

RENAISSANCE HISTORY

Course description:

The course on Renaissance culture aims at studying this important period with an interdisciplinary approach. History, art, philosophy, philology, criticism, politics, discoveries and literature provide different viewpoints from which the complicated relations between fields of human activity, national and international currents and extraordinary personalities should be tackled.

Was the Renaissance an epoch, an event or a movement? Or was it simply the evolution of the Late Middle Ages? When did it start and why? And why did it reach some countries well after the Italian states? And some never at all? Was it really the triumph of secular thought, and, if so, why was religion so important in it to trigger the Reform movement and various attempts at new crusades?

These are all questions that can be asked and often should be answered.

An important role is entrusted to the process of diffusion of the Renaissance, from Florence to other Italian States and from Italy to Europe, which is reflected by the course's structure in the following three parts: I. The Beginning of the Renaissance; II. Art, Politics and the Public; III. The European Renaissance. Italy and Europe. But not all of Renaissance culture was born in Italy. Oil painting was invented in the Netherlands (present-day Netherlands, Flanders and Northern France, especially Burgundy), and so was Renaissance music. Geographical exploration was promoted in the first place from the Iberian Peninsula, though Columbus, Vespucci and many other seafarers were of Italian descent.

Course content:

UNIT ONE: We begin with the complicated question what the Renaissance really was (week 1), and have a closer look at Humanism and the role this movement played in it (week 2). Some important authors with a humanist background from the Late Middle Ages (Dante, Boccaccio, Valla, Pius II, Pico) will then be examined (week 3). UNIT TWO: Political thought in the 15th century is the subject of the following week (4), with special attention given to Machiavelli. The Renaissance has often been identified with surviving pagan elements that were not always opposed by the Church. The Popes in the Renaissance are being paid attention to in the same section (week 5). Art writing is our main interest in week 6 and 7, focusing on writing artists, artist biographies and patronage in the 15th century. UNIT THREE: We follow the spread of Renaissance into Europe and focus on a number of arguments, such as manners, discoveries and the ideal society.

About the Professors:

Dr. Raniero M. Speelman studied Italian and Humanistic Latin at Leyden University and has been working since 1986 at Utrecht University, the Netherlands, as Assistant Professor. He is a specialist on Renaissance culture as well as on travel literature and Italian literature. He translated works by Ugo Foscolo, Primo Levi, Claudio Magris and other contemporary Italian authors and published books, critical text editions and articles on Pietro Della Valle, Primo Levi and others. He was the first Erasmus guest lecturer at Hacettepe University's Art History Department and is a frequent guest lecturer at Ankara University, Turkey.

Dr. Nevin Özkan studied Italian language and literature at Ankara University and has been working there since 1982, ultimately as full professor and Head of the Italian Department. She is a specialist on travel literature and Italian literature. She translated works by Pier Paolo Pasolini, Primo Levi, Marco Lodoli, Edmondo de Amicis and by some contemporary Italian authors and published books and articles on travel writing and on Turkish documents in the Modena archives.

General instructions:

The course is divided into subjects that should be treated in one week (in some cases, two weeks). A short introduction is given for each subject area. Bibliography is specified for each subject. The questions listed for every subject should serve as guidelines for the writing of a small essay of 5-6 pp. (1200-1500 words). It is considered important that a personal view is expressed, not that only facts are reproduced. The course aims at ca. 20 hours of study a week.

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UNIT ONE: THE BEGINNINGS OF THE RENAISSANCE

1. WHAT IS RENAISSANCE?

a. INTRODUCTORY OVERVIEW

If for the great Swiss cultural and art historians Jakob Burckhardt (*Die Kultur der Renaissance in Italien*) and slightly later for Wölfflin (*Die klassische Kunst*) the Renaissance practically began in the 16th century, later generations have not only questioned the beginning of this age or movement, but have tried to distinguish precursory 'revivals' of 'renascences' from Charlemagne unto the 12th century. Even if nowadays few scholars have indistinct notions of Renaissance, and the general public knows very well what is meant with the term, various arguments used in the discussion can be very illuminating for a correct understanding of innovative movements in the preceding (Medieval) culture and will enable students to form sound ideas about the mechanics of Western culture and adjust commonplace ideas about 'backward' or 'religious' Middle Ages and 'progressive' or 'secular' Renaissance.

This week's readings try to place the movement in its (art) historical context.

