HUMANITIES INSTITUTE

RENAISSANCE CULTURE

Course Description
The aim of this course is to provide students in Humanities University with a challenging but broad (as opposed to specialized) survey of the humanities during the European Renaissance, defined here as c. 1400-1600 C.E.

The course will introduce M.A. students to the period's religious and political history; it will pay special attention, with the aid of online videos, to art history (painting, sculpture, architecture); philosophy will get considerable attention; there will be limited consideration of music history, including audio samples online. Literary masterworks will be studied; when these are plays, video versions of the plays will be suggested.

About the Professor
This course was prepared by David McPherson, Ph.D., professor emeritus from the University of New Mexico. The author of several acclaimed books on Renaissance literature, Dr. McPherson has specialized in Renaissance and world drama.

Organization:

Most of the course will be organized chronologically and geographically, following the scheme used in one of the textbooks (Sayre); but there will be exceptions. The last two weeks, for example, are not organized by chronology but by literary genre (short prose fiction, longer prose fiction). Chronological limits will be stretched at both ends of the period: the first two weeks are about Petrarch (1304-1374)--whose lifespan was too early for the technical starting date of the period, 1400. Also, major literary works from just after 1600 will be read—the latest being from 1611. Here are the specifics:

1—Introduction; also Petrarch as philosopher.
2—Petrarch as love poet.
3—Florence, 1400-1500: history, the arts.
4—Florentine philosophy, 1400-1500.
5—Italy, 1500-1550; Rome; Machiavelli.
6--Venice, 1500-1600; Jonson, *Volpone* (1606).
7—The Renaissance in the North (e.g. France, Germany).
8—The Reformation; Marlowe, *Faustus.*
9—Encounter and Confrontation: Europe explores, exploits other continents.
10—Tudor England; Sir Thomas More, *Utopia.*
11—William Shakespeare, *Othello*.
12—William Shakespeare. *The Tempest*.
13—The Early Counter-Reformation; Mannerism
14—Short fiction of the Renaissance
15—Longer fiction: *Don Quixote*

Textbooks (all paperback):

1. Henry M. Sayre, *The Humanities: Continuity and Change, 2nd ed.. Book 3: The Renaissance and the Age of Encounter.* Upper Saddle River, N.J.: Prentice-Hall, 2012 (referred to hereafter as Sayre). Important supplemental material is online at www.myartslab.com.
2. *The Bedford Anthology of World Literature.* ed. Paul Davis, Gary Harrison, David Johnson, Patricia Clark Smith, and John Crawford*: Book 3, the Early Modern World, 1450-1650..* Boston: Bedford/St. Martins, 2004 (referred to hereafter as Davis). Important supplemental material is online at www.bedfordstmartins.com/worldlit.
3. *The Renaissance Philosophy of Man*, ed. Ernst Cassirer, Paul Oskar Kristeller, and John Herman Randall, Jr. Chicago: University of Chicago Press, 1948. Referred to hereafter as Cassirer.

COURSE REQUIREMENTS:

1. Assigned readings.
2. Five short papers, about 1,500 words each. Topics are at the end of each week's study guide. Papers are due the week after the one in which the topic appears. Footnote: papers from Week 15 are due in Week 15. Papers must conform to a well-known style manual (e.g. Chicago, MLA).
3. One long paper, about 7,500 words. Topics are at end of Week 15 syllabus. Due in Week 15. Same style rules as above.

SYLLABUS

FIRST WEEK—Introduction; also Petrarch as philosopher

Readings:

Required:

1. Life of Petrarch in Davis, pp. 67-72.
2. Petrarch's philosophy, Cassirer , pp.1-7, 23-46,102-115.

Recommended:

1. All of Petrarch's philosophy in Cassirer not included above.
2. Modern criticism—see Davis, p. 73; Cassirer, p. 398.

Recommend online or DVD material

See Davis, p. 67 (margin).

