano | *France* | *Explored the American coastline from Florida to Cape Breton. Also discovered New York harbor.* | *1524* | *Killed by natives on an expedition in the Caribbean.* |
| Amerigo Vespucci | *Spain, Portugal* | *Made several voyages along the eastern coast of Central and South America* | *1499-1500* | *First person to consider America to be a separate continent. Due to the maps he created on his voyage to South America, the continent still bears his name.* |

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| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Ferdinand Magellan | *Spain* | *His expedition sailed around the world. He died en route in 1521.* | *1519-1521* | *First expedition to circumnavigate the globe; proved that it was round and could be circumnavigated, and gave an idea of its true size* |
| Francis Xavier | *Portugal* | *First to India, then to Japan* | *1545-1552* | *Roman Catholic Jesuit missionary. Provided the first direct account of Japan by a European.* |
| Francis Drake | *England* | *Explored the Pacific Coastline of North America; second to circumnavigate the world* | *1577-1580* | *Remembered more for warring with the Spaniards than for exploring; nevertheless, did find and explore new lands* |
| Jacques Cartier | *France* | *First to sail through the Gulf of St. Lawrence and down the St. Lawrence River* | *1534-1542* | *His explorations were the genesis of French claims in Canada.* |

**Part II: Discuss European ethnocentricity and the humanism of the Renaissance.**

Discuss the European attitude towards indigenous peoples they met and the course of the southern Renaissance from a biblical perspective, using Scriptures we include and any others the Holy Spirit leads you to recall.

1. Start by asking your student for a definition of ethnocentrism.
   *Ethnocentrism is seeing the world through the eyes of one's own culture, and believing that one's own culture is morally superior.*
2. Discuss the criteria that Europeans used when comparing themselves with other peoples.
   - ❑ Your student will come up with varying criteria, like customs, degree of "civilization," sophistication of dress, technology, architecture, and religion.
   - ❑ To sum up, Europeans would have seen natives as primitive, spiritually and culturally inferior, and pitiable. Their technological and (perceived) cultural superiority, coupled with Scriptures about the supremacy of the gospel (like Psalm 24:1 and Ephesians 1:15-23), resulted in an ethnocentric approach to new peoples.
3. Ask your student for specific examples of European ethnocentricity during the Age of Exploration.
   - ❑ *See this week's History Supplement under topic 3 for our notes on European ethnocentricity.*
   - ❑ Ask your student for any additional observations of European ethnocentricity.
4. Ask, "How did outlook of the missionaries Francis Xavier and Father Ricci differ from the ethnocentric one of most of the explorers?"
   - ❑ *Xavier and Ricci sought to bring Christianity to the peoples of Japan and China (respectively) without combining the gospel with European culture.*
   - ❑ *Ricci and Xavier seem to have correctly understood that the gospel is universal: it is not confined to a single race, culture, or language. By respecting the cultures they were in, these men were able to spread their faith within the context of Japanese and Chinese culture, rather imposing their own culture upon these peoples.*
   - ❑ Ask your student to consider possible ways in which we, today, might confuse our culture with our faith. For instance, racial segregation in churches (in practice if not in policy) might be cultural, or forms of dress adopted by unsaved youths might be a stumbling stone to evangelism, etc. Your student may be able to share personal encounters with Christianity in other cultures through missionary work.
5. Have your student read Romans 7:21: "So I find this law at work: When I want to do good, evil is right there with me." Point out that all human societies are made up of imperfect people. Not all are entirely self-serving and not all are solely altruistic.
   Note: This discussion does not aim at judging historical figures but at learning from their mistakes in case we are ever in similar situations. Though our children will most likely not become explorers, they will come in contact with people of other cultures and should, at the very least, become local evangelists. We want them to develop a balanced ability both to discern error and to feel compassion for those trapped in sin (Galatians 6:1-5).

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- ❑ Discuss how European ethnocentricity was expressed in the way Europeans viewed (and treated) the governments of native peoples in lands they explored.
  *Where they could conquer, they did. Where they had to pay lip service to existing rulers in order to trade, they did, but they soon dominated most of these places through the use of gunpowder (a new invention at the beginning of the Age of Exploration that rapidly came into widespread use as cannons were mounted on ships). Next week, we will study the careers of the Spanish* conquistadores *as the most extreme and violent examples of European ethnocentricity during this era.*
- ❑ From our previous studies, talk about the European context for the Age of Exploration. Personal ambition, joined with centuries of Crusades, had produced a sense that Christian military victory brought God glory. Ask your student, "What do you think is the biblical view of this attitude?"
  - ❑ *The Bible teaches that "there is no Greek or Jew, circumcised or uncircumcised, barbarian, Scythian, slave or free, but Christ is all, and is in all" (Colossians 3:11). The message of the Bible transcends all cultures, which clearly means that it does not sanction one culture ruthlessly dominating all others.*
  - ❑ *European ideas were, to some degree, products of the lack of biblical literacy, combined with that era's understanding of the role of military might in spiritual matters. It simply would not have occurred to most men that military or individual glory were not synonymous with the glory of God.*
- ❑ We must analyze the actions of the explorers from two positions simultaneously.
  - ❑ Most explorers would not have had personal copies of the Bible. They would have relied on teachings based on the interpretations of Christian leaders, such as their popes who, sadly, were often not men of the Word or of prayer. Thus, in one way, explorers who did not rely on their own interaction with the Word of God are not to blame.
  - ❑ For those who did read their Bibles, or look for Scriptural authority for their direction, there are Scriptures that do speak of forceful or authoritative actions on the part of righteousness. See, for example, Matthew 11:12, 1 Corinthians 6:2-3 and 16:22, and Revelation 19:15.
  - ❑ Ask, "What does Scripture reveal to us about God's view of their actions?"
    *There are Scriptures that tell us that God is sovereign over all peoples and that Christ is His provision for salvation for all people (such as 1 Chronicles 16:24-33, 2 Chronicles 20:6, Isaiah 9:2, 6-7, Romans 15:12, and Revelation 11:15). We are also told that there is need for those who have not heard of the living God to be proclaimed abroad by His people. (See, for instance, in Isaiah 9:2, Romans 10:14-15 and Ephesians 6:15.)*

6. Think with your student about how the Europeans' attitudes (and subsequent actions) affected both the peoples Europeans visited and the general course of history.
   - ❑ *Many native populations were decimated by European diseases. This was an unintentional side effect of European exploration.*
   - ❑ *The Europeans' lust for gold tempted them to commit many inhumane and un-Christlike acts, for which God surely held them accountable.*
   - ❑ *Europeans kidnapped and/or enslaved both Africans and islanders of the Atlantic and Pacific. Slavery was a common practice in their day and an old institution. By enslaving natives, the Europeans destroyed cultures and families. Black slavery later had a profound effect on North American history.*
   - ❑ *European colonialism has shaped the political strife in Africa and Asia right up to the present.*
7. Ask, "Do you see a similar attitude in America's conduct worldwide today? How is it the same as the Europeans' attitude during the Age of Exploration? How is it different?"
   *Ethnocentricity (seeing the world through the eyes of one's culture only) is always a temptation, and Americans are certainly susceptible to this faulty thinking. "Familiar" doesn't always mean "better," and technological advancement is not the only measure of a society. It is important to distinguish, based on a biblical perspective, between cultural differences that are amoral preferences and those that have an objective element of morality. For instance, seeking to abolish a cultural practice of human sacrifice (which the Bible condemns for all people) should not be considered ethnocentric, but dictating table manners or insisting on the details of certain marriage rituals should be.*
8. Review our points in Week 11 concerning humanism and the Renaissance. Your student was asked to consider the veracity of this statement: "It was inevitable that a cultural movement based on the achievements of pagan cultures should lead men away from God."
   - ❑ *Start by defining terms. What does your student mean by "inevitable," "pagan," and "lead"? The key word here is "inevitable," which means that something cannot be avoided. This word makes the statement debatable.*

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- ❑ *Let your student spend a good amount time defining terms closely and supporting his position with Scripture.*
- ❑ *Talk about the history of Israel and God's many warnings to not be led astray by neighboring pagan cultures. See, for instance, Exodus 20:3, Deuteronomy 8:19, 11:16, 13:6-11, 1 Kings 9:9, and Galatians 1:8.*
- ❑ Consider other aspects of this question:
  - ❑ Ask, "Why does God give such prohibitions and warnings?"
    *Because He is life, and to walk away from Him is eternal death. See Jeremiah 25:4-7 and Matthew 23:37.*
  - ❑ Ask, "Were there any pagan cultures in the Bible that led men to God?"
    *No. But some, such as the Egyptians, Assyrians, Babylonians, and Persians, were used by God for His purposes, either to foster or to discipline His people or simply to glorify His name.*
  - ❑ Ask, "What is it about pagan cultures that tends to tempt people away from God?"
    *The most common answers to this are temptation to apprehend good and avoid evil apart from God (self reliance), temptation to seek worldly glories and forfeit eternal ones, exaltation of false gods (who have no power to save in times of trouble), and a seemingly acceptable blindness to eternal values of truth, faithfulness, love, sacrifice, and service in favor of self-serving, pleasure-seeking ways. In all of these, God cannot be mocked: what we sow, we reap. (See Galatians 6:7.)*
  - ❑ Ask, "What pagan culture are we talking about this week?"
    *We are discussing humanism as displayed in the southern Renaissance. We are observing that the heart of this movement involved a delight in rediscovering classical, pagan cultures, evidenced in the study and imitation of their art forms and social structures. However, and most importantly, their pagan "wisdom" and values (particularly, a love of the forms of nature and of the bodies of men and women) and emphasis on the vast potential of human achievement apart from the grace of God were the driving forces of the southern Renaissance.*

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 3 of 6) | ☐ Outline your paper this week.<br>☐ 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.)<br>☐ Alter your outline according to your teacher's corrections.<br>☐ Begin writing your rough draft *after* your outline is approved.<br>☐ File your outline and rough draft under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Essay Test-taking | ☐ Look in *Writing Aids* for a Graphic Organizer called "Essay Signal Words" for a list of terms often used in essay tests to signal the kind of answer that is expected. Memorizing these terms will aid you in taking such tests for the rest of your school career, as well as in other kinds of communication.<br>☐ Take another practice test this week from one of these suggested topics:<br>☐ "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.<br>☐ "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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Essay of Opposing Ideas | ☐ Focus on your editing skills as you write another essay.<br>☐ Choose your subject from current issues of today, or try one of these based on historical readings:<br>☐ 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!<br>☐ Argue the position of the Catholic Church that only churchmen should read Bibles and interpret them for common folk.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 13 of 15) | ☐ Draft your analysis of the second work by Author B that you read.<br>☐ Draft your comparison of the two works by Author B that you read.<br>☐ Ask your teacher to proof the entire section on Author B.<br>☐ File the proofed copy until Week 15.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Rhetoric | ❑ Core books for this week are related to Fine Arts, which may be of most interest to those who are also using *Tapestry*'s Arts & Activities Spool. In-Depth books will focus on the explorers, and this week's History discussion is mostly about Spaniards in Mexico.<br>❑ Students should be sure to read Student Activity Page questions before starting this week's History reading.<br>❑ As your students are doing Internet research, be aware that many references to Aztec and Inca civilizations contain violent or sexual content. Consider selecting appropriate links ahead of time. |
| Teacher | The cultures we will be studying this week were dark and sin-laden, and the conduct of the Spanish in their conquests and in the Inquisition was brutal. The study of this topic has the potential to put dark images into a child's mind and raise questions about how so-called Christians could treat other people in these ways. Be sure to draw your child out on these subjects, and address any doubts, fears, or questions he may have. |

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## HISTORY SUPPLEMENT: DETAILS OF THE AGE OF EXPLORATION AND RENAISSANCE

As is often the case, constructing a time line to relate this week's details will be fun and illuminating. Have your student use his large, all-encompassing time line or outline a simple one on a single sheet of paper in class today as you build one on the white board. (Students who are not keeping a year-long time line should keep this in-class time line ready at hand in their notebooks, since they will add to it in Weeks 15-19.) An in-class time line should begin at 1490 and end at 1605.

1. Include the following dates: (These are supplemental to those given on the first page of this week plan.)
   - ❑ 1492: Columbus—Caribbean
   - ❑ 1497: John Cabot—North America
   - ❑ 1499: Da Gama—India
   - ❑ 1499: Vespucci—South America
   - ❑ 1500: Cabral—Brazil
   - ❑ 1513: Balboa—Central America; sights the Pacific
   - ❑ 1522: Magellan—Expedition circumnavigates the globe.
   - ❑ 1525: Verrazano—Eastern seaboard of North America
   - ❑ 1534: Cartier—Northeastern North America
   - ❑ 1566: Drake—Western North America
2. Next, superimpose dates of major Renaissance artists, leaders, or art works:
   - ❑ 1495-97: Da Vinci paints *The Last Supper.*
   - ❑ 1501: Michelangelo begins to sculpt the *David*.
   - ❑ 1508: Michelangelo begins working on the ceiling of the Sistine Chapel.
   - ❑ 1509: Raphael begins work on Vatican rooms.
   - ❑ 1564: Shakespeare is born.
3. Define and discuss some terms associated with exploration.
   - ❑ Ask, "What are portolans?"
     *One now out-of-print resource,* Explorers Who Got Lost*, explains that these were the charts that explorers used (and added to) during this period. Coastlines were marked in black ink; important harbors were marked in red. Portolans had intersecting compass lines that helped explorers to locate things; later, lines of longitude and latitude replaced these.*[1]
   - ❑ Ask, "What is ethnocentrism?" Ask your student to note examples of explorers and monarchs displaying ethnocentricity.
     - ❑ *Ethnocentrism is viewing one's own culture as superior to others. One can be ethnocentric when one thinks that one's culture is better than others in terms of dress, manners, religion, social customs, technology, etc. (We must leave room for factual comparisons; however, to esteem one's culture as better because it's one's own is ethnocentric.)*
     - ❑ *Explorers were clearly ethnocentric:*
       - ❑ *Explorers and their sponsors claimed lands for European nations without regard to native cultures that preceded their discoveries.*
       - ❑ *Often, explorers subdued, conquered, or assumed authority over indigenous cultures.*
       - ❑ *They often abducted natives of the lands they explored for the sole purpose of exhibiting them along with other oddities from foreign lands.*
       - ❑ *Finally, as we learned last week, the pope exhibited both ethnocentricity and an improper expansion of temporal authority when he divided the world politically between Spain and Portugal with his Line of Demarcation. When the location of the line was disputed over the years, it was never with a concern for the natives of the lands in question; the assumption was that Europeans should have control. Disputes dealt only with the Europeans' conflicting desires to colonize, control, or trade in these lands.*
   - ❑ Ask, "What is mutiny? Why do most captains fight mutineers brutally? Generally speaking, what kinds of things happen to crews when mutineers prevail?"
     NOTE: The goal of this discussion is to help your student think about the complex dynamics of a mutiny from both sides of the issue, the captains' and the mutineers', to better understand such stories in the reading.

1 Diane Sansevere Dreher, *Explorers Who Got Lost* (New York: Angel Entertainment, 1992), p. 42.

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- ❑ *Mutiny is the rebellion of a ship's crew against its captain.* By law, captains are the sole and ultimate authority on ships; those who seize power from a captain by force violate the law.
- ❑ Mutiny can also refer to soldiers' rebellion against an officer.
- ❑ During the Age of Exploration, men tended to mutiny in strained, difficult, or hopeless conditions. Explorer captains often took their men into such situations in their ventures into the unknown. Crews were often justly suspicious that their captains were sailing into danger, or they felt that they had worked long enough and wanted to return home.
- ❑ Occasionally, captains became sadistic (mercilessly cruel) or insane. In such cases, the crew was in a very tough spot. As navies developed, rules were set in place so that a captain or officer could be certified as unfit for duty, but this was always a gray area for those involved in complex situations.
- ❑ Captains at sea were cut off from all support; if they did not put down the mutiny, they lost authority, their mission, and often their careers, if not their lives.
- ❑ Usually, men who unlawfully seized power did not then establish a viable chain of command. As with usurpation or divorce, once a legal line is crossed, it is always easier to cross it again. Furthermore, all mutineers were lawbreakers. In the Age of Exploration—and the centuries that followed it—no government was able to give mercy or amnesty to mutineers for fear of future repetitions against good, lawful officers. Mutineers thus had to continue in their violence, as pirates or at least outcasts. For all these reasons, mutineers who seized power unlawfully almost always came to a violent or lawless end.