Recommended for quick reference: J.R. Hale, *Encyclopedia of the Italian Renaissance*, Thames and Hudson 1981.

b. Read the following texts:

E. Panofsky, *Renaissance and Renascences*, Harper & Row 1969/1972. Chapter 1: "Renaissance"- Self-Definition or Self-Deception? (p. 1-42) and: Chapter 2: Renaissance and Renascences, only section II & III (p. 55-81).

Chr. Brooke, *The Twelfth Century Renaissance*, Thames & Hudson 1969-76. Prologue (p. 9-18), V. Theophilus, Gilbert and Suger (p. 90-154) and Epilogue (p. 184-192).

M. Levey, *Early Renaissance*, Penguin books 1967-77. Chapter 1: What is the Renaissance? (p. 13-34).

c. and d. Take the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- What is the point Panofsky is trying to make?
- Whom does he entrust with the definition of "Renaissance" and why?
- What does Brooke try to explain? Do you think his discourse adds anything to what was already known at his time?
- With whom of the two scholars does Levey agree most?
- Usually, the beginning of the Renaissance is identified with Petrarch's activity. Why not anticipate it to Dante, or, maybe, to Frederic II?

2. HUMANISM

a. INTRODUCTORY OVERVIEW

Central to the changes brought about around 1400 but starting from Petrarch (died 1374) was the humanist movement, that took its form all over Italy but in its purest form, in Florence. Humanists were mostly scholars working for a local government (city state, lord or pope) as historians, scribes, chronicle writers or encomiastic poets, but they often were researchers in their own right as well. Their ideals included writing correct Latin, rediscovering antique texts and thus establishing a dialogue with Roman and Greek culture. Textual criticism was one of their most refined techniques, that could

assume polemical value and even political characteristics, such as in the case of Valla's criticism of the 'donation of Constantine' that formed the base of territorial claims of the papal state and so, of the Church's secular authority. This week's reading tries to clear the often discussed relationship with the greatest philosopher of the Ancient World, Aristotle, and the role of humanists in the world of art.

b. Read the following texts:

P.O. Kristeller, *Renaissance Thought*. Harper & Row, 1955-61, Chapter 1. The Humanist Movement, Chapter 2. The Aristotelian Tradition (p. 3-47) and Chapter 5. Humanism and Scholasticism (p. 92-119)

P.O. Kristeller, *Eight Philosophers of the Italian Renaissance*. Stanford UP 1964, Chapter 1: Petrarch and Chapter 2: Valla (p. 1-36)

M. Levey, *Early Renaissance*, Penguin books 1967-77. Chapter 4: Humanism and Humanity (p. 109-147).

L.D. Reynolds & N.G. Wilson, *Scribes & Scholars*. Clarendon Press 1973, Chapter 4: the Renaissance (p. 106-146)

c. and d. Take the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- Why does Kristeller 1964 call Petrarch "both medieval and modern" (p. 13)?
- Reynolds & Wilson see in Petrarch only the "consolidation of humanism". With what current of scholarship does this agree?
- What influence on humanist studies was exercised by the Ottoman conquest of Constantinople?
- As a source of inspiration for scholastic thought as well as for Dante, Aristotle is usually associated with the Middle Ages. Still the humanist Leonardo Bruni called him his favourite author and devoted many years to translating him into Latin. How can we explain this?
- What is the difference between a late medieval scholar as Abelard and a Florentine humanist as Bruni or Salutati?
- Why doesn't Humanism present a "unified picture" (p. 117) ?
- Humanism is currently associated with a consciously atheist view of man. Do you agree with this?

3. READING HUMANIST WRITERS

a. INTRODUCTORY OVERVIEW

The fact that humanists could be powerful writers is proved by Boccaccio's *Decameron*, which is contrasted with his famous predecessor Dante, still considered unto this day the greatest poet of Italian literature, and of whom Boccaccio was a keen reader, critic and admirer. But other forms of literature flourished as well, such as the dialogue, the (auto)biography, the treatise, all inspired by antique literature. Examples of these texts will be analyzed in this week's readings, that include Erich Auerbach's chapters on both authors in his famous *Mimesis*.

b. Read the following texts:

G. Boccaccio, *The Decameron*. (various translations). Stories I, 1-3 and IV,2.

E. Auerbach, *Mimesis*. Princeton UP 1968: Chapter 8: Farinata and Cavalcante and Chapter 9: Frate Alberto (p. 174-231)

W. Gundersheimer, *The Italian Renaissance*, University of Toronto Press 1993, Chapters: Salutati, Vespasiano da Bisticci, Valla, Pope Pius II, Pico della Mirandola, (p. 13-24, 39-111)

c. and d. Take the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- How does the image of man change from Dante to Boccaccio and then to Pico della Mirandola? And how does it influence the way of writing and addressing the public?
- Boccaccio's tales 1,2 and 1,3 link two or three apparently opposed religions. What do you think is new in the description of Jewish faith and Islam? What point is Boccaccio trying to make vis-à-vis Christianity? Do you think this is different from how Jews and Muslims were treated in other countries and why?
- What viewpoint is Pico's in his *Oratio*? Can you understand why the church eventually forbid Pico's thesis to be published?
- Valla and Piccolomini (Pius II) both describe the church in a new way, one from the outside, the other from within. Both texts have a clear rhetoric strategy. Which one? And to which point is it still valid?

UNIT TWO: ART, POLITICS AND THE PUBLIC

4. POLITICAL THOUGHT FROM 1400 TO 1520

a. INTRODUCTORY OVERVIEW

Politics had been important in the life of the Late Medieval city state such as Dante's Florence. It was no less so in early modern states. Around 1400, the Florentines, aided by the malaria that killed their principal enemy, Giangaleazzo Visconti, Duke of Milan, had won a narrow victory against tyranny. Till the ascent of the Medici family, and in periods of its temporary downfall (1494-1512 and 1530-1533), Florence pledged its loyalty to ideals of democracy, social life and civic responsibility which were all based on humanist culture. Political thought of the most mature kind is found in Machiavelli and his younger contemporary and friend Guicciardini.

b. Read the following texts:

A. Rabil Jr., *The Significance of 'Civic Humanism' in the Interpretation of the Italian Renaissance*, in: K. Whitlock (ed.), *The Renaissance in Europe. A reader*. Yale UP 2000, p. 31-55.

M. Ramsay, *Machiavelli's political philosophy in 'The Prince'*, in Whitlock 2000, p. 98-112.

N. Machiavelli, *The Prince* (various translations). Chapter 1, 3, 6-8, 15-18, 25-27.

N. Machiavelli, *Discourses* (various translations). Book I, Chapter 4, 11, 12, 26.

F. Guicciardini, *Considerations on Machiavelli's Discourses*, available in English in both F. Guicciardini, *Selected Writings*, ed. C. Grayson (Oxford, 1965) and N. Machiavelli & F. Guicciardini, *The Sweetness of Power*, trans. J. B. Atkinson & D. Sices (Dekalb, Ill., 2002. Book I, Chapter 4, 11, 12, 26.

c. and d. Take the at least three of the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- What does 'civic humanism' mean in Baron's view? What changes did it undergo in the course of the 15th century and why?
- To what extent the social background of the most important civic humanists may have influenced their thought? Do you think this applies to Machiavelli as well?
- Ramsay writes that Machiavelli cannot really be considered a 'political scientist'. How is he to be seen in your own opinion? Examine as well what is really new in his theory.
- What arguments in the chapters of *The Prince* you have read can be used to illustrate that for Machiavelli the end does *not* justify the means?

- Compare Machiavelli's chapters of the *Discourses* with Guicciardini's *Considerations* on these chapters. Can you distinguish a general line of criticism in Guicciardini? And do you agree with him?
- Chapter I, 26 of Machiavelli's *Discourses* seems to occupy a place in the wrong book. Its theme is none the less fascinating, since it provided a line of conduct that can be recognized in more than one 20th century politician. Please comment on this.
- Around 1800, J.J. Rousseau and Ugo Foscolo defined *The Prince* as a defense of the republic in disguise, this because the author exposes the monarch's tricks to attain and keep power. What is attractive in this theory? But why is it not correct?

5. POPES AND PAGAN CHALLENGES

a. INTRODUCTORY OVERVIEW

Even though many Renaissance popes had some humanist training and were active employers of intellectuals and still more important as patrons of great artists, clashes between the Church and other states and groups have been rather frequent. Some popes seemed more at home in the saddle wielding a sword in their hand than behind the altar paying homage to the cross.