Study Guide:

Definitions:

RENAISSANCE—a French word meaning "rebirth," in this case the rebirth of intense interest in the writings of the ancient Greeks and Romans (c. 1000 B.C.E.-c. 500 C.E.) and the ideals which the moderns believed prevailed in classical times—"simplicity, balance, and restraint in design, proportionality of parts, and purity of form" (Sayre, p. 458). Sayre prefers the older term "Renaissance" to describe the period from about 1400 to 1600. Davis, by contrast, prefers "Early Modern World" and sets the limits at 1450 to 1650. The reason that many prefer "Early Modern" nowadays is that it is not biased. The term "classical," for instance, connotes approval; the term "medieval," by contrast, suggests a middle, i.e. a less important era just filling in until the rebirth occurs. Naturally scholars who specialize in the so-called "Middle Ages" strongly prefer "Early Modern" to "Renaissance."Although their argument has merit, this course will stick to the old tried-and-true term.

HUMANISM, HUMANIST—Many scholars, beginning (for all practical purposes) with Petrarch, began to specialize in the classical past and its values; they have become known as humanists—NOT because they renounced God in favor of human beings (one meaning of the term nowadays), but because they drew from ancient writers such as Plato a high regard for human achievement and our potential for even greater achievement in the future. They advocated the study of ancient writers in their original languages, and included both pagan and Christian authors, whereas educators in the Middle Ages tended to emphasize this world as a preparation for eternity and were interested mainly in the study of divinity. The humanists' new creed, it must be emphasized again, was by no means a rejection of Christianity.

HUMANITIES—The study of the history, literature, art, philosophy, and music of Western culture.

PETRARCH—This is the anglicized form of the name of the Italian humanist Francesco Petrarca (1304-1374). In this course the anglicized form will be used consistently, but students seeking additional information—to write a paper, say—will want to try both spellings when using search engines.

Petrarch (general) Although born of Florentine parents (in nearby Arezzo, not in Florence itself), he grew up mostly in southern France. In later life he spent time in many cities, including Rome, Padua, and Venice.

Petrarch as philologist. Petrarch, as the introduction in Davis emphasizes, is renowned most of all for the sheer variety of his intellectual achievements. Perhaps his greatest service to posterity was his recovery of classical texts which were virtually unknown until he obtained manuscripts and had them copied and disseminated—no easy task before the printing press made multiple copies easy to get. He also wrote extensive commentaries on certain classical works. But since his work as a scholar cannot be appreciated without knowing the ancient languages oneself, this course will consider other aspects of his career.

Petrarch as philosopher. Although Petrarch is not primarily a philosopher, his contributions to that discipline are important and are the place to begin this course. The principal kind of philosophy taught in medieval universities was a Christianized version of Aristotle formulated, to a considerable extent, by St. Thomas Aquinas (1225-1274). Its main method was the use of syllogisms, which enable the thinker to move from accepted premises to "new" conclusions. Petrarch, though thwarted in his attempt to learn classical Greek, was instinctively drawn toward Plato, who was inherently more mystical than the more scientifically-minded Aristotle. Thus Petrarch's philosophical works helped break down the almost exclusive reliance on Aristotle and promoted the burgeoning interest in Plato which came to characterize humanism. Just as the humanists did not discard Christianity, so they did not discard Aristotle; but they brought in additional authors and schools of thought.

Short paper topic:

What can you discern about the characteristics of the speaker of the philosophical treatises by Petrarch which are assigned in this course? Is the "I"(speaker) too egotistical, for instance? (Bear in mind that the traits of this "I" are not necessarily identical with those of Petrarch as a private man.)

SECOND WEEK: Petrarch as Love Poet

Readings:

Required:
1. Davis, pp. 72-73, 80-113.
2. About twenty sonnets not in Davis, sonnets by Petrarch himself or by William Shakespeare, both available online (see below)

Recommended:
1. All of Petrarch's sonnets (free online—see below).
2. Shakespeare, Sonnets 1-30 (free online—see below)
3. Modern criticism: See Davis, p. 73;
4. Donald Guss, *John Donne: Petrarchan.* Detroit: ayne State University Press, 1966.

Recommended material online:

1. Petrarch's sonnets at www.gutenberg.org/files/17650.htm.
2. Shakespeare, Sonnets 1-30 at www.online-Shakespeare. com/Shakespeare/325/.