4. Draw out your student on the details of the following explorers' lives and expeditions.
   Note: Different resources give varying details and interpretations. See the chart in the History Discussion Outline for factual information. Our notes under the chart will focus on personal and spiritual analysis of these men. We are saving the prominent Spanish and Portuguese explorers and *conquistadores* of Central and South America for Week 14.
   - ❑ John Cabot: *God gave him an amazing amount of preparation for his journeys of exploration. He had experience in sailing the Mediterranean, including taking comand of his own trading galley. He gained the patronage of Henry VII, who allowed him to sail in eastern, western, and northern seas.*
   - ❑ Ferdinand Magellan: *Magellan also was well-prepared for his expedition's epic circumnavigation of the globe by earlier experiences, particularly his trips to India, Africa, and the Spice Islands. He showed physical courage and fortitude throughout his career, and unusual boldness (that eventually led to his death). Magellan was also eager for personal glory and monetary gain. Noteworthy, too, is that Magellan was Portuguese,* but because of the Treaty of Tordesillas (regarding the Line of Demarcation that we studied last week), the King of Portugal was unwilling to sponsor the voyage Magellan proposed because it was in "Spanish territory."
   - ❑ Jacques Cartier: *While sailing for France and looking for a Northwest passage to China, Cartier discovered and claimed the lands at the mouth of the St. Lawrence River,* that became New France. *Cartier was prepared for his mission from childhood: his father was a fisherman on the Atlantic, and he grew up working on the stormy Atlantic. Cartier's discoveries of the lands and waterways of the St. Lawrence Seaway became very important to the colonization and development of the interior lands of North America.*

5. Ask, "What were common motivations for many explorers?"
   Note: Your student may dwell on negative traits, but try to help him see positive ones as well. Both are represented below.
   - ❑ *Desire to explore—manly thirst for adventure*
   - ❑ *Desire for personal glory, honor, or titles; a place in history or honor for a king*
   - ❑ *Desire for personal riches from fantastic discoveries*
   - ❑ *Courageous desire to know what was out there*
   - ❑ *Nationalistic desire to win a race against other countries for trading monopolies*

6. Ask, "What were common motivations for many monarchs in sponsoring voyages of exploration?"
   - ❑ *Empire aggrandizement (more land = more power; however, remind your student that no lasting colonies were established in the new lands before the 1600's)*
   - ❑ *Free trading routes for their merchants (who paid them taxes) to bring back desirable items from foreign countries*
   - ❑ *Discovery of gold to fill their treasuries (students will learn later about mercantilism, an economic theory that led monarchs to believe that they needed to hoard gold in order to remain solvent or wealthy)*

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7. Ask, "How long after Leonardo pioneered landscape painting was Michelangelo born?"
   *Two years.* The point of this question is to highlight the relative ages of the two masters. Michelangelo definitely followed—and benefitted from—Leonardo's innovations.

8. Ask, "What were some similarities and differences between Leonardo and Michelangelo?"
   - ❑ *Both men were artists, as well as poets and engineers.*
   - ❑ *Both men worked in Florence, and for Lorenzo the Magnificent.*
   - ❑ *Leonardo's strengths were his subdued, unified, and blended colors that melded gracefully into one another.*
   - ❑ *Michelangelo's innovative style displayed much brighter, contrasting colors, as well as intensity of movement and highly muscular figures.*
   - ❑ *Leonardo's major expression of art was painting. While Michelangelo, when forced, proved to be an amazing painter, he always loved sculpture, and thought of himself as a sculptor.*

9. Ask, "For what major works and contributions is Michelangelo best remembered?"
   - ❑ *Michelangelo's sculptures and paintings were highly realistic, especially anatomically (i.e., in regard to the form of the body). He painted and sculpted realistic-looking muscles, veins, and flesh on his figures. His painted figures appear almost contorted, so much are they straining with motion and effort.*
   - ❑ *Michelangelo's best-known works are:*
     - ❑ *His "Pietà," sculpted when he was twenty-two years old, of the Mother Mary holding the dead Lord Jesus in her arms.*
     - ❑ *His "David" is probably the most famous sculpture in the world. It exhibits without words the very spirit of the Renaissance: the innate beauty of the human form; the eager and youthful spirit of the age, wherein men stood upright and unafraid of what was coming at them; and the height of artistry.*
     - ❑ *Michelangelo's frescoes on the Sistine Chapel established him as one of the world's greatest painters as well, though he disliked doing the four-year project.*

10. Students' reading briefly mentions Raphael, but his works are well worth extra time to view on the Internet or in library books. Ask, "What differences do you note in his style, as compared to Michelangelo? What is he best remembered for?"
    - ❑ *Raphael is known for creating superbly natural and graceful figures, and for arranging these in interesting, yet balanced, compositions. Many saw in his works the arrival of all that earlier Renaissance painters had been striving to achieve: balance of composition, figures that appeared to live and move, and harmonious colors.*
    - ❑ Students who made the effort to view Raphael's works outside of assigned readings may have noted that in his frescoes—especially in the Vatican rooms—he incorporated difficult architectural features like windows or curved roof lines into his wall paintings rather than ignoring them or allowing them to detract from his work.

11. Discuss the ways that artists of the High Renaissance sought to glorify God, as well as ways that they sought to glorify mankind (either themselves or humanity).
    NOTE: This is truly a thinking question for students at this level, and you will have to lead your student carefully in order for him to connect the dots. His reading highlights the humanistic tendencies of artists and Pope Julius II, but it doesn't give a full analysis from a Christian perspective.
    - ❑ *Pope Julius II was the main patron in Rome during Michelangelo's and Raphael's careers. He initiated several important works of the High Renaissance, including the rebuilding of St. Peter's Basilica, beautification of rooms in the Vatican (by Raphael), and the painting of the Sistine Chapel (by Michelangelo). He was called the "Warrior Pope" because he led troops out to defend papal domains from seizure. In* Renaissance Art*, Kallen writes that Julius "was also a lover of antiquities and filled his residence in the Vatican with statues of pagan deities and creatures from Greek mythology" (48).* While loving antiquities is not in itself a sin, as the leader of the Christian Church, it was at the very least confusing that Julius should lead battles, collect art, patronize works that glorified pagan philosophers, and house statues of mythological creatures.
    - ❑ Remind your student that Christianity was still the dominant paradigm in the southern Renaissance, of which the period called the High Renaissance was the height. On the one hand, this often meant that people's "Christianity" was cultural, rather than redemptive (meaning that they were born into a Christian culture, but did not own it for themselves, nor have a relationship with their Savior). Note with your student that modern Christians can assume aspects of our everyday American expression of Christianity, too! On the other hand, it was assumed and recognized by people of that time that every artistic work glorified God.

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- ❑ It is important to consider the perspective of the artists of that time (which we know from their own writings, or contemporary accounts of the time) as to whether they were glorifying God with their art or not. For instance, with regard to painting the human figure nude, Michelangelo took the position that since mankind was the apex of God's creation, his nudes glorified God as Creator. Whether or not one agrees with him, his was a God-oriented reason for his choices as an artist.
- ❑ In many cases, such genuinely God-centered motives might coexist in the same person with selfish motives, such as the desire for personal glory and gain. The presence of impure motives does not mean that the artist gave no thought to the glory of God in his work, though the fruit of his work may ultimately be man-centered.
- ❑ Other artists were clearly not seeking God's glory; rather, they worked for fame and money. Fra Fillippo Lippi, (about whom your student may have read this week if you are also using *Tapestry*'s Arts & Activities Spool) ridiculed religion in his works and painted his mistress as the madonna, for instance.
- ❑ Patrons, too, had mixed motives. Though some truly desired to glorify God by sponsoring great works of art, others, including most popes of this period, primarily sought self-aggrandizement and unfading earthly glory.
- ❑ Some works of art may glorify God the Creator through their depiction of the truth of His creation, despite the spiritual stance of the artist. Leonardo's detailed drawings of the human body, flora, and fauna can inspire us to praise the God who made such beautiful things, even if Leonardo's heart was not right before God.
- ❑ Impress upon your student in this discussion that we can never judge the heart of another man with accuracy, though we can and should seek to discern what the fruit of his life might suggest about his heart so that we can learn to be wise.
- ❑ Close this discussion with prayer with your children, asking God for the grace to live lives that truly please and glorify Him, by His grace alone.

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## Worldview: Church History

**Threads**

- ❑ Discuss Europeans' ethnocentricity as revealed by their actions during the Age of Exploration in the context of our History discussion.
- ❑ Renew the discussion of humanism as displayed in the southern Renaissance. Again, there is no reading on this subject, but you may wish to peruse the Year 2 Arts & Activities supporting links on the *Tapestry* website.
- ❑ Students who are also using *Tapestry*'s History Spool will read about Pope Leo X—the last of the Medici popes—in their History reading assignments, but there is no assigned discussion about him.

**Reading & Materials**

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

**Teacher's Check List**

Read the worldview introduction below.

**Discussion Outline**

There is no specific Worldview assignment for discussion this week. The reading on popes of this period is provided merely as background for your student's ongoing studies of the southern Renaissance.

## Glance Into Next Week…

There are no special concerns this week.

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## Geography

**Threads**

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

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ For the compass and celestial navigation exercises assigned this week, your student will need to do some Internet research.
- ❑ If you are also using *Tapestry*'s History Spools this week, your student should read their History assignments with an atlas close at hand. Encourage them to trace the paths of various exploratory expeditions. If your students began a poster, display board, or smaller paper map on which they traced the explorers' courses last week, encourage them to add to that map this week.
- ❑ Again, as needed, spend any extra discussion time reviewing geographic terms and landforms.

**Geographical Introduction**

In our ongoing study of the Age of Exploration this week, we're going to focus on details regarding the imaginary set of lines that encircle the earth, enabling people to pinpoint locations exactly without reference to any natural landforms. These are the lines of latitude and longitude that can help us map the voyages of early explorers. The most impressive exploratory expedition in these centuries was that of a Portuguese sailor named Ferdinand Magellan, who sailed for Spain. Though Magellan died en route, his vision, courage, and planning won him the credit of leading the first expedition to circumnavigate the globe.

**Exercises**

1. According to your teacher's direction, review (or learn more about) map projections, longitude, and latitude from Internet research.
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)

## Glance Into Next Week…

There are no special concerns this week.

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## LITERATURE

**Threads**

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

**Reading & Materials**

- ❑ 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*)

**Teacher's Check List**

As needed, print the Literature worksheet for your student.

**Discussion Outline**

If you are assigning the literary analysis paper on a story this year, then your student should begin it this week. He may write his paper on any of the following works: *Roman de Brut, Chanson de Roland, Beowulf,* Chaucer's "The Nun's Priest's Tale" or "The Wife of Bath's Tale," Dante's *Commedia,* or *The Faerie Queene*.

There are a number of possible thesis statements that could be made about any one of these works, but here are a few suggestions that your student may wish to consider as options for his paper:

- ❑ A good paper could be written on the connection between any of these works and the medieval worldview. Students might show how one or more characteristically medieval beliefs about reality, morality, or values, are exemplified in one of these works.
- ❑ Students might alternatively demonstrate traits of allegory or romance—the major fiction genres of the Middle Ages—in one of these works.
- ❑ For any of these works, a good paper could be written on a central character's experiment in living, its results, and its connection to one or more major themes that the author is developing in the story.
- ❑ Students might alternatively show the connection between characters' beliefs and experiments in living and the author's beliefs about what is real, right or wrong (morality) and valuable.
- ❑ For any of these works, a good paper could be written to demonstrate how the shape of the plot, the particular settings chosen, or the use of certain techniques (such as first person point of view or symbolism) artistically enhance the author's meaning and/or themes. Such a paper would show "meaning through form" for one aspect of the story.

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**Recitation or Reading Aloud**

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him one of the following selections for a single student, any of which would be appropriate to do with Topic 1 since all three pertain to Redcrosse's sanctification and/or his time in the House of Caelia:

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

**Defining Terms**

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

**Class-Opening Question:** Since the genre of romance seems to be more or less simply a vehicle for the romantic mode, the term "romance" must come from romantic mode as well, mustn't it?
*Trick question! If your student did his* Poetics *reading carefully, he knows that though we now associate the genre of "romance" with the romantic mode (and romantic love), it was originally coined to distinguish between popular stories, written in the "romance languages," and works written in Latin.*

**Class Topics**

1. Discuss allegorical and symbolic meaning in *The Faerie Queene.* (Student Questions #1-4)
   - ❑ Please begin by reviewing the Literature Supplement chart called "Allegorical Meaning in *The Faerie Queene*." Note: We have not included some characters, since there are a number of non-allegorical characters and events in the story (e.g., Aesculapius). There are also allegorical characters whose names have not been changed at all (or very little) from their allegorical meanings, such as Humility, Obedience, Reverence, Mercy, Contemplation, Error, Despair, Pride, and Pride's six "advisors," (the seven deadly sins, in the medieval church's tradition).
   - ❑ Lewis speaks of Redcrosse's experiences in the house of Caelia in Canto X as "the inner shrine"[1] of Book One, by which he seems to mean the place where Book One's virtue—holiness—is described at its purest and most intense. What is the allegorical meaning of this episode in Caelia's house, and why do you think it is so important?
     *Answers may vary. Below are our thoughts, which you may wish to share with your student after hearing his:*
     - ❑ In the house of Caelia, who is heavenly holiness, Recrosse repents and is purified, which allegorically symbolizes a person's soul repenting and turning from sin, making it possible for him to truly express the virtue of holiness. This episode and its meaning is obviously very important in a story about holiness.
       - ❑ Before this episode, Redcrosse feebly practices holiness, but has not been cleansed of sin. Afterwards, and especially after Contemplation shows him a vision of Heaven, he is more truly the Knight of Holiness than any of his former struggles with Error and Pride and Sansfoy could make him.[2]
       - ❑ Also, here he learns that he is English by rightful birth, not Faerie (which was in the medieval mind a pagan, godless race). Thus Redcrosse leaves behind his unbeliever's identity and takes on his true nature as St. George, the patron saint of England, who fights in Christ's armor (i.e., as a Christian).
     - ❑ Though he will go on to free Una's parents, become engaged to her, and for a time serve the Faerie Queen, it is clear that now Redcrosse's greatest longing is for the heavenly city that Contemplation shows him, and communion with the Holy One, which is exquisitely appropriate for a Christian soul.
   - ❑ In terms of allegorical meaning, Una is one of the most interesting characters in this story. As Truth, she acts as a literary touchstone. From *Poetics*, for review, what is a literary touchstone, and where did it get its name?
     - ❑ *A literary touchstone is a person, place, thing, action, or idea that is brought into contact with various characters in a story, in order to test their worth.*
     - ❑ The term comes from a practice of using a type of finely-grained dark stone (such as slate) to test the purity of precious metals, such as silver or gold, by scraping them lightly (or "touching") against it and analyzing the color of the mark they leave to see whether or not they are pure gold.

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

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- ❑ Could you give some examples of Una, as Truth, acting as a literary touchstone?
  *When Una comes into contact with anybody, that character's true nature and worth is revealed. Thus, when Redcrosse accompanies Una he is walking in truth, but when he believes Archimago's lie about her, he abandons truth. Similarly, when Una comes into contact with Archimago, Sansloy, etc., the evil parts of their natures are revealed. Caelia and Contemplation each greet Una as a great lady whom they highly honor, because both love truth.*
- ❑ A symbol is any element in a work of literature that, in addition to its basic meaning or role in that work, also stands for something more (based on Ryken, *Words of Delight* 517). Lewis points out that Spenser's work contains several symbolic and opposing pairs, such as Light vs. Darkness or Natural vs. Artificial.[1] Show your chart of examples of these.
  *Please review your student's chart with him, using the teacher's version from this week's Literature Supplement. One comment you may wish to make is that, in the world of the Renaissance, "natural" was a term for "things that are as they appear" whereas "artificial" was often a term for things that either deceitfully pretended to be what they were not, or, though not intended to deceive, were merely imitations without true substance. A fake flower, for instance, could never be as truly and beautifully a flower as a real one, no matter how carefully designed.*
- ❑ We saw how Dante conveyed the misery of a journey away from God and downward through Hell as one of increasing darkness and decreasing space, while his ascension toward God through sanctification is accompanied by growing light and a feeling of expansiveness. Spenser similarly uses his pairs of symbols to reinforce what he believes is true, right, and beautiful or false, wrong, and ugly. Can you describe how he does this?
  *Answers may vary. After hearing your student's thoughts, you can share the following points:*
  - ❑ Each pair of symbols that Spenser uses is deeply rooted in the human imagination, so that his use of each contrasts true and false, good and evil, valuable and not valuable, in a concrete, experiential way:
    - ❑ For example, people naturally think of inward beauty as good, whereas inward ugliness is bad. So, Spenser makes Truth (Una) and Holiness (Caelia and all her house) beautiful inwardly as well as outwardly, while Falsehood (Duessa) and Pride (Lucifera and her house) are shown to be evil inwardly, and more shockingly so when contrasted with the outward loveliness that is stripped away from them.
    - ❑ As part of Redcrosse's experiences first in the house of Pride and then in the house of Holiness, Spenser uses sight vs. blindness, health vs. sickness, and life vs. death to embody the truth that growth in holiness is sight and health and life for the man whose soul is blind, sick, and despairing of life because of his pride.
  - ❑ Lewis says that Spenser "excels nearly all poets" in his ability to use these "deep" symbols with sensitivity and accuracy. In his "humble fidelity [faithfulness]" to them, and in his deep understanding of them, he is, Lewis argues, closest of all English poets to the writers of the New Testament.[2] For, like Jesus, Paul, and John, Spenser is "endlessly preoccupied" with these symbols of life vs. death, health vs. sickness, etc.