In the same time, the pagan tradition kept fascinating scholars, writers, artists and *collectionneurs*. It was particularly strong in iconography, and through translations of Plato, Ovid, Virgil and other writers proved a field so stimulating as to become (often too easily) identified with Renaissance culture. Far from attempting to present a comprehensive view, this week's section give examples of the persistence of Ancient culture often under the Church's very eyes.

b. Read the following texts:

J. Seznec, *The Survival of the Pagan Gods*, Harper Torchbooks / Bollingen Library 1953. II: The Physical Tradition (P. 37-83)

E. Wind, *Pagan Mysteries in the Renaissance*. Faber & Faber/ Penguin books 1958-1967. Chapter VII. Botticelli's Primavera, VIII. The Birth of Venus, X. Amor as a God of Death. (P. 113-140 and 152-170)

J. Kraye, *The Transformation of Platonic Love in the Italian Renaissance*, in: Whitlock 200: P. 81-87.

J.J. Norwich, *The Popes*, Chatto & Windus 2011. Section on Renaissance popes (until 1534, pag. 298).

c. and d. Take the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- Which forces opposed the church's official stance vis-à-vis the pagan culture?
- What influence had Plato's thought on Renaissance culture and why was it felt as problematic ?
- How is Platonic thought disguised in Botticelli's great paintings? And what have the 'two Venuses' to do with it?
- Explain what Seznec calls "physical culture". What chances did it offer to patronage? Why do you think it would continue to prove popular after the Renaissance?
- How did individual popes react to pagan and exotic elements in their times? Did some of them try to reconcile it to Christian culture and were these attempts successful?

6 – 7. ART WRITING – WRITING ARTISTS (XVth century)

- program for two consecutive weeks -

a. INTRODUCTORY OVERVIEW

In Renaissance society, Art played a major role. Wealth was partly spent in Art (painting, sculpture, decorative art, jewelry, architecture and so on) and as the position of artists

gradually became more important, they made themselves heard as public personalities and started writing (and being written about). Ghiberti, Alberti, Piero della Francesca, Leonardo da Vinci were important authors of treatises in the 15th century. In the same time, art played a major role in the self-representation of the ruling groups and the republican (and later, Medici-dominated) government.

b. Read the following texts:

J. Burke, *Florentine art and the public good*, in: K. Woods, C. Richardson and A. Lymberopoulou (eds.), *Viewing Renaissance Art*. Yale UP, 2007. (P. 59-90).

B. Cole, *The Renaissance Artist at Work*, Harper & Row 1983. Section I: "The Artist in Society" (p. 13-56).

E. Gilmore Holt, *A Documentary History of Art: 1. Middle Ages and Renaissance*, Princeton UP, 1947-81. (P. 136-179; 203-243; 270-288)

G. Vasari, *Lives of the Artists*. Penguin books (or other translation): Lives of Ghiberti and of Brunelleschi.

c. and d. Take the following questions as a point of departure for an essay of 6-8 pp. (1500-2000 w). You don't have to treat all subjects; practically, you may choose between a sketch of the development of art and art writing from 1400 to 1500, a discourse on patronage in this period, or an analysis of the famous Ghiberti/Brunelleschi controversy.

- Though contemporaries differing maybe only 8 years in age and both Florentine artists, Cennini and Ghiberti belong to different epochs of art history. Illustrate this.
- The competition between Brunelleschi and Ghiberti is related by Ghiberti in his *Commentaries* and by Antonio di Tuccio Manetti in his *Life of Brunelleschi*. Analyze the differences between both texts. Compare these writings, that were used around 1550 by Giorgio Vasari for his "Vite" (artists' lives), with Vasari's interpretation of both.
- How does art writing develop from Ghiberti to Leonardo? Do you see general tendencies?
- Are there similarities between the evolution of artistic writing and the development of artistic practice such as exposed by Cole and Burke?
- What different categories of patrons can we distinguish and how does Vasari treat them?

UNIT THREE: THE EUROPEAN RENAISSANCE

In the third part of this course, attention will be focused on Europe.

8 - 9. RENAISSANCE, FROM ITALY INTO EUROPE (1)

- program for two consecutive weeks -

a. INTRODUCTORY OVERVIEW

From the beginning of the 16th century, the Italian Renaissance is 'exported' to other European countries, in the first place, as a consequence of the Italian wars that attract French, Imperial and Spanish armies to the peninsula. Italian artists are encouraged to come to work at European courts and foreigners come to Italy for training, inspiration or to buy works of art.

b. Read the following texts:

D. Hay, *The Italian Renaissance in its Historical Background*, Cambridge UP 1961, Chapter 7 (The Reception of the Renaissance in Northern Europe).