2. Review the realistic and romantic modes, then look for examples of them in *The Faerie Queene*. (Student Question #5)
   - ❑ For review, from *Poetics,* what are the realistic and romantic modes?[3]
     - ❑ *Realistic Mode*
       - ❑ *The realistic mode might be described as horizontal, dealing with people on earth and their relationships.*
       - ❑ *The realistic mode tends to describe the natural earthly realm as it usually seems to our earthly senses, in concrete, vivid, specific detail.*
       - ❑ *Since the realistic concentrates on the horizontal and the earthly, it does not tend to focus on the reality, power, influence, and/or significance of the supernatural realm as it touches life (including human life) on earth.*
       - ❑ *It also tends to portray people from the middle or lower classes and shows them as they ordinarily are, with typical strengths and weaknesses.*
       - ❑ *It emphasizes history, community (especially social issues), and human thoughts, feelings, and motivations.*

1 C.S. Lewis, *Allegory*, p. 313, 328-329. Please note that the natural/artificial contrast is not as intuitive as the other pairs. Spenser's use of these symbols indicates that he sees the natural as good and the artificial as tending towards evil.

2 C.S. Lewis, *Allegory*, p. 313.

3 We are indebted for a few of the following observations to Leland Ryken in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), p. 36-37.

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- ❑ *Romantic Mode*
  - ❑ *The romantic mode is called vertical in that it emphasizes man's interactions with the supernatural.*
  - ❑ *It tends to use a lavish, emotionally intense, and lyrical descriptive style, often rich with imagery.*
  - ❑ *It tends to focus on supernatural beings and events and on their effects on earthly people and events.*
  - ❑ *It tends to portray people from the upper classes and shows them with extraordinary strengths and/or weaknesses.*
  - ❑ *It tends to emphasize heroism, redemption, clear presentations of good and evil, and romantic love.*
- ❑ Is *The Faerie Queene* realistic or romantic? Is it both? Explain in what ways it is realistic and/or romantic.
  The Faerie Queene *is not at all realistic in mode. It is romantic; it includes many supernatural beings and events, as well as heroism, redemption, love, and poetic justice.*
- ❑ C.S. Lewis, explaining the term "lifelike," says "[lifelike may mean] 'like life as we know it in the real world'; in that sense the dullest character in a realistic novel may be 'lifelike'; i.e. he is very like some real people and as lifeless as they. On the other hand 'lifelike' may mean 'seeming to have a life of its own.' Whether we have met anything like them in the real world is irrelevant" (*Studies* 135). If *The Faerie Queene's* characters are not especially realistic in this first sense, could we still say they are lifelike in the second?
  *Answers will vary. Lewis argued that, though* The Faerie Queene *is not realistic in the sense that its characters are like everyday people, it is quite real (or "lifelike") in the sense that its characters seem to have a life of their own* (*Studies* 135). *We would agree.*
- ❑ Why are stanzas 8 and 9 of Canto X a particularly beautiful example of the way an allegorical romance may make spiritual realities not only visible but also having a vivid life of their own?
  *In these stanzas, Caelia ("heavenly") greets Una ("Truth") with great gladness, because she knows that Una/Truth "springs from heavenly race" (line 70). This is an exquisite picture both of Truth being greeted by heavenly Holiness and of a majestic lady welcoming a young princess of her own blood.*
- ❑ Optional: One thing that *The Faerie Queene* offers us is a fascinatingly lifelike portrayal of masculinity, femininity, and the relationship between them. Ideal biblical masculinity and biblical femininity are hard to define, but one group of theologians led by John Piper have done their best.[1] Below are Piper's definitions. Could you give examples of characters in Book One of *The Faerie Queene* who do or do not fulfill these definitions?
  - ❑ Masculinity: "At the heart of mature masculinity is a sense of benevolent responsibility to lead, provide for and protect women in ways appropriate to a man's differing relationships."
  - ❑ Femininity: "At the heart of mature femininity is a freeing disposition to affirm, receive and nurture strength and leadership from worthy men in ways appropriate to a woman's differing relationships."
  - ❑ *Examples of characters who do or do not fit these definitions may vary. Below are a few we noticed:*
    - ❑ We think that Redcrosse and Una portray biblical masculinity and femininity as defined here. Redcrosse, though deceived about Una and turning away from her for part of the time, does otherwise consistently seek to lead, provide for, and protect her. He defends her with his own body, champions her cause, and works to provide for her needs.
    - ❑ Una consistently and freely chooses to affirm, receive, and nurture strength and leadership from Redcrosse. Her greatest grief occurs in those times when he does not display ideal biblical masculinity: when he becomes lost in the Wood of Error, abandons her for Duessa, or falls prey to Pride. But she never rejects him as a leader despite these failings, and she encourages him in every way to keep on.
    - ❑ Archimago, Sansloy, Sansfoy, and Sansjoy are all examples of masculinity gone wrong. Each tries to take advantage of Una, seeking to do her harm. Similarly, though pretending to affirm and receive Redcrosse's strength and leadership, Duessa actually rejects and undermines it at ever turn.
- ❑ If Lewis was right about *The Faerie Queene,* can we conclude that the romantic mode is able to be lifelike even though it isn't realistic?
  *Yes. In a good romance the "lifelikeness" of the characters, in that they are vivid and have a life of their own, is a primary charm. It is important to remember that a story need not be "realistic" in order to be "lifelike."*

1 Piper & Grudem, *Recovering Biblical Manhood and Womanhood* (Wheaton: Crossway Books, 2006).

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3. Introduce proliferation plots and motifs, then discuss *The Faerie Queene* as a romance epic and as a fairy tale. (Student Questions #6-8)
   - ❑ From *Poetics*, what is a fairy tale, and what are its traits of content and form?
     - ❑ Definition: A genre of story characterized by simplicity, patterns, and the use of magical or supernatural elements.
       - ❑ The fairy tale can be considered a sub-genre of folk literature, since it has many of the same traits.
       - ❑ Fantastic elements in a fairy tale often include miraculous events, magical characters or events, strange creatures and settings, or magical powers.
     - ❑ Content
       - ❑ It is usually a tale of interactions between human and fantastical non-human or not-quite-human or enchanted-human characters (talking animals, demons, jinn, fairies, wizards, magicians, enchanted princesses, etc.).
       - ❑ Usually in a fairy tale there are clear distinctions between good and evil, right and wrong, or what is valuable and not valuable.
       - ❑ Fairy tales often involve princes, princesses, knights, quests, battles, and/or marriages.
       - ❑ A fairy tale often includes a moral, a principle, or a piece of wisdom for the reader.
     - ❑ Form[1]
       - ❑ A fairy tale often uses contrast or foils, has simplicity in the plotline and characters, tends to repetition (especially threefold repetition), and often includes archetypal characters (such as the princess, the wizard, the hero, the wise old man, etc.).
       - ❑ The omniscient point of view is almost always used for narration in fairy tales.
       - ❑ Fairy tales frequently include songs, proverbs, "magic" words or phrases, or riddles.
   - ❑ In what ways does *The Faerie Queene* seem to fit the genre of fairy tale?
     *This story certainly contains wisdom for the reader and clear distinctions between good and evil. It has many entwining episodes and characters, but still its air is one of simplicity, since the reader knows the truth about each character. It has an evil magician, magical events, an elf-knight, and strong contrasts between good and evil, life and death, light and darkness, etc. Finally, it uses the omniscient point of view.*
   - ❑ This week you learned about proliferation plot. Define this term, and explain whether you think it fits the plot of *The Faerie Queene*.
     - ❑ *A proliferation plot is a plot having a multitude of interwoven episodes, usually following several separate storylines.*
     - ❑ *The proliferation plot is one good description of the plot of this story, since* The Faerie Queene, *Book One consists of a number of interwoven episodes and has at least two storylines: the Arthur line, and the Redcrosse and Una line.*
   - ❑ One way that authors may tie together the various episodes of a proliferation plot is by using a motif. What is a motif? Can you discern a motif in *The Faerie Queene* that helps to unite the plot?
     - ❑ *A motif is any recurring element, arrangement, or pattern in literature.*
     - ❑ *The unifying motif in* The Faerie Queene *is the journey (in this case, a quest). Both Arthur and Redcrosse are questing, and all the adventures that happen in this part of* The Faerie Queene *are understood in the context of Arthur's quest for the Faerie Queene, and Redcrosse's quest to free Una's parents.*
   - ❑ From *Poetics,* what are the characteristics of the Italian romance epics?
     - ❑ *Italian romance epics were romances—stories of heroism, love, and adventure—on a grand ("epic") scale.*
     - ❑ *They also have comic elements that sometimes made a joke of their own romantic characteristics.*
     - ❑ *The plots tend to be a series of loosely connected, intertwining tales, which we call proliferation plots.*
     - ❑ *C.S. Lewis describes them as "gallant, satiric, chivalrous, farcical, flamboyant" poems (*Allegory of Love *305).*
   - ❑ According to C.S. Lewis, Spenser models *The Faerie Queene* after the Italian romance epic in some ways. From the description of these epics in *Poetics,* what do you think are connections between them and *Faerie Queene*?
     - ❑ *Spenser borrowed and modified the eight-line stanza used by authors of Italian epics.*
     - ❑ *Like Italian epics, Spenser uses interlacing tales (proliferation plot).*
     - ❑ C.S. Lewis describes the Renaissance tone of the *The Faerie Queene* as "a gorgeous, luxurious, Italianate, and florid element" (*Studies in Medieval and Renaissance Literature* 147).

1 Based on Leland Ryken's explanation of the elements of fairy tale in *Words of Delight* (p. 404-405).

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- ❑ Is Spenser's work completely Italian and in the Renaissance style, or does it have other elements in it?
  *Answers will vary, since this is an opinion question. We think that* The Faerie Queene *shows itself different from the Italian romance epics in several ways. After hearing your student's thoughts, you may wish to share these:*
  - ❑ Unlike the Italian romance epics, which focus mostly on recounting the deeds of knights, the *Faerie Queene* is an allegory which uses the deeds of knights to depict states of the soul and bring virtues to life.
  - ❑ Lewis says that many of the fairy-tale elements in *The Faerie Queene* are more closely related to a bed-time story than an epic. Spenser takes his allegorical fairy-tale more seriously than the Italian authors took their epic romances.
  - ❑ Lewis points out that *The Faerie Queene* is the work of an Englishman, woven from English language and legends, with a tone that is more "gravely imaginative" than the "gallant" and "flamboyant" Italian epics (Allegory of Love 307).

4. Review the heroic mode, introduce the pastoral mode, and discuss pastoral poems from the Renaissance. (Student Question #9)
   - ❑ As you know, a mode is the overall mood, manner, or emphasis expressed in a work of literature. This week you learned about the pastoral mode. But first, to review from *Poetics*, what is the heroic mode and what are its characteristic traits?
     - ❑ *Definition: A mode that emphasizes the description and exaltation of heroism.*
     - ❑ *Traits*
       - ❑ *Usually, a heroic work describes events in a relatively brief period of painful but necessary struggle (often a journey, battles, etc.), with much at stake to win or lose.*
       - ❑ *There is usually a community and/or a way of life, which the hero(s) seeks to protect from evil.*
         - ❑ *The heroic mode emphasizes public, political, often complex relationships, especially group relationships. A private relationship between two people is rarely emphasized (though it may be in the story).*
         - ❑ *It usually describes webs of relationships in a community and/or between communities.*
         - ❑ *Settings in a heroic story usually include at least one city (or community).*
       - ❑ *A hero who rules and leads, sometimes as a father and/or judge, is also essential to the heroic mode.*
         - ❑ *The hero is usually a just ruler who faithfully leads his people and endures hardship for their sake.*
         - ❑ *He protects his people from evil (which may come from without, within, or both).*
       - ❑ *Virtues praised in a heroic work include sacrificial love, duty, strength, skill, the upholding of justice, protection for the innocent or oppressed, and often the pursuit of glory.*
   - ❑ From *Poetics*, what is the pastoral mode and what are its characteristic traits?
     - ❑ *Definition: A mode that emphasizes the description and exaltation of a country lifestyle.*
     - ❑ *Traits*
       - ❑ *The pastoral mode is one that describes and idealizes the humble, healthy, happy, hardworking, and highly relational country life.*
       - ❑ *The pastoral mode emphasizes the intimate, private, natural, honest, sustainable, and simple.*
         - ❑ *It idealizes work of a pleasant kind, rather than of an agonizing kind.*
         - ❑ *It gives the impression of rest and permanence—it is a state in which one wishes to stay.*
       - ❑ *Pastoral works usually center on a single man and his love (typically a shepherd and shepherdess), though there is often also a larger community of friends (e.g., other shepherds).*
       - ❑ *The ideal virtues of the pastoral work include contentment, love of natural beauty, an ability to build and/or maintain, and love for relationships (especially family and friends).*
   - ❑ Heroic and pastoral modes are often entwined, with heroic warfare acting to protect pastoral peace, in which peace is not just the absence of war but the presence of happy prosperity. Can you see the two modes combined like this in *The Faerie Queene*?
     *Yes. Redcrosse heroically fights the dragon in order to restore a life of pastoral peace for Una's people. Also, his defeat of the dragon allows him to become engaged to Una, which looks ahead to a private union between a single man and his love that promises permanence and rest within the happy community of her kingdom.*
   - ❑ Though no such place or lifestyle as that of Arcadia really exists (shepherds are not angels, and their circumstances are generally rather harsh), the pastoral has always been one of mankind's favorite imagined ideal states—a humble, graceful, virtuous, happy, and natural (as opposed to artificial or deceitful) land of rustic shepherd-poets. From *Poetics*, what is the history of the pastoral mode up to the time of Shakespeare?

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- ❑ *The pastoral mode is one of the oldest in the world and appears in the Bible, in the description of Eden in Genesis 2, and in Solomon's Song of Songs. The classical pastoral tradition dates back to a Greek named Theocritus, who lived in the third century before Christ. Theocritus wrote the* Idylls *(the word "idyll" means "little picture"), which describe and idealize the humble, happy, rustic shepherd's life.*
- ❑ *Theocritus was followed brilliantly in this mode by Virgil, whose* Eclogues *were written as conversations and singing contests between shepherd-poets (published in the first century B.C.).*
- ❑ *An Italian named Jacopo Sannazzaro revitalized the mode with his* Arcadia *(1504). "Arcadia" was the mythical land of the shepherds, named after an equally mythical hunter and son of Zeus named Arcas.*
- ❑ *In 1590 Philip Sidney wrote his own* Arcadia*, which made the pastoral important in the English Renaissance and Elizabethan court.*
- ❑ For Virgil, and again in Queen Elizabeth's time, the pastoral provided not only a graceful metaphorical mode for writing about love, but also a form for social and political commentary. Under the guise of praising fictional shepherds and the simple or natural life, poets could raise questions about the artificial goodwill and deceitful intrigues of the Elizabethan court or even the city-based lifestyle in general.

- ❑ According to Leland Ryken, three kinds of pastoral poems grew out of the pastoral mode (Words of Delight, 275): The "pastoral invitation to love, in which the speaker invites his or her beloved to a life of mutual love"; the blazon, "in which the speaker praises the beauty and virtue of the beloved by comparing [the beloved] … to objects in nature"; and the "lament or complaint, in which the speaker bemoans the frustrations of separation". All three were common in the Renaissance. This week you read Christopher Marlowe's poem, "The Passionate Shepherd to His Love." Which of the three kinds of pastoral poems does this seem to be?
  *This poem is a pastoral invitation: the shepherd wants his love to come and roam the hills with him, living the pleasant lifestyle that shepherds enjoy in summer.*
- ❑ Edmund Spenser's friend, Sir Walter Raleigh, wrote a humorous response to Marlowe's pastoral poem. What are the objections that the "nymph" makes to the lifestyle that the shepherd invites her to join? Are these objections reasonable?
  *The nymph points out that winter and cares come, that flowers wither and fade, and that life among the sheep is not always easy nor pleasant. She says that if this carefree summer life of love could last forever, it might tempt her, but since it does not last, she will not accept the shepherd's invitation.*

5. Optional: Sir Philip Sidney wrote *Arcadia*, which is an important early pastoral work in English literature. Still more importantly, however, he wrote a famous and influential defense of fiction as a way of presenting truth. Explore Sir Philip Sidney's literary theories, using the discussion outline from "Literary Criticism" on the *Loom*. This is recommended for students who have 1) a strong interest in cultural movements and worldviews, or 2) a strong interest in future literary studies, or 3) a desire to be a writer. (Student Question #10)

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Rhetoric | If you assigned your student the literary analysis paper on a story for Weeks 13-15, he should continue to work on it in Week 14. |
| Teacher | There are no special concerns this week. |

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## Literature Supplement: Allegorical Meaning in The Faerie Queene

| | Element In the Story | Invisible Reality Represented |
|---|---|---|
| Characters | Gloriana | *Glory in general, and also sometimes Queen Elizabeth* |
| | Arthur | *Magnificence (the sum of the twelve private moral virtues)* |
| | Redcrosse (St. George) | *The Christian and the champion of Holiness, but at the same time, the person undergoing sanctification.* |
| | Una | *The word "una" means "one" or "truth" (also the One True Faith). Una is continually identified with light. Her father is Emperor of the East and West.* |
| | Una's parents | *Adam and Eve in their captivity to sin; the father is also Emperor of the East and West.* |
| | Archimago | *Hypocrisy; also in some places Satan, the "arch-deceiver"* |
| | Sansfoy, Sansloy, and Sansjoy | *Literally, "without faith," "without law," and "without joy"* |
| | Duessa | *Her parents are Deceit and Shame, and she herself is Duplicity or Falsehood (the arch-enemy of Una, who is Truth). Her father is the Emperor of the West, but Una's father is the Emperor of the East and West.* |
| | Corceca and Abessa | *Literally, "blind heart" and "without substance"—emptiness* |
| | Orgoglio | *The word for "arrogant pride" in Italian* |
| | Kirkrapine | *Literally "church-raper" or "church-robber"* |
| | Lucifera and her counselors | *She is Pride and her counselors are the six deadly sins: Idleness (or Sloth), Gluttony, Lechery, Avarice, Envy, and Wrath.* |
| | The sevens Beadsmen who run a hospital near Caelia's house | *In contrast to Pride and her six counselors, these seven righteous healers show true religion in their hospitality, good stewardship, and care for the poor, sick, orphans, etc. (James 1:27).* |
| | Caelia | *Literally, "heavenly"* |
| | Fidelia, Speranza, and Charissa | *Faith, Hope, and Love (specifically agape love, also called charity)* |
| | The great Dragon | *Satan* |
| Settings | Wood of Error | *The dark forest where Error lives, and where it is easy to go astray* |
| | House of Pride | *The home of Lucifera, a place of deceitful beauty* |
| | House of Holiness | *The home of Caelia or "Heavenly Holiness," a place of cleansing, healing, and rejoicing* |
| | Hill where Contemplation lives | *How Christians draw apart and lift their thoughts upward to contemplate God* |
| | Castle of Una's Parents | *The home of Adam and Eve, which therefore represents the home of the human race* |
| Things | The Armor of Redcrosse | *Christ's armor, and also the armor of a Christian described in Ephesians 6* |
| | Una's veil and black cloak | *Una wears a veil because truth is too severely beautiful to be looked straight in the face; she wears a black cloak in mourning for her parents, who are captive to the dragon, Sin.* |
| | The books and papers in Error's vomit | *wrong belief and doctrine are always circulating in many books and papers, which are "vomited up" by the beast of Error.* |

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| | Element In the Story | Invisible Reality Represented |
|---|---|---|
| Events | Redcrosse defeats Error. | *Resisting the temptation to error* |
| | Archimago deceives Redcrosse into abandoning Una. | *How magic and outward appearances can deceive; how hypocrisy can turn the Christian soul away from truth* |
| | Redcrosse defeats Sansfoy. | *Defeating another's unbelief* |
| | Una tames the Lion, who then serves her. | *The power of truth, which is its own protection; natural law serves revealed truth* |
| | Redcrosse in Pride's Palace | *The deceitfulness of pride, its dangers, and associated vices* |
| | Arthur defeats Orgoglio and Duessa. | *Victory over arrogant pride and the unmasking of falsehood* |
| | Redcrosse confronts Despair. | *A man's interior struggle with unbelief and the realization of his own unworthiness before God* |
| | Redcrosse fights the Dragon. | *The greatest battle in the Christian's life* |
| | Redcrosse is healed by immersion in water. | *Baptism* |

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## Literature Supplement: Symbolic Anthitheses in The Faerie Queene

| | |
|---|---|
| Light and Darkness | Light<br>☐ *Redcrosse's shield shines before he attacks Error, who cannot bear the light.*<br>☐ *Una is identified with the East and light. At the time of her betrothal in particular, she is described in terms of brightness.*<br>☐ *Light shines from Arthur's shield, enabling him to kill Orgoglio.*<br>Darkness<br>☐ *Duessa has a "borrowed light," not a real one.*<br>☐ *Orgoglio's dungeon and the Wood of Error are both dark.* |
| Day and Night | Day<br>☐ *Una watches "the noyous [noxious] night, and wait[s] for joyous day."*<br>☐ *Redcrosse overcomes the dragon on the third day at dawn.*<br>Night<br>☐ *Night is described as an evil goddess.*<br>☐ *Redcrosse fights the Dragon and lies in a pool and then under a tree for two succeeding nights (like Christ in the tomb).* |
| Inward Beauty and Ugliness | ☐ Inward Beauty: *Una and Caelia, as well as Caelia's daughters, and both inwardly and outwardly lovely*<br>☐ Inward Ugliness: *Duessa and Lucifera are outwardly lovely, but inwardly they are shockingly ugly* |
| Truth and Falsehood | Truth: *Una represents Truth.*<br>Falsehood<br>☐ *Duessa is falsehood and is Una's enemy.*<br>☐ *Archimago is a magician and deceiver (and type of Satan) and is also Una's emeny.* |
| Life and Death | Life<br>☐ *Tree of Life*<br>☐ *Well of Life*<br>Death<br>☐ *The dungeons of Pride's castle are full of the bones of her victims.*<br>☐ *Despair tries to convince people to commit suicide.*<br>☐ *Dragon* |
| Sight and Blindness | Sight<br>☐ *Arthur sees past Duessa's disguise.*<br>☐ *Redcrosse's eyes are opened by the teachings of Faith, Hope, Love, and Contemplation.*<br>☐ *Contemplation cannot see things on earth but can see God.*<br>Blindness<br>☐ *Redcrosse is blind when deceived by Duessa.*<br>☐ *Corceca cannot see Una's (Truth's) value.*<br>☐ *Ignoro (Ignorance) is blind.* |
| Natural and Artificial or Deceitful | Natural<br>☐ *Tree of Life*<br>☐ *Satyrane*<br>☐ *Lion*<br>Artificial<br>☐ *House of Pride*<br>☐ *Castle of Orgoglio and Duessa* |
| Health and Sickness | Health<br>☐ *The Well of Life restores Redcrosse after he is burnt by the dragon on the first day of his fight.*<br>☐ *Redcrosse recovers strength at the House of Holiness.*<br>☐ *The balm flowing from the Tree of Life restores Redcrosse during the second day of his fight with the dragon.*<br>Sickness<br>☐ *Redcrosse becomes desperately ill in Orgoglio's castle.*<br>☐ *Neither Abessa nor Corceca is "whole."*<br>☐ *Aesculapius is the god of medicine, but he himself remains perpetually wounded by Jove's thunderbolt.* |

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## Fine Arts Elective

**Threads**

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

**Reading & Materials**

- ❑ 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
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

**Artistic Introduction**

Students are reading about the High Renaissance this week, focusing on two great artists in particular: Raphael and Michelangelo.

Michelangelo's father brought the child prodigy to the pope, and by age fifteen he was working for the Medicis. In addition to being a painter, sculptor, and architect, he was also a poet, and his sonnets tell about what appears to be a true, heartfelt conversion to Christ late in life. Works worthy of close study include his sculptures *Moses* and his earliest *Pietà*. His drawing, *Studies for the Libyan Sibyl*, and a painting from the Sistine Chapel, *The Erythraean Sibyl* are also well worth studying.

This master sculptor hated painting—yet he is probably most famous for his four-year work on the Sistine Chapel. This was no small feat. Enjoy the many stories that surround these amazing frescoes, and be sure to also take a close look at the *Last Judgement* (altar piece) from the same room. Michelangelo's powerfully used gesture (body movement that expresses an idea) to tell stories. Even the toes of his figures speak! It may surprise you that the author of these wonderful works also said, "Painting is for women and donkeys."

Many of Michelangelo's works are classically nude. If you choose to view these works, be sure to note the strong sense of balance and gesture in these figures. Michelangelo's most famous statue, the *David*, provides a great example of this. Notice the gesture of David's hands shows that he is ready and armed. His *contra-pasto* posture is a classic example for illustrating how a figure's weight rests on its shoulders and hips at opposite angles.

**Exercises**

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

## Glance Into Next Week…

| Week 14: Spanish Dominion and the New World: Aztecs and Incas | |
|---|---|
| Rhetoric | Be aware of nude artwork on p. 163, 166, 173, and 177 of *Art: A World History*. |
| Teacher | There are no special concerns this week. |

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## Government Elective

**Threads**

Continue reading Machiavelli's *The Prince.*

**Reading & Materials**

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

**Teacher's Check List**

Read the governmental introduction below.

**Discussion Outline**

1. In chapter X, Machiavelli discusses the strength of a prince. What two scenarios does he distinguish? Why is he so impressed with the German princes?
   *He distinguishes princes who can meet any army in the field of battle from those who need to take shelter behind their city walls. He argues that the latter should concentrate on building good defenses and making sure his people do not hate him—if he does these two things, he should be safe from attack because no enemy wants to spend the time it takes to besiege a well fortified city. Machiavelli calls the Germans "absolutely free" because they fortify their towns and stockpile food for a year.*
2. In chapter XI, he discusses the unique military and diplomatic advantages of the Church. What does Machiavelli think of Popes Alexander VI and Julius II? What do you think about them?
   - ❑ *He thinks that Alexander made good use of his powers, expanding the earthly influence of the Church. Pope Julius "found the way open to accumulate money in a manner such as had never been practiced before Alexander's time."*
   - ❑ *Christian students, whether Catholic, Protestant, or Orthodox, are unlikely to agree with Machiavelli's assessment of these popes. Their military success did not bring lasting glory to the Church.*
3. In chapter XII, Machiavelli says that "the chief foundations of all states, new as well as old or composite, are good laws and good arms." Which does he think is more important, and why?
   *He believes that good arms are more important than good laws, because a city that cannot defend itself cannot exist, no matter how good its laws may be.*
4. In chapters XII and XIII, he discusses two ineffective types of armies. What are they, and why are they ineffective?
   - ❑ *In chapter XII, he lists the disadvantages and weaknesses of mercenary soldiers, who were common in Italy at the time. Mercenaries were not reliable because they fought for money, not their homelands.*
   - ❑ *In chapter XIII, he describes the problems of using "auxiliaries," the soldiers of another prince. He says they are worse than mercenaries, since if you lose, you are undone, and if you win, you are their captive. He says that auxiliaries are like Saul's armor which did not fit David, so he took it off and fought with his own weapons.*
5. In chapter XIV, what does Machiavelli think is a prince's only required subject? Why does he think this? How does one study this subject?
   *He says that war is the "sole art that belongs to him who rules." A prince needs armed men to defend him, and he dare not let his soldiers despise him. The prince should study war by drilling his troops and reading military histories.*
6. In chapter XV, he begins to discuss what a prince ought to do. What virtues and vices does he contrast? Does he support traditional morality for princes?
   - ❑ *He contrasts liberality and miserliness; generosity versus rapacity; cruelty versus compassion; faithlessness versus faithfulness; effeminate cowardice versus bold bravery; affability versus haughtiness; lasciviousness versus chastity; sincerity versus cunning; hard versus easy; grave versus frivolous; religious versus unbelieving.*
   - ❑ *Machiavelli rejects traditional morality for princes. "It will be found that something which looks like virtue, if followed, would be his ruin; whilst something else, which looks like vice, yet followed brings him security and prosperity." He would rather see a vicious prince succeed than a virtuous one fail.*

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7. In chapter XVI, Machiavelli compares liberality with stinginess ("meanness"). What advice does he offer the prince?
   - ❑ *He says it is more important to have a reputation for generosity than to really be generous, but that it would cost too much even to try to appear generous. If a prince tries to appear generous to the people, he has to tax them so heavily that they will hate him.*
   - ❑ *He says a prince should not fear a reputation for stinginess ("meanness"). If the prince does not waste his money in lavish displays, he will not need to burden his subjects with taxes. This means he can be generous to many people (by not taxing them) and stingy towards a few (who never get his gifts).*
8. In chapter XVII, he compares cruelty with mercy ("clemency"). Which does he prefer, and why?
   - ❑ *He argues that a reputation for mercy can do more real harm than a reputation for cruelty. If a prince can keep his subjects united and loyal, a reputation for cruelty can enable a prince to maintain such order that everybody is better off.*
   - ❑ *He says it is better to be feared than loved. He would prefer to have both, but if the prince must choose, fear is safer than love, because the prince can control it. "[M]en loving according to their own will and fearing according to that of the prince, a wise prince should establish himself on that which is in his own control and not in that of others."*
9. In chapter XVIII, he discusses whether a prince should keep his promises. What does he say, and why?
   - ❑ *He argues that a prince should not feel bound to keep his promises, because others may break their promises to him.*
   - ❑ *"[A] wise lord cannot, nor ought he to, keep faith when such observance may be turned against him, and when the reasons that caused him to pledge it exist no longer. If men were entirely good this precept would not hold, but because they are bad, and will not keep faith with you, you too are not bound to observe it with them."*

## Glance Into Next Week…

There are no special concerns this week.

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## Philosophy Elective

**Threads**

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

**Reading & Materials**

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

**Teacher's Check List**

Read the philosophical introduction below.

**Discussion Outline**

Students who are also using *Tapestry*'s Government Spool are spending three weeks (Weeks 12, 13, and 14) reading Machiavelli's *The Prince*. Philosophy students who are not doing the Government elective, but do own that Spool, should try to read all three of those Government discussion scripts this week.

Machiavelli has always been controversial. He has been denounced as an "apostle of the Devil" because of his amoral view of government. Machiavelli taught rulers to do what is evil: he urged them to prefer cruelty and deception over justice and mercy. Most modern secular thinkers call Machiavelli a "realist" or "pragmatist," and view him as the founder of modern political science.

**Many have imagined republics and principalities which have never been seen or known to exist in reality.**

1. By Machiavelli's time, several major philosophers had discussed ideal or imaginary societies. Can you name any of them?
   *Plato's* Republic *is an extended discussion of an ideal society. Cicero's* Republic *is an idealized version of the Rome he lived in. St. Augustine's* City of God *describes the real (but invisible) community of God's people. Aquinas and other medieval authors also talked at length about the ideal king.*
2. What real society was Machiavelli most interested in discussing?
   *He wrote* The Prince *to win the good favor of the Medici family, which had taken over his own city of Florence. The specific focus of the book is how a prince can hang onto recently-acquired territory.*

Men are like that. **For Nature has so ordered it that while they desire everything, it is impossible for them to have everything.**

3. There is obviously a gap between how much humans can want and how much they can get. Would you agree with Machiavelli that this is why humans are so often discontent?
   *Answers may vary.*
4. What is the biblical word for the condition Machiavelli describes here? What does God say about it?
   *The human craving for what isn't ours is called "covetousness," and it is forbidden by the Ten Commandments, along with idolatry, murder, and adultery. It was the first sin, along with disobedience—Eve wanted the fruit in the middle of the Garden of Eden, which God had forbidden.*
5. Read James 4:1-2. How does it compare with Machiavelli's argument?
   *James says that fight and quarrels come from our desires that battle within us. We want something and can't get it; we covet and kill, but still can't have what we want. This is almost exactly what Machiavelli says about human nature—but James and Machiavelli offer different solutions to the problem. Machiavelli teaches men how to win the battle against other humans. James teaches men to win the battle against sin!*

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**A prince never lacks legitimate reasons to break his promise.**

6. "Sovereignty" is a generally recognized legal concept which means absolute and perpetual power, which is beyond the rule of any human law. Given this, is a sovereign's promise binding?
   *Since a sovereign is not answerable to any earthly power, a sovereign's promise is not enforceable by any court. A sovereign's promise is only binding if he wants it to be—which means that a human sovereign's promise is not really binding at all.*
7. How can there be a "legitimate reason" to break a promise?
   *When a sovereign ruler breaks a promise, there is no earthly penalty but his loss of credibility. He cannot be called to court. If you believe the end justifies the means, as Machiavelli did, the benefits of breaking the promise can easily outweigh the cost in credibility. Machiavelli would call this a "legitimate reason" to break the promise.*
8. Machiavelli argues that many successful rulers have gotten away with breaking their promises. How would a Christian respond to this claim?
   *No earthly government may punish a prince who breaks his word to his subjects, but Christians believe in the King of Kings who will call even monarchs to account. Machiavelli limits his analysis of government to this life. He is only worried about how to hang on to power here on earth. Mark 8:36 warns that one could gain the whole world, yet lose his soul.*

## Glance Into Next Week…

There are no special concerns this week.