P Burke, *The European Renaissance. Centres and Peripheries*. Blackwell 1998: P. 1-133 (the first chapter mostly repeats what has been treated already, and doesn't request close reading)

c. Answer the following questions (100-200 w each), writing an essay is not requested yet.

- The late 15th century wars were not the exclusive beginning of the Renaissance's diffusion abroad. Give 3 examples of early interaction or 'export'.
- According to Burke, after Florence, Rome and Venice became leading centres of Renaissance culture. How does Hay describe this process? With whom do you agree most?

- The Renaissance had its own 'nine eleven' – which event traumatized Italy in the early 16th century and why? What influence can be seen in arts, literature and others fields of life?
- Explain the development from Pico della Mirandola's view of the 'dignity of man' (week 3) to Machiavelli's (week 4) and those of Erasmus and Luther. Especially Machiavelli can help us understand how political events could influence the original optimism.
- Make a chronologic tablet to show what artists and intellectuals were in Rome between 1500 and 1527, using not only Burke but other reference works such as the *Dictionary of the Italian Renaissance* or Wikipedia as well. Mention some works of each of them.
- What does Burke mean when speaking of "the counterattack of the low" (p. 75)? Can you find other examples in Italy or abroad?
- Explain the difference between 'emulation' and 'variety' in the titles Burke gave to two chapters.

10 - 11. RENAISSANCE, FROM ITALY INTO EUROPE (2)

- program for two consecutive weeks -

a. INTRODUCTORY OVERVIEW

As above (week 8-9). These two weeks have two different assignments, one for each week.

b. Read the following texts:

D. Hay, *The Italian Renaissance in its Historical Background*, Cambridge UP 1961, Chapter 7 (The Reception of the Renaissance in Northern Europe). [the same text as in week 8-9].

P. Burke, *The European Renaissance. Centres and Peripheries*. Blackwell 1998: P. 133-241.

R. Kirkpatrick, *The European Renaissance 1400-1600*. Longman (Pearson education) 2002. Chapter 3 Reformation and the Renaissance Individual; Chapter 4: Science, Art and Language (P. 106-161).

c. **Write a short essay** (1000-1500 words) on your own national or local history as part of a centre or, more likely, as a periphery of the Renaissance. You need not concentrate upon the 15th and 16th centuries. For instance, a student from the Maghreb may tackle the question in how fare the 'Arab spring' can or cannot be seen as a kind of Renaissance, a Native American could analyze the question if a Renaissance of his ethnic group has come into being or a Turkish student may take Sinan's work or Kanuni's patronage as a point of departure. Or are these examples of 'renascences'?

d. Answer the following questions (100-200 w each), writing an essay is not requested here.

- "The example of Camões illustrates the well-known link between epics and frontiers". Explain what Burke wants to say with this statement (p. 144). Try to explain as well why on the Balkan this relation continued longer than is the rest of Europe.
- Which European countries were the first to adopt the Renaissance and which came later and why? Account for the various phases of the process.
- Are the Northern Netherlands' "Golden Age" and the Age of Cromwell to be considered as late examples of the Renaissance? And the Spanish Golden Age? Motivate your answer.
- What is the importance of the establishment of permanent theatres and what does it tell us about Renaissance culture?
- Why did the great 'scientific revolution' come later than the Renaissance? Which 15th and 16th century developments can be seen, though, as precursory to this revolution?
- Make a short table of 12 scientists whose inventions or general contribution were essential to the changes in scientific outlook, specifying both.
- Why should the Reformation and the Counter-Reformation be considered as typical for the Renaissance? Analyze what they have in common.
- Is it justified to consider the Reformation as an international phenomenon or can it better be defined as the sum of local movements?

12. DISCOVERY AND RECONNAISSANCE

a. INTRODUCTORY OVERVIEW

Though geographical exploration and travel writing date from Antiquity and have famous medieval representatives such as William of Rubrouck and Marco Polo, and would go on unto the 20th century, voyages of discovery are most commonly associated with the Renaissance. In the travel accounts of Columbus, Vespucci and Verrazzano, literary strategies are clearly to be seen. The same can be said of Garcilaso's work on Florida. But the aims of the discovery travels were primarily of an economic and political nature. They were instrumental in extending the Portuguese, Spanish, French and English monarchies' territories overseas and opening settlements and maritime bases as well as slave trading collection points all over the non-Western world.

b. Read passages of the following primary texts (it might not be necessary to read to complete letters referred to; as an alternative, the student could limit himself to reading 15-20 pages of each, briefly looking at the remaining pages):

Christopher Columbus, *Letter to Santangel*:

http://mith.umd.edu//eada/html/display.php?docs=columbus_santangel.xml&action=show

Christopher Columbus, *Letter from the fourth voyage*:

http://mith.umd.edu//eada/html/display.php?docs=columbus_4thvoyage.xml&action=show

A. Vespucci, *Letters*, on:

http://mith.umd.edu//eada/html/display.php?docs=vespucci_letters.xml

Garcilaso de la Vega, *Florida of the Inca*, on:

http://mith.umd.edu//eada/html/display.php?docs=garcilaso_florida.xml&action=show

Other texts are to be found in the "Early Americas Digital Archive"

<http://mith.umd.edu//eada/>

Giovanni da Verrazzano, Letter to King Francis I, in:

<http://nationalhumanitiescenter.org/pds/amerbegin/contact/text4/verrazano.pdf>

J.H. Parry, *The Age of Reconnaissance. Discovery, Exploration and Settlement 1450-1650*. Phoenix Press 1963. P. 131-176.

c. and d. Take the following questions as a point of departure for an essay of 5-6 pp. (1200-1500 w)

- Why were the Italians instrumental in discovering the New World but never worked for local governments as e.g. the Venetian or Genoese Republics or the Pope?
- Compare the style of the travel accounts of Columbus, Vespucci and Verrazzano. In what aspects do they differ? Which are more rhetorical, which more informative? What targets does each of the authors address?

13 - 14. CIVILITY, ITS IDEALS AND ITS BOUNDARIES

- program for two consecutive weeks -

a. INTRODUCTORY OVERVIEW

The Renaissance was the age of the encoding of manners. Works as Castiglione's *The Courtier* were extremely influential. Attempts to describe an ideal society resulted in the utopian genre. In the same time, civility met its boundaries in extreme situations as pestilences, witch-hunting etcetera. This week's reading will touch upon both extremes.

b. Read passages of the following primary texts:

Baldassare Castiglione, *The Courtier* (Penguin books or other translation). First book: beginning (ca. 15 pp.), Fourth book.

Giovanni Della Casa, *Il Galateo* (on line-version:) Chapter 3, 6-16

<http://archive.org/stream/arenaisancecou00delluoft#page/n9/mode/2up>

Thomas More, *Utopia* (Penguin books or other translation). Book One.
Tommaso Campanella, *The City of the Sun*, translation on Google books (:
[http://books.google.nl/books?id=43X2AZwmkloC&printsec=frontcover&dq=camp
anella+city+sun+translation&hl=nl&sa=X&ei=LHy_UPz9GcaYygHhI4BQ&ved=0CD
IQ6AEwAA#v=onepage&q&f=false](http://books.google.nl/books?id=43X2AZwmkloC&printsec=frontcover&dq=camp+anella+city+sun+translation&hl=nl&sa=X&ei=LHy_UPz9GcaYygHhI4BQ&ved=0CDIQ6AEwAA#v=onepage&q&f=false)

c. Study the following literature:

J. Hale, *The Civilization of Europe in the Renaissance*, Simon and Schuster 1994, Chapter VII: Civility and VIII. Civility in Danger (P. 356-463)

F. Manuel & F.P. Manuel, *Utopian Thought in the Western World*, Blackwell 1979, Chapter: 4. "The Passion of Thomas More" (P. 117-149) and Chapter 10. "Campanella's City of the Sun" (P. 26-288).

P. Burke, *Witchcraft and magic in Renaissance Italy: Gianfrancesco Pico and his 'Strix'*, in Whitlock 2000, p. 327-341.

A. Harris, *Manifold impieties: The social setting*, in: Whitlock 2000, p. 342-352.

d. Answer 7 of the following 10 questions (250-350 w each):

- What differences exist between Castiglione's and Della Casa's prescriptions? Which do you consider more feasible and why?
- Literature has a major role in both Castiglione and Della Casa. Explain what kind of literature, and to what extent. Can you interpret this difference against the authors' different historic and social backgrounds?
- Explain the "passion" the chapter's title in Manuel & Manuel refers to.
- What role does the Church play in the ideating and writing of More's *Utopia*?
- Manuel & Manuel write (p. 142) "the distinction between wit and humor [...] may give us a window into the troubled breast of Thomas More." Can you explain this?
- What debt to More does Campanella confess? And what debt doesn't he confess? And what are the differences between both? How do you think More would have judged *The City of the Sun*?
- Campanella is to be considered a prophet or precursor of a later ideology. Which? Do you think he would have approved or condemned this? Why?
- How did the Jacobean age see the difference between witchcraft and sorcery? Has this difference always been felt in the same way?
 - Why has the so-called 'Whig interpretation' of the Renaissance been challenged? And what have magic or witchcraft to do with it?
 - Do you think religious factors influenced the typical English attitude vis-à-vis witches?