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## The Pageant of Philosophy
## Machiavelli's Morals

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

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

Machiavelli: Are you lost, child?

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

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

Simplicio: "Umanista"? What's that?

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

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

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

Simplicio: I see.

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

Simplicio: The who?

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

Simplicio: That's awful!

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

Simplicio: And what did you decide?

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

Simplicio: Pah?

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

Simplicio: And they are the Medici?

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

Simplicio: You sound a little—bitter.

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

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

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

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Simplicio: Why Livy?

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

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

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

Simplicio: Isn't that a little—cowardly?

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

Simplicio: How so?

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

Simplicio: Which is what?

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

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

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

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

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

Simplicio: What do you mean?

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

Simplicio: That's harsh!

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

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

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

Simplicio: What do you mean?

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

Simplicio: How so?

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

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

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Simplicio: But why?

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

Simplicio: That's depressing!

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

Simplicio: So you think war is inevitable?

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

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

Machiavelli: Like what?

Simplicio: Well, what about justice?

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

Simplicio: Would you resort to brute force?

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

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

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

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

Machiavelli: To be feared!

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

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

Simplicio: Don't you?

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

Simplicio: What a lonely life!

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

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

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

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

Machiavelli: You must crush them!

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

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

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

Simplicio: You would rule through mere force and fear?

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

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

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

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

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

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

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

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

Machiavelli: No—not without a legitimate reason.

Simplicio: That's encouraging—I guess.

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

Simplicio: That's awful!

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

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

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

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

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

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

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.

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## 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.

**Reading & Materials**

- ❑ If you are also using *Tapestry*'s Arts & Activities Spool, then your Fine Arts reading also counts 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 on *Tapestry*'s website

**Teacher's Check List**

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).
- ❑ If you have not done so already, you will need to take time this week to set up notebooks and explore the *Loom* documents (see the Year Two page of *Tapestry* Online) for helpful setup information.

| People | Time Line | |
|---|---|---|
| ☐ Francisco Pizarro<br>☐ Vasco Nuñez de Balboa<br>☐ Pedro de Alvarado<br>☐ Hernando Cortez (Cortés)<br>☐ Hernando de Soto<br>☐ Francisco Vasquez de Coronado<br>☐ Nicolaus Copernicus | **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.)** | |
| | **c. 1485-1576** | Titian |
| | **1200's-1500's** | Aztec civilization |
| | **1200's-1500's** | Inca civilization |
| | **1513** | Ponce de Leon explores Florida and the Gulf of Mexico. |
| | **1519-21** | Cortez subdues the Aztecs. |
| | **1527-29** | Sebastian Cabot explores rivers of South America. |
| | **1532** | Pizarro conquers the Incas. |
| | **1539** | De Soto explores the (future) southeastern United States. |
| | **1540-1542** | Coronado explores the (future) southwestern United States. |

**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.

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# 14 Spanish Dominion and the New World: Aztecs and Incas

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 try 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. This week, our focus is on the men who conquered the native peoples of Central and South America, especially Cortez and Pizarro. Below is a list of the major explorers and the dates of their explorations that you learned about last week so that you would mentally locate them in their correct era. We have added the dates of Cortez's and Pizarro's conquests so that you can see them in context of the Age of Exploration as a whole.

- ❑ 1492: Columbus—Caribbean
- ❑ 1497: John Cabot—North America
- ❑ 1499: Da Gama—India
- ❑ 1499: Vespucci—South America
- ❑ 1500: Cabral—Brazil
- ❑ 1513: Balboa—Central America; sights the Pacific
- ❑ *1519-21: Cortez subdues the Aztecs.*
- ❑ 1522: Magellan—Expedition circumnavigates the globe.
- ❑ 1525: Verrazano—Eastern seaboard of North America
- ❑ *1532: Pizarro conquers the Incas.*
- ❑ 1534: Cartier—Northeastern North America
- ❑ 1566: Drake—Western North America

Your student's reading about the Aztec and Inca civilizations, will most likely include debatable points. Read with discretion for subjective statements that show the author's bias. Look also for information on the character of Cortez and the characteristics of the Aztecs so you can discuss this material with your student. They will doubtless have questions. This is a sad and difficult segment of history to comprehend, so spend time reading and discussing together, and don't expect that you will come up with all the "right" answers. You don't want to present the Aztecs as being completely depraved in all areas of their society, but you also want to temper the consistently anti-European bias that students will encounter in their resources (not because the Europeans were consistently right in their treatment of these peoples—far from it—but because such resources can tend to dismiss Christianity along with the culture that represented it badly while heightening the significance of native cultures). For those who have used Year 1, it is interesting to compare the Aztec culture with ancient Roman or Greek ones—their level of civilization was comparable in many ways.

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**Discussion Outline**

**Part I: Go over factual material on native American peoples and explorers.**

1. Begin by using the the following chart to discuss the cultural aspects of the Inca and Aztec societies. NOTE: The information found in this chart is culled from several *World Book* articles. [1] Recommended rhetoric readings may not cover all the details that students need to fill in their charts. Encourage some independent research before class, and then use class time to help your student round out his knowledge of the Incas and Aztecs.

| | AZTECS | INCAS |
|---|---|---|
| SOCIAL | ☐ *Four classes: nobles, commoners, serfs, slaves*<br>☐ *Free families closely related in* calpolli *groups*<br>☐ *Commoners made up bulk of population; farmed* calpolli *plots. Slaves were considered property, but their children were born free.*<br>☐ *Slaves were bought, captured, or were criminals.*<br>☐ *Husbands supported family, usually by farming.*<br>☐ *Wives made clothes and cooked food.*<br>☐ *Boys were educated by father until age 10, then put in school run by* calpolli *or temple school (nobility).*<br>☐ *Girls at home or perhaps went to a temple school.*<br>☐ *Married young: boys at age 20; girls at age 16*<br>☐ *Small, useful homes with no decorations* | ☐ *Regional clothing. Highlands: Wool of alpacas or llamas. Coast: Cotton. Nobility: Jewelry and fine cloth. Men wore loincloths; women, long dresses.*<br>☐ *Lived in extended families*<br>☐ *Nobles owned spacious, richly decorated stone palaces. Commoners owned smaller mud/thatched-roof homes.*<br>☐ *Social rank dictated roles for life.*<br>☐ *Grouped in* ayllus *based on kinship and land ownership. Land in common; apportioned by need.*<br>☐ *No schools. Children learned from parents.*<br>☐ *Some polygamy; marriage within social rank only*<br>☐ *Boys became men at 14. Married a little later.* |
| GOVERNMENT | ☐ *Empire included many cities and towns*<br>☐ *Main capital was Tenochtitlan, built on a lake*<br>☐ *Emperor ruled; had to consult council of high ranking officials about all important decisions.*<br>☐ *Nobles had private land or administered government land.*<br>☐ *Government officials supervised trading.* | ☐ *Dynastic empire began to expand in 1483.*<br>☐ *Like Romans, they conquered and then ruled using local authorities under their central government. Occupied vast region centered on the capital, Cusco, in southern Peru. Controlled all trade.*<br>☐ *Emperors ruled by complex political system that balanced power between central and local governments.*<br>☐ Inca *was originally the name for the emperor.*<br>☐ *Crops divided among three groups: local, state, and state religious activities*<br>☐ *All commoners paid work taxes.* |
| RELIGIOUS | ☐ *Polytheistic religion: hundreds of nature gods and goddesses, especially ones of agriculture-related forces*<br>☐ *Many religious ceremonies: most included human sacrifice of captured slaves, because they believed gods needed human hearts/blood to remain strong.*<br>☐ *Practiced child sacrifice*<br>☐ *260-day religious calendar and 52-year cycle*<br>☐ *Warfare considered a religious duty* | ☐ *Polytheistic: nature gods/goddesses*<br>☐ *Heavy reliance on divination for all decisions*<br>☐ *Held many places/things sacred: mummies, temples, historic places, springs, stones, etc.*<br>☐ *Household idols*<br>☐ *Frequent religious ceremonies; some human sacrifices, but as an honor (not captives)*<br>☐ *Priests played major role.* |
| FOODS | ☐ *Main staple was thin cornmeal pancake (tortilla).*<br>☐ *Rich and spicy; flavored with chili peppers*<br>☐ *Hunted for meat: deer, rabbits, birds*<br>☐ *Raised dogs and turkeys for food*<br>☐ *Drank juice of maguey plants and chocolate*<br>☐ *Made alcoholic beverage called* octli | ☐ *Main crops: corn, cotton, potatoes,* oca*, and quinoa (grain)*<br>☐ *Freeze-dried potatoes called* chuno<br>☐ *Corn-based beer called* chicha |

1 From a *World Book* article entitled *Aztecs* (Contributor: H. B. Nicholson, Ph.D., Emeritus Professor of Anthropology, University of California, Los Angeles) and a *World Book* entitled *Inca (*Contributor: Alexandra M. Ulana Klymyshyn, Ph.D., Director, Multicultural Programming, Central Michigan University).

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| | Aztecs | Incas |
|---|---|---|
| Military | ☐ *Military units stationed throughout key points of the empire to keep it secure*<br>☐ *Great nobles were commanders and governors.*<br>☐ *Many top positions hereditary, but a man could rise through service to the emperor.*<br>☐ *Clubs designed to capture, not kill* | ☐ *Conquered extensive territory by military force* |
| Technology | ☐ *No plows. Terraced and irrigated. Also made* chinampas*: islands from lake silt—very fertile.*<br>☐ *Used wheels only on toys, and had no beasts of burden*<br>☐ *No metalwork at all*<br>☐ *Some large stone temples*<br>☐ *No money* | ☐ *No wheels or plows*<br>☐ *Built irrigation networks in coastal deserts*<br>☐ *Terraced highlands to reduce erosion and to irrigate*<br>☐ *No money system: some goods (like cloth) used as medium of exchange.*<br>☐ *Suspension bridges over rivers*<br>☐ *Commoners walked; nobility had litters.* |
| Achievements | ☐ *Calendar Stone sculpture*<br>☐ *Oral literature and poetry*<br>☐ *Pictographic writing*<br>☐ *365-day calendar* | ☐ *Skilled in engineering and crafts. Wove fine cotton and woolen cloth, some with elaborate geometric designs.*<br>☐ *Built network of roads*<br>☐ *Architecture was of great size and skillful construction: stones fitted without cement.*<br>☐ *Used gold, silver, and other materials in craftwork* |
| Interaction with the Spanish | ☐ *Montezuma against Cortez in 1519. Montezuma killed. Story is that Montezuma didn't move against Cortez because thought he might be the returning god Quetzalcoatl.*<br>☐ *Spanish defeated, dominated, and destroyed Aztec civilization from then on.* | ☐ *Conquered in 1532 by Pizarro, who took advantage of aftermath of civil war between Huascar, the rightful heir, and his brother, Atahualpa, the army commander. Atahualpa won, killed his brother, then was captured by Pizarro and ransomed, then killed.*<br>☐ *Inca never recovered sovereignty.* |

2. Briefly go over answers to your student's ongoing chart on explorers, filling in any details he might have missed.

| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Francisco Pizarro | *Spain* | *Panama and Peru* | *1532* | *He led the campaign to conquer the Inca civilization. Described as treacherous and cruel, he massacred the unarmed retinue of the Incan emperor.* |
| Francisco de Orellana | *Spain* | *Peru, Ecuador, and the Amazon* | *1540* | *Led the expedition that first explored the course of the Amazon River. Afterwords, he was granted the right to colonize the Amazon region, but died on his journey back to the Amazon.* |
| Vasco Nuñez de Balboa | *Spain* | *Hispaniola and Panama* | *1500-1513* | *Claimed the Pacific Ocean for the Spanish crown and set up the port of Panama. Was unjustly executed for treason.* |
| Pedro de Alvarado | *Spain* | *Central and South America* | *1519-1541* | *Started by accompanying Cortez to Central America, but became an explorer and conquistador in his own right, conquering hitherto unexplored territories in Central and South America.* |
| Hernando Cortez | *Spain* | *Central America* | *1519-1524* | *Led the successful campaign to conquer the Aztec civilization in Mexico, and thus was key to establishing the Spanish empire in the New World.* |
| Juan de la Cosa | *Spain* | *North coast of South America* | *1493-1510* | *Cartographer responsible for the famous* Mappa Mundi *(or chart of the world) produced eight years after Columbus' first voyage.* |

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| | Country for Which He Sailed | Where He Went | Years of His Discoveries | Miscellaneous Details |
|---|---|---|---|---|
| Hernando de Soto | *Spain* | *Cuba and the interior of the Southeastern United States* | *1539-1543* | *Traveled through the interior of what is now the Southeastern United States looking for gold. Traveled 4,000 miles and added much to the knowledge of these territories. An epic expedition.* |
| Alvár Núñez Cabeza de Vaca | *Spain* | *Interior of northern Central America* | *1528-1536* | *After losing his fleet in the Gulf of Mexico, de Vaca was sold into slavery, and was eventually taken to the Western sea. He was eventually rescued by a Spanish slaving party.* |
| Francisco Vasquez de Coronado | *Spain* | *Interior of Southwestern United States* | *1540-1542* | *Led the expedition that discovered the Grand Canyon.* |

**Part II: Discuss the Aztec and Inca societies and Spanish *conquistadores* in light of Scripture.**

Choose from the ideas below (previewed by students as this week's Thinking Questions) to create a discussion statement. (Most classes of numerous students will not be able to cover all of the topics.) As we have been doing in discussions for this unit, have the students circle key words in the statement you give them, define their position, and then support it with specific historical facts and Scriptures.

1. Continue with the theme of ethnocentricity, applying it to Spanish interactions with the Aztec and Inca peoples. Here is a possible statement to discuss: "The Aztec and Inca empires were vast and sophisticated. Tenochtitlan was a marvel of engineering that rivaled Venice and may have had a population that exceeded any city in Europe at the time the Spanish arrived there. Yet the Spaniards felt free to conquer and exploit the Aztecs. Should a Christian people show such blatant disregard for an advanced, thriving, and viable culture? Why or why not?"
   - ❑ Your student's immediate reaction should be "no," but ask him to define his terms and support his position, walking him through the steps of analysis. The answer, in the end, may still be "no," but let it become an informed answer.
   - ❑ Ask him to define closely the key words or phrases (such as "sophisticated," "felt free," "conquer," "exploit," "blatant" "disregard," "advanced," "thriving," and "viable") before giving his opinion.
   - ❑ This is a tricky question because it pits positive terms for the Aztecs (advanced, thriving, and viable) against strongly negative terms for Christians (felt free, conquer, exploit, blatant disregard). Point out that the terms of the question demand a "no" answer, yet they put a Christian on the defensive from the start.
   - ❑ Ask your student refining questions such as, "Does sophistication equal moral goodness?" or "Just *how* did the Aztecs thrive?" If civilizations are complex and advanced, it does not mean that they please God. (Think of American culture as an interesting parallel here.) Since most Americans admire and value sophistication, advancement, and thriving, it almost naturally follows that to disrupt these features is morally evil. But consider: the Aztecs thrived by means of oppressing, enslaving, and murdering fellow Native Americans. The question doesn't raise moral terms that would question the value of sophistication; rather, the assumption is that sophistication is intrinsically valuable.
   - ❑ The Aztecs were advanced for their day, thriving, and viable. But these are not reasons why Christians should not come against moral evils, such as human sacrifice. (Again, in modern America, a parallel to the practice of abortion is obvious.) Christians should not show blatant disregard for any human creature, but cultures may need dismantling if they seriously violate God's laws.
   - ❑ We delve more deeply into the issue of the Aztecs' sins in the questions that follow. This first point of discussion serves to show students how powerful defining terms can be. Often, a worldview debate is won or lost on the initial terms selected.
2. Another statement to consider: "The Spanish and the Aztecs were not that different in their respective degrees of cruelty." Compare the Spanish persecution of Jews (and later Protestants), Inquisition practices, and ethnocentrism towards natives of other lands with the Aztec practices involving human sacrifice and the enslavement of their neighbors. Using Scripture, examine the national characters of these two empires.
   - ❑ Help your student begin by defining terms. What do "not that different" and "degrees of cruelty" mean in

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this question? How about persecution, ethnocentrism, and idolatry?