FINAL ESSAY

The final essay will develop one of the subjects treated in this course, or a similar theme, on prior approval by the tutor. In any case, the essay should present an interdisciplinary approach. It has to be strictly original, be written in correct English (Italian, German and French may be proposed as well), possibly represent the personal opinion of the student and reflect his personal reading and research. A creative dimension might be appreciated. Total suggested length is 3000-5000 words, not counting foot notes, bibliography, index and title page, which are all mandatory elements and should follow international (American or Italian) quotation standards.

Syllabus

Learning Outcomes:

By the end of this course, students should be able to do the following:

1. Discuss the major developments and texts found in the subject of the course.
2. Identify unique theoretical underpinnings and influential thinkers in the course topic.
3. Analyze the relationship between historical texts and the particular social, cultural, and biographical contexts of their production.
4. Research and critically evaluate historical, social, cultural, or biographical criticism relevant to the analysis of specific events.
5. Use secondary sources and close reading skills to produce a substantive critical essay relating a one or more specific historical texts to the economic, social, cultural, or biographical contexts of its production.
6. Demonstrate a balanced perspective and a deepened understanding of the cultures, times, people, and situations that produce these works.
7. Write coherent historical arguments that explore the relationships of various concepts and texts, and which provide a clear synthesis.

Course Goals:

1. To provide students with a broad perspective of approaches to world history and an understanding of the various ways in which they manifest themselves and to assess students' ability to express their perspectives through exams and essays.
2. To provide students with a deeper understanding of diverse historical and interdisciplinary traditions the course focus and to express this deepened understanding in written tests and a critical essay.
3. To provide an overview of historical analysis and interpretation methods and help students apply these skills in writing essay examinations and a critical essay.
4. To read widely and critically in a variety of historiographic and historical texts and to demonstrate the depth and breadth of this reading in essay examinations and a critical essay.
5. To do library research on a particular trend, event, concept, an individual theorist, or an issue in the area of history studies and to write a critical essay which incorporates this research.

Course Content:

1. Historical events and texts that have been designated as being produced within the category of the course topic.
2. Discussion of the theoretical, social, cultural and biographical contexts in which those works were produced.
3. Historical movements in various periods.
4. Discussion of the historical issues and questions related to theoretical, social, cultural, and biographical approaches to the study of the course topic.
5. Key ideas about how to evaluate and interpret historical events, texts, and approaches.
6. Criticism and reflection upon political and economic systems as reflected in literature.
7. Discussion of the relevance of course readings to the understanding of contemporary global issues.
8. Critical analysis and interpretation of history.
9. Conducting scholarly research on and off-line.

Course Outline:

For the detailed course outline, please see the study guide.

Course Readings:

The course readings for this course will be available through the Online Library, which will provide students access to selected journal articles, book chapters, and reference materials.

Course Preparedness:

This course is a history course which requires analysis, research, and writing. It assumes the mastery of prerequisite college-level skills in spelling, grammar, punctuation, paragraphing, and essay writing. It also assumes the ability to read and analyze literary texts. This course provides instruction in history and does not address remedial writing issues at the sentence, paragraph, or essay level. The California Department of Education "English-Language Arts Content Standards for California Public Schools" offers context for understanding the standard for writing at the college level. Students who do not meet the standards outlined in the "English-Language Arts Content Standards" will not pass this course.

In short, this course assumes that students already "write with a command of standard English conventions, write coherent and focused texts that convey a well-defined perspective and tightly reasoned argument, and use clear research questions and creative and critical research strategies" (California Standards, Grades Nine and Ten). This course focuses on texts and analysis and requires college-level writing skills that exceed those required at the secondary level.

Course Workload:

In accordance with accreditation standards, requires approximately two hours of outside work for every contact hour. For a 3-hour course, there are 48 contact hours, plus a minimum of 96 hours outside work. For a sixteen-week course, students can expect to devote a minimum of 6 hours of independent study per week in order to complete the coursework.