- ❑ Ask, "Can we equate things like persecution and oppression, or Inquisition and human sacrifice?" *The way to do so is to think about these things in biblical terms. What does God say about these things?*
- ❑ The Bible speaks of sacrificing human beings as one of the most detestable acts of wickedness; burning a body on an altar in Bible times was considered a defilement. See Zephaniah 1:9, Deuteronomy 18:10, 2 Kings 23:16, Romans 1:18-20, and Romans 3:10-18.
- ❑ The following Proverbs speak about justice, rulers, greed, and other relevant themes: 12:12-20; 14:31-34; 15:8; 16:10,16; 17:15; 18:5; 23:4-5, 10-11; 24:28-29; 28:3,15; 29:4.
- ❑ Oppression is a big part of this question. Read about God's heart for all people as expressed in Exodus 3:9, 22:21, Deuteronomy 24:24, Jeremiah 7:6, Zechariah 7:10, and Malachi 3:5.
- ❑ Explore the topic of shedding "innocent blood." By this we do not mean that any are innocent of sin before God without the redeeming work of Christ; we simply refer to the taking of a life by men who kill other men unjustly, whether for power or wealth, or simply from cruelty. See Deuteronomy 19:10, 21:9, 27:25, 2 Kings 21:16, Psalm 106:37-43, Proverbs 6:16-19, and Jeremiah 22:3 and 17.

3. In light of the above statement, discuss the following assertion: "The Aztecs and Incas were wicked idol worshippers in God's sight. The Spanish were His agents of judgment, just as the Assyrians and Babylonians were to the Israelites." Note that this does not mean that the Spaniards were without sin, but only that they served God's purposes in destroying the Aztecs. It seems that He later judged Spain in turn.
   - ❑ Start by defining key terms: "wicked idol worshippers," "God's sight," "agents of judgment," etc.
   - ❑ Ask, "Do you agree or disagree, and why?"
     - ❑ *The prophets contain many references to God raising up nations who were themselves sinful as His "rod of judgment" on His people. Later, when the judgment was complete, He would often break His "rod." (See Isaiah 10:5-34 and Zechariah 10:11 for two examples among many.)*
     - ❑ *In the case of the Aztecs, we argue from the greater to the lesser: if God would judge His own chosen people by means of the nation of Assyria, surely He could use the Spaniards to judge the pagan Aztecs—and then judge the Spaniards in turn.*
     - ❑ *The historical record can, in fact, be interpreted this way. Since the 1600's, the Spaniards and their South American colonies have never had a major role on the world stage. When Spain's Armada was crushed in 1588, their decline began. God may have used the Spaniards to end the wicked practices of the Aztecs and Incas, but He also judged Spain for their acts of wickedness.*

4. A final question: "If Cortez and Pizarro and others claimed to be Christians, how did they justify their ambition, cruelty, and exploitation of peoples weaker than they were?"
   - ❑ Define terms: "claimed," "Christians" (what makes one a Christian), "justify," etc.
   - ❑ Discuss this question in light of Matthew 7:15-23. Ask, "Does this Scripture shed light on Cortez's and Pizarro's actions, since they were not claiming to be prophets? Are soldiers accountable for killing during war times? Why did Cortez and Pizarro attack the Aztecs and the Incas?"
     - ❑ *Draw your student out on the principle of a "tree being known by its fruit." Cortez's and Pizarro's actions reveal greedy and ruthless hearts.*
     - ❑ *Remind your student that, like the crusaders (and even modern Americans), they may have had a mixture of good intentions and worldly ambitions.*
     - ❑ *As cultural "Christians" (who may or may not have had saving faith), explorers often claimed to be following the will of God in "spreading His kingdom," "subduing the heathen," etc., but the "fruit" they bore made it clear that, all too often, the root of their actions was ruthless selfishness.*

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**Writing**

| Level | Genres | Instructions and Topics |
|---|---|---|
| 9 | ☐ Research Paper (Week 4 of 6) | ☐ Spend this week writing your draft. Try to finish by the end of the week.<br>☐ Submit your draft to your teacher for input.<br>☐ File your rough draft, with your teacher's comments, under "Work in Progress" in your Grammar and Composition Notebook.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 10 | ☐ Persuasive Essays | ☐ Persuasive writing is perhaps the most demanding genre because, as Christians, we must convince others using truth, gracious words, and non-manipulative means. Print and read the Talking Points in *Writing Aids* about persuasive writing.<br>☐ 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.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 11 | ☐ Cause/Effect Essays | ☐ The cause/effect essay analyzes a development and shows why it has come about. This kind of essay is used in many different settings, popular as well as academic. Print and read the Talking Points in *Writing Aids* about cause/effect writing.<br>☐ Write an essay on a current issue, or on one of these historical topics:<br>☐ The flowering of the southern Renaissance<br>☐ Talk about the relationship of Spain with her colonists and subjugated peoples.<br>☐ Do any writing worksheet(s) that your teacher gives you. |
| 12 | ☐ Classical Comparison Paper (Week 14 of 15) | ☐ Draft your comparison of Authors A and B.<br>☐ Submit this draft early in the week to your teacher for proofing.<br>☐ Edit the work you did in Weeks 11-14.<br>☐ Do any writing worksheet(s) that your teacher gives you. |

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Rhetoric | Level 12 students are scheduled to complete their classical comparison paper this week. Take the time to make appropriate comments about the amount of work your student has put into this task. |
| Teacher | ❑ Many resources describe how William Tyndale and other martyrs were burned at the stake. If you are concerned about the descriptions, please glance through your chosen resources to see if they are appropriate.<br>❑ Catholic families may want to seek alternate resources for the study of the Reformation, which begins next week. |

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## Worldview: Church History

**Threads**

Read about the different ways in which the Spanish sought to establish Christianity in their newly conquered and colonized lands.

**Reading & Materials**

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

**Teacher's Check List**

Read the worldview introduction below.

**Discussion Outline**

Aside from details about Spanish mission work (covered in student readings) and ethnocentricity (addressed in the history discussion outline if you are using *Tapestry*'s History Spool) there is no separate Worldview material for this week.

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Rhetoric | There are no special concerns this week. |
| Teacher | ❑ Many resources describe how William Tyndale and other martyrs were burned at the stake. If you are concerned about the descriptions, please glance through your chosen resources to see if they are appropriate.<br>❑ Catholic families may want to seek alternate resources for the study of the Reformation, which begins next week. |

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## Geography

**Threads**

- ❑ Review the physical features of Central and South America using paper maps.
- ❑ If desired, learn about the indigenous plant and animal life of Central and South America.

**Reading & Materials**

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 2 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

**Teacher's Check List**

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.

**Geographical Introduction**

For students who may not have been introduced to South and Central American geography, spend a lot of time this week exploring the landforms, flora, and fauna of these regions. Check your library or online links for the following:

- ❑ Books or articles that display the land forms of this region
- ❑ Lists of exotic animals indigenous to the region
- ❑ Mention of plants and other products from this area

If you are part of a group, why not spend the week splitting up the information and compiling a group book or display board on this part of the world? Your students should draw maps and write short articles about South American plants and animals, and some may also wish to draw or color pictures of them.

**Exercises**

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

## Glance Into Next Week…

There are no special concerns this week.

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## Literature

**Threads**

- ❑ Beginning Students
  - ❑ Learn about drama as a distinct kind of literature, about its history, and about the drama analysis categories of spectacle and music.
  - ❑ Learn about the medieval revival of drama, and about three kind of medieval plays.
  - ❑ Learn about progression plots, using the plot of *Everyman* as an example.
  - ❑ Study a drama analysis outline of the *York Play of the Crucifixion*.
- ❑ Continuing Students
  - ❑ In addition to the above…
    - ❑ Compare Greek and medieval drama in some depth.
    - ❑ Compare *Everyman* with *The Vision of Piers Plowman*, if studied in Week 2.

**Reading & Materials**

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"

**Teacher's Check List**

- ❑ Read the literary introduction below.
- ❑ As needed, print the Literature worksheet for your student.

**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!

**Discussion Outline**

**Recitation or Reading Aloud**

For recitation or reading aloud this week, we suggest that you allow your student to select any section of twenty lines or more from the *York Play of the Crucifixion* (*Norton Anthology of English Literature* Vol A, 440-447). Jesus' two

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speeches are a good option for a solo recitation. If your student has friends or classmates who are willing to recite with him, we strongly encourage them to try a group read-aloud or recitation at the end of class. After all, this is a play!

**Defining Terms**

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

**Class-Opening Question:** Why was a mystery play sometimes also called a "Corpus Christi" play?
*Mystery plays were also known as Corpus Christi plays because they were usually performed in late May or June, during the Corpus Christi (literally the "body of Christ") feast.*

**Class Topics**

1. Introduce drama and review the history of Western drama up from ancient Greece to the Middle Ages. (Student Questions #1, 4)
   - ❑ From *Poetics,* what is a drama (or play)?
     *A drama is a literary work that emphasizes performance as its primary medium of expression.*
   - ❑ From your reading in *Poetics,* how does the performance of a drama communicate meaning, as opposed to stories or narrative poetry? What is the special benefit of drama's unique trait?
     - ❑ *All three use plot, settings, characters (and usually experiments in living) to communicate meaning. Drama, however, is primarily performed, whereas stories and narrative poems are primarily narrated.*
     - ❑ *The performance aspect of drama gives its communication of meaning a certain special immediacy, because in drama the characters and their actions and worldviews are presented "live" on stage.*
   - ❑ From *Poetics*, does drama's emphasis on performance require a different response from us as readers?
     - ❑ *Because most dramas are intended to be performed, the reader should respond by trying to read them with an eye to how they would be performed.*
     - ❑ Indeed, some might argue that reading a drama is not enough—that if we do not actually see it performed, then what we have read is not a drama, but only a story made up entirely of dialogue.
   - ❑ From *Poetics*, why do we include the categories of spectacle and sound in our drama analysis?
     *We include spectacle and sound when studying drama because dramas are written to be performed, and often their overall artistic effect depends partly on visual and auditory cues. Thus, in order to understand and study them, we should think about how they would look and sound.*
   - ❑ From your *Poetics* reading on how morality and mystery plays were performed, what would plays like *Everyman* and *The York Play of the Crucifixion* look and sound like? What kind of stage would they have been performed on, and what kind of sound effects or music (if any) are written into their scripts?
     *Each of these plays would probably have been staged either on a pageant wagon or on a platform in the town square. There are no sound effects or music requirements written into the script, but the audience would likely have heard the sound of hammers pounding on wood as the soldiers pretend to nail Jesus to the cross.*
   - ❑ Who, in the western world at least, first invented drama? What was its origin, and what was its purpose?
     *The Greeks first invented drama, which grew out of the rituals of public corporate worship during high festivals.*
   - ❑ The Greeks' tragedies and comedies were imitated by the Romans, and theater was a favorite entertainment in the Roman Empire right up until the Empire collapsed during the 400's and 500's A.D. From *Poetics,* what happened to drama between 533 and the 900's A.D.?
     - ❑ *533 A.D. saw the last known theatrical performance in Rome. Christian influences against their lewdness and profanity, as well as the growing frequency of barbarian invasions, combined to shut down the theaters.*
     - ❑ *However, a sort of drama consisting of shows and skits likely survived in traveling mimes and troubadours.*
     - ❑ *Many of the great Greek scripts were lost from 533-900's A.D., though a few plays by Roman authors such as Terence, Plautus, and Seneca survived the fall of Rome, to be studied and imitated in medieval universities.*
     - ❑ *Drama did not revive as a thriving western European art form until the 900's, when it was all but reinvented by the Roman Catholic church in order to bring Bible stories and sermons to life for illiterate audiences.*
   - ❑ "Liturgical drama" is the name for medieval drama developed by the Roman Catholic church in the 900's A.D. to dramatize scenes from Scripture. How is this similar to and different from early Greek use of drama?
     - ❑ *Both kinds of plays were corporate worship events that reminded the community of its basic beliefs and taught people about what kinds of action would bring joy or sorrow, life or death, good or evil.*

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- ❑ *They are, however, quite unlike each other in terms of worldview and person being worshipped. Greek plays were performed in honor of Dionysus; Christians in the Middle Ages used drama to worship God.*
- ❑ Greek plays depict fear, suffering, and drunken debauchery, as well as stories in which the gods punish mankind out of proportion to its wrongs, which were reflections of Dionysus' attributes and the Greek worldview. Christian liturgical drama, on the other hand, celebrated God's holiness, justice, and love, as seen in stories taken from Scripture rather than from half-falsified mythological histories.

- ❑ What is the difference between our attitude towards drama today and how people in the Middle Ages saw it? *Whereas in the twenty-first century we go to see a play for entertainment, to the Greeks and the people of the Middle Ages, plays were at first part of religious celebration and corporate worship.*

2. From *Poetics,* introduce and discuss the common types of medieval drama. (Student Question #2)
   - ❑ From *Poetics,* what types of plays developed in medieval Europe between the 900's and the 1400's?
     - ❑ *Miracle plays: A type of medieval play that retells stories from the lives of Roman Catholic saints.*
     - ❑ *Morality plays: A type of medieval play that presents the moral and spiritual struggles in the Christian life in order to encourage and teach Christians to deal with them successfully.*
     - ❑ *Mystery plays: A type of medieval play that retells stories from the Bible and is typically performed as part of a cycle of such plays which dramatize key episodes from the whole story of the Bible.*
   - ❑ We did not read any miracle plays this week, but we did read a morality play called *Everyman*. What do you think is the main theme of *Everyman*? Is that theme fitting for a morality play?
     *Answers may vary, but the main theme is fairly clear: God will call Everyman ("every man") to account for his actions (right and wrong, good and bad), so we must all be preparing for that day. This theme is very clearly meant to teach us a moral lesson, which makes it fitting for a morality play.*
   - ❑ What does "mystery" mean in the term "mystery play"? When and in which nations were these performed?
     - ❑ *Mystery plays draw their names from the guilds, which were sometimes called "masteries" or "mysteries," and it was the guilds that usually sponsored the plays, providing both authors and actors.*
     - ❑ *Mystery plays are known to have been performed in four English towns (Chester, Lincoln, Wakefield, and York) during the 1300's. They were also performed in France, Italy, Spain, and other parts of Europe.*
     - ❑ The *York Play of the Crucifixion* tells of Christ's crucifixion, as part of a larger cycle of dramas telling Bible stories. It was performed in the early summer in the English town of York, beginning in the mid-1400's A.D.