Grading Factors:**Discussion Board (20%)**

The Discussion Board provides the learner a place to respond to questions on the topic and to exchange ideas, reactions and analyses of the texts. Discussion questions concentrate on ideas, themes, and characters in literary works. There will be one question per week. Discussion Board questions will be responded to by all learners in the course and will be evaluated by the instructor. The Discussion Board is not available for OCW courses.

Journal (20%)

Your journal consists of your responses to questions in the Study Guide. These questions require you to reflect on the material and to write a one to two-paragraph response. At the end of the course, you will gather together all of your Study Guide responses and will turn them in as a final portfolio.

Essay (20%)

You will write an essay on one of the topics provided to you by your instructor in which you apply a critical paradigm from theorists or issues raised by the Study Guide questions. You

should start your paper with a succinct thesis statement, describe the critical paradigm and the text(s) being analyzed. Be sure to cite critical passages to demonstrate support for your argument.

Length: 1,000—1,500 words. Essay topics will be assigned by the instructor and will reflect material covered in the Study Guide and the readings.

Exam (40%)

Students must complete the assignments, submit them, and take the proctored exam.

Definition of Grades:

Graduate Courses

- A** Outstanding Achievement
- B** Commendable Achievement
- C** Marginal Achievement
- D** Unsatisfactory *
- F** Failing *

* Students receiving this grade in a course that is required for his/her degree program must repeat the course.

- I Incomplete** A grade given at the discretion of the instructor when a student who has completed **at least two-thirds of the course class sessions** and is unable to complete the requirements of the course because of uncontrollable and unforeseen circumstances. The student must convey these circumstances (preferably in writing) to the instructor prior to the final day of the course. If an instructor decides that an "Incomplete" is warranted, the instructor must convey the conditions for removal of the "Incomplete" to the student in writing. A copy must also be placed on file with the Office of the Registrar until the "Incomplete" is removed or the time limit for removal has passed. An "Incomplete" is not assigned when the only way the student could make up the work would be to attend a major portion of the class when next offered.

An "I" that is not removed within the stipulated time becomes an "F." No grade points are assigned. The "F" is calculated in the grade point average.

- W Withdrawal** Signifies that a student has withdrawn from a course after beginning the third class session. **Students who wish to withdraw must notify their admissions advisor before the beginning of the sixth class session in the case of graduate courses, or before the seventh class session in the case of undergraduate courses.** Instructors are not authorized to issue a "W" grade.

Plagiarism:

Plagiarism is the presentation of someone else's ideas or work as one's own. Students must give credit for any information that is not either the result of original research or common knowledge. If a student borrows ideas or information from another author, he/she must acknowledge the author in the body of the text and on the reference page. Students found

plagiarizing are subject to the penalties outlined in the Policies and Procedures section of the Catalog, which may include a failing grade for the work in question or for the entire course. The following is one of many websites that provide helpful information concerning plagiarism for both students and faculty:

<http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>

Ethics:

Ethical behavior in the classroom is required of every student. The course will identify ethical policies and practices relevant to course topics.

Technology:

Students are expected to be competent in using current technology appropriate for this discipline. Such technology may include word processing, spreadsheet, and presentation software. Use of the internet and e-mail may also be required.

Diversity:

Learning to work with and value diversity is essential in every class. Students are expected to exhibit an appreciation for multinational and gender diversity in the classroom.

Civility:

As a diverse community of learners, students must strive to work together in a setting of civility, tolerance, and respect for each other and for the instructor. Rules of classroom behavior (which apply to online as well as onsite courses) include but are not limited to the following:

- Conflicting opinions among members of a class are to be respected and responded to in a professional manner.
- Side conversations or other distracting behaviors are not to be engaged in during lectures, class discussions or presentations
- There are to be no offensive comments, language, or gestures

Students with Disabilities:

Students seeking special accommodations due to a disability must submit an application with supporting documentation, as explained under this subject heading in the General Catalog. Instructors are required to provide such accommodations if they receive written notification from the University.

Writing Across the Curriculum:

Students are expected to demonstrate writing skills in describing, analyzing and evaluating ideas and experiences. Written reports and research papers must follow specific standards regarding citations of an author's work within the text and references at the end of the paper. Students are encouraged to use the services of the University's Writing Center when preparing materials.

The following website provides information on APA, MLA, and other writing and citation styles that may be required for term papers.

Online Library:

Our Online Library supports academic rigor and student academic success by providing access to scholarly books and journals electronically.