3. Discuss the stages of the progression plot and apply them to *Everyman*. (Student Questions #3, 5)
   - ❑ Every plot has a beginning, middle, and end, but there are various ways of arranging events and describing a plot structure. You have already learned and used one of these: the pattern plot. This week, you learned about another type of plot structure: the progression plot. From *Poetics,* what is a progression plot?
     *A progression plot is a type of plot structure which arranges events into several distinct phases that form a roughly bell-shaped curve peaking at a climax.*
   - ❑ From *Poetics,* describe the seven phases of the progression plot.
     - ❑ Exposition: *This phase belongs to the beginning part of a plot. As Leland Ryken explains it, this is "the opening phase of a story in which the writer presents the background information that the reader needs in order to understand the plot [or rather, the story] that will subsequently unfold" (*Words of Delight *514).*
     - ❑ Inciting Moment: *This phase is part of the beginning of a plot, though it is also a transition to the middle part. The inciting moment is the phase in which the situation described in the exposition changes in some way and begins to move towards a resolution. This usually involves an inciting force that triggers a reaction and sets in motion the events which make up the story.*
     - ❑ Rising Action: *We are now distinctly in the middle of the plot, at the phase where the action is progressing from the inciting moment towards the turning point, usually with increasing suspense and complexity.*
     - ❑ Turning Point: *At the heart of the middle is the point at which the plot turns in the direction of its final resolution. A turning point can often only be recognized after the reader has finished the story.*
     - ❑ Further Complications: *This phase is still in the middle of the plot. It falls between the turning point and the climax, often includes increasing suspense, and advances the story towards its resolution.*
     - ❑ Climax: *This is the transition from middle to end in many plots. The climax is the point towards which the story has been building throughout; it is usually the most intensely significant moment or event, and the one in which the main conflict is resolved. Also, it is almost always tied to the theme(s) of the story.*

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- ❑ Denouement (pronounced "dey-noo-*MAH*"): *This is the very end of the story, the last phase of the plot and literally the "unknotting" of the climax, which resolves any leftover concerns into a final resting point for the story.*

❑ Describe the plot of *Everyman* according to the phases of a progression plot.
- ❑ *Exposition: Messenger's prologue, explaining that the play will be about God calling Everyman to account*
- ❑ *Inciting Moment: God sends Death to summon Everyman to judgment.*
- ❑ *Rising Action: Death delivers the message. Everyman prepares to go and has a series of conversations with fair-weather friends (Fellowship, Kindred, Cousin, and Goods) who promise to stand by him but immediately desert him when they learn where he is going. Bewailing his position, Everyman asks for Good Deeds, who is bound by Everyman's sins and cannot move.*
- ❑ *Turning Point: Good Deeds calls upon his sister, Knowledge, to help Everyman. She enters and takes Everyman to Confession, where he repents and receives penance and salvation, after which Good Deeds is strengthened enough to go with him to the grave.*
- ❑ *Further Complication: On the way Everyman calls upon Beauty, Strength, Discretion, and Five-Wits, who go with them at first, but all eventually abandon Everyman, since they cannot follow him into the grave. Only Good Deeds is able to proceed with Everyman.*
- ❑ *Climax: Knowledge stays by until they are actually gone, and then stays to speak with Angel, who proclaims the salvation of Everyman's soul.*
- ❑ *Denouement: A Doctor has the last word, as he reminds the audience of the play's moral, which can be summed up (though he does not use these words) in the biblical prayer, "So teach us to number our days / that we may gain a heart of wisdom" (Psalm 90:12).*

❑ What would be different about the experience of reading an allegory like *Piers Plowman* and seeing an allegorical play like *Everyman* performed?
*Answers will vary. In order to facilitate your discussion, you may want to make the following points:*
- ❑ *Everyman* is a morality play. *Piers Plowman* might be called a "morality dream vision." Each of these works teaches a clear moral lesson, and each does so through allegory and allegorical characters. But *Everyman* acts out its theme in a literal journey that the actor playing Everyman makes (probably by walking across the stage), whereas all of *Piers Plowman* takes place in a book, where it is further distanced from us by being about characters who are dreamed in the mind of a character.
- ❑ This "dream within a story" of *Piers Plowman* is twice removed from the reader, whereas Everyman is straight in front of the audience, with real boots thudding on the stage planks, real gestures, a real voices lifted in anguish or argument, and (if the actor is good) real fear and anxiety on his face.
- ❑ We don't just imagine a character named Knowledge, nor do we visualize Everyman on his knees before Confession. Instead we *see* these things. We experience the solid, stark threat of Death and the actual comforting presence of Knowledge and Good Deeds. We observe that Good Deeds is really lying sick and feeble on the ground because of Everyman's sin. All these things and more demonstrate the difference between drama and story, between a morality play and a morality dream vision.

4. Review the following dramatic analysis of the *York Play of the Crucifixion* with your student. Next week he will be filling out his own outline on a different play, so this is his chance to see what a good one looks like!

<u>Frameworks</u> (Genre): Drama, specifically a medieval English mystery play

<u>Content</u>
- ❑ Topic: Christ's crucifixion
- ❑ Theme(s): Christ suffered in order to achieve our salvation, bearing great pain and shame in order to bring us to God. We are to be freshly aware of Christ's physical agony and the indignity with which he was treated.

<u>Setting</u>
- ❑ Temporal Setting: Contemporary (fifteenth-century England). Since most medieval authors took little notice of different "periods" of time, the soldiers and Christ are represented as speaking English and wearing fifteenth-century English clothes. There is no effort made to make them seem to belong to the first century A.D.
- ❑ Physical Setting: The site of Jesus' crucifixion, at Gethsemane in Jerusalem
- ❑ Cultural Setting: Fifteenth-century England

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Spectacle

- ❑ Stage: Probably either staged on a pageant wagon or on a platform in the town square
- ❑ Special Effects: None that we know of, though mystery plays in general may have had special effects, perhaps even elaborate ones
- ❑ Props: Probably a wooden cross and wooden or iron nails, as well as rope and other simple props
- ❑ Lighting Scheme: Daylight. Mystery play cycles were performed in early summer, so we can conjecture that they were strongly lit by summer sunlight. No attempt seems to have been made to focus or adjust the lighting in any way.
- ❑ Costumes, Makeup, Wigs: Ordinary, everyday fifteenth-century English clothing. No makeup or wigs, so far as we know, were used.
- ❑ Stage Directions (Explicit and Implied): Explicit stage directions are few and simple, mostly entrances and exits. Implicitly we must understand that the audience would have seen the soldiers stretching Jesus' limbs with ropes and pretending to drive nails into His hands.

Characters

- ❑ First Soldier: He is the leader of the soldiers. All of the soldiers, but especially the leader, seem to be in character conflict with Jesus. They despise and mock Jesus, though he does not respond in kind.
- ❑ Second Soldier: He is in a great hurry, always urging the others to get on with the job.
- ❑ Third Soldier: He is most concerned about doing the work skillfully, grumbling if the tools or task go wrong.
- ❑ Fourth Soldier: He appears to be the complainer in the group of soldiers.
- ❑ Jesus: He is gentle and submits to both insult and suffering without complaint, saying very little except to proclaim why it is that he suffers on this cross of wood.

- ❑ Performance of Characters
  - ❑ Business and Blocking: The business and blocking would probably have been that of ordinary workmen going about their trade. It was probably rough and fast-paced.
  - ❑ Interpretation of a Historical Person: Jesus and the soldiers are here portrayed as fifteenth-century Englishmen, not as first-century Hebrew and Romans.
  - ❑ Vocal and Verbal Expression: These actors would have spoken the vernacular English language, without any attempt to portray the original Aramaic of Jesus or Latin of the Roman soldiers. The soldiers' voices would have been rough and uneducated, as befit common soldiers and common workmen. Jesus may have been a little more well-spoken.

Texture

- ❑ Diction: Fifteenth-century English vernacular
- ❑ Metrical Form: Roughly iambic tetrameter (four iambic feet per line)
- ❑ Simile: There is little figurative language in this play, but there are a few similes, as for example when the First Soldier remarks that Jesus "jangles like a jay" (line 265, page 405).
- ❑ Alliteration: The whole play is strongly alliterative, as for example the line "How lords and leaders of our law" (line 4, page 399).

Plot: Progression Plot

- ❑ Exposition: Roughly lines 1-36 (398-399) in which the soldiers appear with Jesus, explain who they are, and tell what they have come to do, according to law and Pilate's decree. They speak of Christ as a criminal and traitor.
- ❑ Inciting Moment: The inciting moment might be said to occur between lines 37 and 48, when the soldiers summon Jesus to come lie down and be nailed to the cross.
- ❑ Rising Action: The action rises sharply in lines 49-60 as Jesus makes the first of His two speeches and explains why He has come to die.
- ❑ Turning Point: Lines 61-74 constitute the turning point of the play, as the soldiers reject Christ's statement of salvation, mock Him, and order Him to lie down on the cross. Jesus does so, and from this point on His death is fixed. The soldiers have thrown away their opportunity to stop and refrain from killing the Christ.
- ❑ Further Complication: In lines 75-253, which constitute the bulk of the play, the soldiers bicker and complain endlessly about how badly the nail-holes are bored in the cross, how they have to stretch Jesus' limbs out with ropes to bring His hands to the place where they can be nailed, how heavy Jesus is to lift once nailed to the cross, etc. The scene is excruciatingly painful, both in its physical detail and in the audience's heightened sensitivity,

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which develops in contrast to the soldiers' extreme insensitivity, to the fact that this is the Son of God who is suffering for mankind, including these very soldiers.

- ❑ Climax: The climax (lines 253-264) is reached when Jesus makes His great prayer, calling on the audience directly to witness His pain, and asking whether any suffering could be greater than His. He then asks God to forgive the soldiers, who "what they work woot [know] they nought [not]" (line 261). This would be a heartbreaking moment for the audience, all the more so because the soldiers seem oblivious to it, except as "great mening [talk] of mercy" (line 267) and jangling "like a jay" (line 265).
- ❑ Denouement: Lines 265-300 constitute the denouement, in which the soldiers mock Jesus for His speech, asking whether He thinks He is "God's son almighty?" (line 269, and another example of verbal irony). They then wander off to rest and do other jobs, still bickering (this time about who should get Jesus' clothing).

Sound: The script for this play calls for no music or sound effects that we know of, though obviously there would have been the sound of nails hammering on wood as the soldiers pretend to nail Christ to the cross.

Artistry

- ❑ Artistic Elements
  - ❑ Unity and Central Focus: The play is unified around the central focus of Christ's suffering for sin.
  - ❑ Progression: There is an inexorable progression towards Christ's death.
  - ❑ Repetition: There is a great deal of artistic sound repetition in the alliterative techniques used throughout, and there is also repetition in the endless bickering of the soldiers, who keep saying how tired they are, how they must crucify Christ without delay (i.e., "get the job done"), etc.
  - ❑ Contrast
    - ❑ Situational Irony: The soldiers are completely unaware of who Jesus is, which of course artistically heightens the audience's awareness of Jesus' true identity.
    - ❑ Verbal Irony: There is verbal irony throughout, for example in lines 61-72 where the soldiers chide Jesus for proclaiming His death as salvation for all mankind. Their response amounts to, "You posturing saint! You should be thinking about your own sins, not about humanity! We'll have you dead soon, and then you'll be sorry for all your fancy talk." This is profound irony because Christ is completely innocent, about to die for their sins, and actually much more of a "saint" than any saint who ever lived.
- ❑ Meaning Through Form: Much of the play's artistic power lies in the fact that the author of this play interprets the historical event, from the soldiers' perspective, as just another day's work. Because the author does not surround the event with awe and reverence, but instead portrays it much more as it probably was, the impact on the Christian audience is that much greater. Everybody standing there watching would be asking, "Don't they know who Jesus is? Why don't they get it?"

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Rhetoric | ❑ Literature warnings for *Faustus*<br>❑ In *Faustus* there are some sexual references. Many of these are indirect and may well go right over your student's head, but we have provided line number references so that you can pre-read them:<br>❑ Scene i: Line 129 ❑ Scene iv: Lines 63-64 ❑ Scene xii: Lines 72-100<br>❑ Scene v: Lines 139-140; 147; 150-151; 283-284 and 325-327<br>❑ Our usual category of the profane or rude is intended to cover most of what falls under the heading of "bad language," including blasphemous talk. Profanity is necessarily a large part of this play, because Faustus must blaspheme God in order to practice magic. You may wish to pre-read these lines:<br>❑ Scene i: Lines 76-77; 120; 154-155 ❑ Scene xiii: Lines 28-30<br>❑ Scene iii: Lines 8-10; 16-22; 25-26; 47-54; 61; 89 ❑ Scene ix: Line 69<br>❑ Scene iv: Lines 2; 11; 28; 33<br>❑ If you assigned a literary analysis paper for Weeks 13-15, then your student should finish it in Week 15. |
| Teacher | There are no special concerns this week. |

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## Fine Arts Elective

**Threads**

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

**Reading & Materials**

- ❑ 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
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

**Teacher's Check List**

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

**Artistic Introduction: Venetian Artists of the Renaissance**

By the late Renaissance, most of Europe was a bloody mess, but Venice was its own world, still rich from the wealth gathered in its powerful trading days as a hub to the Orient. Venice was always a favorite vacation spot for the rich and a port for exotic things. Bankers and wealthy men safely kept their money there. Even when art had become stagnant in other places (with the exception of Florence), the Venetian art scene was flourishing.

Keep in mind that Venice was built in the middle of a lagoon, and look for travel books that will give you a glimpse of this "puddle of elegant decay."

**Exercises**

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

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Rhetoric | This week's assignment in *Art: A World History* includes illustrations of nudes on p. 179, 187-191, 198, and 205. |
| Teacher | As you continue to view Renaissance art, don't forget to check alternate resources for appropriateness. |

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## Government Elective

**Threads**

Finish Machiavelli's *The Prince.*

**Reading & Materials**

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

**Discussion Outline**

1. In chapter XIX, Machiavelli identifies two things a prince should avoid at all costs. What are they, and what kinds of princely behavior tend to cause them?
   - ❑ *He says that a prince should at all costs avoid being hated or despised.*
   - ❑ *A prince will be hated if he is greedy ("rapacious"), violating the property or women of his subjects.*
   - ❑ *A prince will be despised if he is fickle, frivolous, effeminate, mean-spirited, or irresolute.*
2. Machiavelli identifies a complicating factor the Roman emperors had to contend with, which made conspiracies more of a problem for them. What was that factor? What broader lesson does he draw from this fact?
   - ❑ *The emperors did not merely have to keep the people and the nobles happy; they also had to worry about the army. Many of the later emperors were deposed by soldiers.*
   - ❑ *He says that, "As princes cannot help being hated by someone, they ought, in the first place, to avoid being hated by every one, and when they cannot compass this, they ought to endeavor with the utmost diligence to avoid the hatred of the most powerful."*
3. In chapter XX, Machiavelli discusses several different methods that have been used to maintain control of subject cities. What are they, and how well do they work?
   - ❑ *Some princes tried disarming their subjects. Machiavelli disapproves. It makes more sense to arm your loyal subjects than to make them disloyal by disarming them.*
   - ❑ *Some princes tried to control cities by promoting competing factions within them. Machiavelli disapproves. If an enemy attacks that city, the weaker faction will welcome them in.*
   - ❑ *Some princes tried to provoke foreign attacks against them. Machiavelli approves of this. A new prince makes a name for himself when he wins such battles, and therefore ought to look for an opportunity to stir up trouble.*
   - ❑ *Some new princes found their greatest support from men who initially opposed them. (Machiavelli may be speaking of himself, here—he was accused of conspiracy by the Medici family, and wrote* The Prince *to try to win himself back into their good graces.)*
   - ❑ *Some princes put their trust in fortresses. Machiavelli sees these as a mixed blessing. If your people hate you, your fortress cannot save you.*
4. In chapter XXI, he discusses how a prince can gain renown. What does he suggest?
   - ❑ *He recommends attempting great enterprises.*
   - ❑ *He praises the Prince of Milan, who came up with unusual rewards and punishments for his people, which gave him the reputation of being a great and remarkable man.*
   - ❑ *A prince is respected when he is either a true friend or downright enemy. There are no perfectly safe courses in life.*
   - ❑ *A prince should honor those with ability and entertain the people with occasional festivals and spectacles.*
5. In chapter XXII, he considers the kinds of people who should serve a prince. What does he recommend? Could Machiavelli be speaking about himself here?
   *He says a prince should look for a servant who is more concerned about the prince's interests than his own. There is every reason to think Machiavelli was looking for a job with the new Medici rulers. If so, this chapter could be his effort to get a job and make sure that it pays well.*
6. What danger does Machiavelli address in chapter XXIII, and how does he suggest a prince avoid it?
   *He identifies the problem of flattery. His suggestion is that a wise prince choose a few wise men to serve him and then give them complete liberty to answer honestly on every point on which he inquires—and none other.*

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7. Why have some Italian princes lost their states?
   - ❑ *In chapter 24, Machiavelli claims that all these princes have lost power because they lacked the arms to keep their states; but underlying that problem, some have lost the support of the people, and others have lost the support of the nobles.*
   - ❑ *Ultimately, each of these princes lost power because of his own laziness ("sloth"). In quiet times they did not prepare for the storm, and in the storm they fled and hoped their people would call them back eventually.*
8. In chapter XXV, Machiavelli discusses the roles of fate and human effort. What role does he assign to Fortune?
   - ❑ *He says that Fortune and human effort each govern about half our actions. He recommends that men do what they can while they can.*
   - ❑ *He says, "Fortune being changeful and mankind steadfast in their ways, so long as the two are in agreement men are successful, but unsuccessful when they fall out."*
9. In his final chapter, Machiavelli recommends a specific course of action. What is it? For extra credit, describe how the entire book leads up to this recommendation.
   - ❑ *He urges the new Medici rulers of Florence to rise up and drive the foreign forces out of Italy.*
   - ❑ *The whole book is focused on how a monarch can acquire and keep new possessions. If the Medicis of Florence decide to make all Italy their own, that's exactly what they will need to do.*
   - ❑ *In chapter VI, he references Moses and other great leaders who rose to power. In chapter XXVI, he expressly returns to the captivity of Israel that made it possible for Moses to rise to greatness. His hero throughout the work is Cesare Borgia, who attempted great things and might have accomplished them except for bad luck. He discusses Fortune specifically in chapters VII and XXV and urges princes to be bold.*
   - ❑ *He identifies the weakness of foreign armies and mercenaries in chapters XII and XIII, and returns to the specific weaknesses of the Swiss and Spanish armies in the final chapter.*
   - ❑ *From start to finish, he urges the prince to make war the one subject that he masters—a subject he will most certainly need if he takes up Machiavelli's challenge to unite Italy under Florentine rule.*
   - ❑ *He tells the prince to avoid being despised at all costs, and urges him to gain renown by attempting great enterprises.*
   - ❑ *To the best of our knowledge, the new prince of Florence never even read Machiavelli's book. Italy was not united until 1861, when it was brought together largely through the efforts of Giuseppe Garibaldi, in the name of Victor Emmanuel II, King of the island of Sardinia. We will study Italian unification in Year 3.*

## Glance Into Next Week…

| Week 15: The Northern Renaissance and Its Scholars | |
|---|---|
| Rhetoric | For students pursuing a Government credit, please be aware that Thomas More's *Utopia* can be a difficult book to interpret. In some places it appears to endorse communism and divorce while calling them into question in other places, and it is not clear whether this is really what More believed. This work will be quite thought-provoking for your student, so please take time to discuss it with him. |
| Teacher | There are no special conerns this week. |

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## Philosophy Elective

**Threads**

See with Simplicio how science began to change the history of human thought as Copernicus revolutionized the study of the heavens.

**Reading & Materials**

*Pageant of Philosophy* supplement: *Copernicus's Revolution*

**Discussion Outline**

Nicolaus Copernicus was a Polish priest whose ideas rocked the world—almost literally. He argued that the Earth moved around the Sun, instead of vice versa. This was a revolutionary notion, with profound implications. The Roman Catholic Church wound up opposing this view, resulting in a public clash between faith and science. As more and more evidence supported the Copernican view, secular thinkers gloated over the humiliation of the Church. The nineteenth-century romantic poet Goethe put it this way:[1]

> Of all discoveries and opinions, none may have exerted a greater effect on the human spirit than the doctrine of Copernicus. The world had scarcely become known as round and complete in itself when it was asked to waive the tremendous privilege of being the center of the universe. Never, perhaps, was a greater demand made on mankind—for by this admission so many things vanished in mist and smoke! What became of our Eden, our world of innocence, piety and poetry; the testimony of the senses; the conviction of a poetic—religious faith? No wonder his contemporaries did not wish to let all this go and offered every possible resistance to a doctrine which in its converts authorized and demanded a freedom of view and greatness of thought so far unknown, indeed not even dreamed of.

Copernicus is not strictly a philosopher but the church's reaction to his ideas shaped the intellectual landscape for centuries.

**I began to grow disgusted that no more consistent scheme of the movements of the mechanism of the universe, set up for our benefit by that best and most law-abiding Architect of all things, was agreed upon by philosophers who otherwise investigate so carefully the most minute details of this world.**

1. Copernicus credits God with causing him to pursue his theory. Explain what he is saying here in your own words.
   *There was such a difference between God's perfect order in the heavens and every astronomical theory to date that Copernicus felt there must be a better answer out there.*

2. The text quoted in this script all comes from Copernicus's dedication of his book to Pope Paul III. Does that change your impression of his argument?
   *It might. Copernicus may have been sincere in giving God the glory for inspiring his thinking, but he may also have just been trying to gain the protection of the pope from religious critics.*

3. Whether or not Copernicus was sincere, does faith in an all-wise Creator necessarily keep a person from being a good scientist?
   *Not at all. Copernicus argued that a perfect God would not create such a messy universe, and he was right. Science consists of the quest for order in apparent chaos, which requires some degree of faith that there is such order, despite appearances. What better grounds for belief in such order than belief in an orderly Creator?*

**If others can postulate all sorts of little circles for explaining the phenomena of the stars, I thought I also might easily be permitted to try whether by postulating some motion of the Earth, more reliable conclusions could be reached regarding the revolution of the heavenly bodies.**

4. Copernicus's idea that the Earth moved seemed crazy to his listeners when it was first explained. How do you suppose the idea of epicycles sounded to the first people who heard it?

1 "Nicolaus Copernicus." *Wikipedia, The Free Encyclopedia*. 18 July 2007. Wikimedia Foundation, Inc. Accessed 19 July 2007. <http://en.wikipedia.org/wiki/Nicolaus_Copernicus>.

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*The theory of epicycles was old by Copernicus's time, but it probably seemed absurd when it was new. The fact that it explains the backward motion of Mars doesn't make it any less odd to postulate invisible wheels upon wheels in the heavens.*

5. William of Ockham (whom we met in Week 9) is famous for "Occam's Razor," the principle that, given two theories that explain the same facts, we should choose the one that is simpler. How would Occam's Razor apply here?
*The astronomers postulated many little circles to explain the orbit of Mars. Copernicus replaced them with one new circle—an orbit for Earth. Since Copernicus used less circles to explain the same facts, his theory satisfies Occam's Razor.*

**The contempt which I had to fear because of the novelty and apparent absurdity of my view, nearly induced me to abandon utterly the work I had begun.**

6. Every new idea seems absurd at first. Can you think of some biblical examples of people who had to deal with contempt because God gave them new or different ideas?
*There are many examples. Some of the more obvious are Noah, Moses, David (when he took on Goliath), most of the prophets, and all of the apostles.*
7. In his letter of dedication to the pope, Copernicus claims he almost abandoned the work he had begun. Do you think this is true? Why or why not?
*This statement seems sincere. Copernicus refused to publish his work for almost thirty-two years, despite his friends' best efforts to get him to do so. His fear came very close to preventing him from publishing the work that has made him so famous.*
8. Does the thought of ridicule or opposition affect you more or less than it did Copernicus?
*Answers may vary—and they may not be reliable. Students may assume they are braver than they are. If they have never experienced ridicule and rejection, they may think it is an easy thing to stand up for their beliefs. Remind your child that the Apostle Peter was certain that he would stand by Jesus to the death, but he betrayed his Lord three times before the rooster crowed twice.*

## Glance Into Next Week…

There are no special concerns this week.

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## The Pageant of Philosophy
## Copernicus's Revolution [1]

*(Simplicio stands on a bare stage, holding a Bible. Copernicus enters, carrying a bulky manuscript and a sign that reads, "Nicolaus Copernicus, 1473-1543.")*

Copernicus: Greetings, lad. What brings you to the Kingdom of Poland?

Simplicio: I'm looking for wisdom, sir—and I'm willing to go wherever I have to in order to find it.

Copernicus: You sound like me!

Simplicio: I do?

Copernicus: As one who has traveled far in search of knowledge, yes I have studied law, medicine, and theology, and done a little of everything in my life—I have been a mathematician, doctor, priest, administrator, soldier, diplomat, cartographer, and more. My abiding passion, though, has always been astronomy.

Simplicio: Astronomy? What got you interested in that?

Copernicus: I encountered astronomy at the University of Krakow, here in Poland. But my uncle knew I could not make a living on the stars, so he sent me off to Italy to study law and medicine. That is the center of intellectual life, these days!

Simplicio: Your uncle? Why not your father?

Copernicus: My father died when I was only ten, and my mother, a German woman, died before that. My uncle took us children in and paid for my education—he thought I might become a bishop. But at Bologna, I met a brilliant astronomer and was hooked all over again. I became his assistant and helped him with his observations.

Simplicio: So much for your career in the church.

Copernicus: Not really—my uncle did not give up so easily. He became a bishop and had me appointed to a church job here at Frombork Cathedral.

Simplicio: It must have been hard to leave your astronomy teacher in Italy.

Copernicus: I did not leave—I visited Frombork once, but when I got there, I just asked them for permission to go back to Italy again. I went to the University at Ferrara and got a doctorate in canon law. After that, I finally came home to **this remote corner of the world where I live.** But this very remoteness has given me the opportunity to study the fascinating motions of the planets.

Simplicio: Motions? What is so fascinating about that?

Copernicus: Our misunderstanding of them, for one thing. There have always been problems with the way we think about the movement of the planets.

Simplicio: Well, I guess it's complicated.

Copernicus: It is not just complicated—it is absurd! The experts cannot agree on how to compute the motions of the planets, and the harder they try to predict the movements exactly, the less they agree with each other. The astronomers **are so much in doubt concerning the motion of the sun and the moon, that they can not even demonstrate and prove by observation the constant length of a complete year.**

Simplicio: That's a problem, I guess, but it doesn't sound like an absurdity!

Copernicus: It is an embarrassment—an embarrassment to the church of Christ!

Simplicio: Why should the church be embarrassed by the planets?

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1 All quotes are from Nicolaus Copernicus, "Dedication to Pope Paul III," *The Revolutions of the Heavenly Bodies* in *Prefaces and Prologues to Famous Books*. Ed. Charles W. Eliot. *Project Gutenberg.* Accessed 8/1/07. <http://www.gutenberg.org/files/13182/13182-8.txt>.

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Copernicus: **Not so very long ago, under Leo X, in the Lateran Council the question of revising the ecclesiastical calendar was discussed. It then remained unsettled, simply because the length of the years and months, and the motions of the sun and moon were held to have been not yet sufficiently determined.**

Simplicio: From what I hear, it's always been hard to get the calendar to come out exactly right. That's why they have leap years, isn't it?

Copernicus: Yes—and that is typical of the problem. When things do not work out right, they just throw in an extra day here or another circle there.

Simplicio: I guess they just do whatever it takes.

Copernicus: They do, but they are completely inconsistent! **In determining the motions** of the sun and the moon **and of the five other planets, they fail to employ consistently one set of first principles and hypotheses, but use methods of proof based only upon the apparent revolutions and motions.**

Simplicio: What do you mean?

Copernicus: They make it up as they go along! **Some employ concentric circles only; others, eccentric circles and epicycles; and even by these means they do not completely attain the desired end.**

Simplicio: I think I know what concentric circles are, but what are eccentric circles? And what's an epicycle?

Copernicus: Concentric circles have the same center, like a bulls-eye, while eccentric circles are off-center, like a fried egg. An epicycle is a circle drawn upon a circle—like a little wheel attached to the rim of another wheel.

Simplicio: Why on Earth would you want something like that?

Copernicus: You would not want it here on Earth, but it is one way to account for the path of Mars.

Simplicio: What's wrong with the path of Mars?

Copernicus: It goes backward in the sky every now and then. Normally, you know, the planets progress slowly through the constellations of the Zodiac in the same order. But not Mars—every time it is almost exactly opposite the Sun in the sky, it starts to go the other direction for a while.

Simplicio: It does?

Copernicus: It always has. The ancient astronomers decided to account for this by creating a new circle on top of the circle of Mars' orbit—wheels upon wheels. Normally, this "epicycle" moves Mars along just like the other planets, but once every orbit the epicycle is going backwards while the main cycle goes forward.

Simplicio: That's confusing!

Copernicus: Let me show you—you be the earth. *(He positions Simplicio in the center of the stage.)* My manuscript will be Mars. *(He walks in a circle around Simplicio, holding the book out from his body and spinning while he circles.)* Watch carefully—tell me when you understand.

Simplicio: *(Watches, puzzled, until the combination of walking and spinning results in the book going backward for a moment.)* Oh! I see what you mean. When you turn around as you walk around, it *does* go backward.

Copernicus: Yes, it does—but it does not really match the motions of Mars.

Simplicio: It doesn't?

Copernicus**:** No—it is close, but not exactly right. As a result, astronomers have had to put epicycles on top of epicycles—wheels on top of wheels on top of wheels. And even those do not quite fit.

Simplicio: That's too bad! It seemed like such an elegant solution.

Copernicus: Elegance is just what I have been looking for. **I began to grow disgusted that no more consistent scheme of the movements of the mechanism of the universe, set up for our benefit by that best and most law-abiding Architect of all things, was agreed upon by philosophers who otherwise investigate so carefully the most minute details of this world.**

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Simplicio: So—did you find what you were looking for?

Copernicus: I did. I think there is just one circle for Mars!

Simplicio: There can't be, though—you said that Mars goes backwards!

Copernicus: It only *looks* like it goes backwards. I think that Earth has a circle, too.

Simplicio: Earth has a circle? What do you mean? Are you suggesting that the Earth moves? *(He looks down and laughs.)* It seems pretty solid to me!

Copernicus: Have you ever been on a sailing ship on a calm day? *(Simplicio thinks, then nods)* Did it feel like it was moving?

Simplicio: Not really—not unless I was looking over the side.

Copernicus: It is the same with the Earth. It is like a great big moving ship.

Simplicio: That's crazy, sir! Your great learning has driven you mad!

Copernicus: I am not the only one to suggest it. I have studied the writings of the ancients, and there have been those before who thought the Earth moved. And so **I began to consider the mobility of the Earth.**

Simplicio: The ancients said a lot of crazy things! How can you take the idea of a moving Earth seriously?

Copernicus: I admit the **idea seemed absurd,** but it is not the only one that does. **If others can postulate all sorts of little circles for explaining the phenomena of the stars, I thought I also might easily be permitted to try whether by postulating some motion of the Earth, more reliable conclusions could be reached regarding the revolution of the heavenly bodies, than those of my predecessors.**

Simplicio: Sir, I don't want to seem closed-minded. I'll try to suspend my disbelief as much as I can, but I don't see what good it does. How does Earth moving forward account for Mars going backward?

Copernicus: Mars and Earth both go around the sun, but Earth is closer and goes faster. Think of it like two horses on a racetrack. When one horse passes another, the slower horse looks like it is going backwards to the faster rider. When Mars appears to go backwards in the sky, it is just because Earth is passing it on the inside track.

Simplicio: Huh?

Copernicus: Here—I will show you. This time we will make my manuscript the sun. *(He places his book on the floor.)* Now walk around it in a circle. *(Simplicio starts walking.)* You are Earth, and I am Mars. *(He starts walking in a bigger, slower circle around Simplicio and the manuscript.)* When you pass me, do I not look like I am going backwards for a moment?

Simplicio: *(stops walking)* Yes—I see what you mean! You went backwards, for a moment there, just like your book did when you were spinning, before. *(He thinks hard, puzzled.)* So you really think the Earth moves?

Copernicus: Yes—and I have been studying the skies for decades to prove I am right. There is more to account for than just the motions of the planets, you see. Things get brighter when they get closer to you, so one would expect all those epicycles would cause Mars and the other planets to get brighter as they come closer to the Earth.

Simplicio: Don't they?

Copernicus: Not a bit. The brightness is exactly what one would expect from my theory, not at all like what they predict from theirs.

Simplicio: That's exciting! It sounds like a real breakthrough. I'm surprised I haven't heard about all this before.

Copernicus: Well, I have kept quiet about it.

Simplicio: You haven't told anybody?

Copernicus: I have told a few people. I shared my thinking with a few friends in 1514, almost twenty years ago, but I am hesitant to share it with others. Lately, however, people have begun pressing me to publish my ideas.

Simplicio: What kind of people?

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Copernicus: The few who know about them. Friends, scholars—I even received a letter from the Archbishop of Capua, asking me for a copy of my ideas.

Simplicio: Why have you waited?

Copernicus: I know that **as soon as some people learn that in this book which I have written concerning the revolutions of the heavenly bodies, I ascribe certain motions to the Earth, they will cry out at once that I and my theory should be rejected.**

Simplicio: You're probably right—that's how I reacted! But if it's true, who cares?

Copernicus: **I am not so much in love with my conclusions as not to weigh what others will think about them.**

Simplicio: But I only rejected your idea because I didn't understand it. If you hadn't explained it, I'd be rejecting it still. Would you let the opinions of the ignorant silence you?

Copernicus: Now you sound like my friend, the Bishop of Culm. He **has often urged me, at times even spurring me on with reproaches, to publish and at last bring to the light the book which had lain in my study not nine years merely, but already going on four times nine.**

Simplicio: If you think you're right, you should speak out! People will understand if you explain it.

Copernicus: What about all the **idle talkers, who, though they are ignorant of all mathematical sciences, nevertheless assume the right to pass judgment on these things?**

Simplicio: What about them? Why should you care what they say?

Copernicus: What **if they should dare to criticise and attack this theory of mine because of some passage of Scripture which they have falsely distorted for their own purpose?**

Simplicio: Do you really care what others think?

Copernicus: I wish I didn't, but—to be honest—yes. **When I considered this carefully, the contempt which I had to fear because of the novelty and apparent absurdity of my view, nearly induced me to abandon utterly the work I had begun.**

Simplicio: Some will act that way—but not everybody!

Copernicus: **I** do not **doubt that ingenious and learned mathematicians will sustain me, if they are willing to recognize and weigh, not superficially, but with that thoroughness which Philosophy demands above all things, those matters which have been adduced by me in this work to demonstrate these theories.**

Simplicio: Sir, you should publish your ideas. You must! If you don't speak, who will?

Copernicus: You are right, of course—I know you are.

Simplicio: Why not start now?

Copernicus: *(pauses, then brightens visibly)* Why not? I have hesitated long enough. If I wait much longer, I might not be around to see my book in print!

*(Copernicus picks up his manuscript and exits. Curtain.)*

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