Study Guide:

Petrarch's sonnets were extremely popular all over Europe for centuries after they were first published. The reasons behind this extraordinary staying power may be divided into two categories: purely literary qualities, and extra-literary qualities. From a literary standpoint, they were very well written poems: let us begin there. The imagery is fresh (though exaggerated);

the form demanding, and the rhetorical stance (the wounded lover) attractive, especially to the recipients of the adoration. From an extra-literary standpoint, there was the prestige accruing from Petrarch's position as unofficial father of Renaissance humanism. The fact that he wrote his sonnets in Italian rather than Latin gave poets in other countries and in later centuries the courage to write sonnets in their own vernaculars.

Petrarch made famous such poetic tactics as heavy use of paradox (e.g. "cold fire"); the conceit, a metaphor which at first sounds far-fetched, but (on reflection) seems strongly appropriate; and the blazon, a list of the mistress' facial (and other) features. Petrarch's followers down through the centuries used these devices so insistently that they became clichés in the hands of all but the greatest poets. Note that Shakespeare mocks—but at the same time uses—these clichés, especially in Sonnet 130-- (reprinted in Davis, pp. 106-107).

The Davis anthology illustrates well both the Petrarchan influence and the originality of his followers in different centuries and countries.

(Chronological note: this course does not include poets published after about 1600 except for John Donne, who is well known to have written his lyrics in the 1590's—though they were not published until 1633.)

Short paper topics:

Choose one sonnet by Petrarch and one poem in the Davis anthology from a later century; discuss their similarities and differences.

THIRD WEEK—Florence, 1400-1500: history, the arts

Readings:

Required:

1. Sayre, Chapter 14 (all).
2. Davis, pp. 170-174 (from Castiglione, *The Book of the Courtier*--written 1513-1518, first published 1528).

Recommended:

1. Leon Battista Alberti, selections from *On Painting.* Available online—see below.

2. Modern criticism:
Adams, Laurie Schneider. *Italian Renaissance Art.* Boulder, Co.: Westview Press, 2001.
Burke, Peter. *The Fortunes of The Courtier:the European Reception of Castiglione's Cortegiano.* College Park, Pa.: Pennsylvania State University Press, 1995.

Recommended material online:
1. Sayre refers students to www.myartslab.com in his margins on these pages: 461, 466, 466 (again), 468, 471, 478, 486.
2. Alberti selections: www.mcah.columbia.edu/arthumanities/pdfs/arthum_raphael._pdf

Study Guide:

The Medici as Patrons. Florence, more than any other place, can lay claim to being the home of the Renaissance. Humanism, painting using scientific perspective, and neo-Platonism—all got their

best start here. Though technically a republic, Florence was dominated through most of this period by the Medici family, who derived their vast wealth not from agriculture (as noblemen all over Europe usually did) but from international banking. Fortunately for the Renaissance, they were extremely generous patrons of scholars, poets, musicians, painters, sculptors, and architects. The Medici knew that they would gain reflected glory, and hence power, from great art; but many modern scholars argue that they were also interested in humanism for its own sake (Lorenzo de Medici, for example, was himself a prolific poet—for a sample of his work, see Sayre, p. 479).

Ghiberti, Alberti, Brunelleschi. Naturally, many artists and scholars flocked to Florence to enjoy this largess. Near the beginning of the fifteenth century, there was a famous contest to adorn the enormous doors of the Baptistry, an octagonal free-standing structure just opposite the Cathedral, with scene from the Old Testament sculpted in metal. Lorenzo Ghiberti won, and the doors may still be enjoyed by tourists today. Filippo Brunelleschi lost (and was annoyed), but returned to Florence to design the dome of the Cathedral, a monument to Renaissance architecture. Painters and sculptors tended to be architects also. and vice versa—it was Leon Battista Alberti, primarily an architect, who in a treatise *On Painting* (1435) popularized the idea of scientific perspective. Simplistically put, the idea is that since parallel lines appear to meet at what is called the vanishing point, the painter can construct his work so as to focus attention on that point. The effect is to make a two-dimensional surface (e.g. a canvas) appear to be three—dimensional.

Architecture. Another artistic advance was in free-standing sculpture. Florentine sculptors began using as models some sculptures which had survived from ancient Greece. Here Donatello stands out as a pioneer. His David from the 1440's may have helped inspire perhaps the most famous sculpture in the world, Michelangelo's seventeen-feet-tall David (1501-1504). In painting Sandro Botticelli was eminent, and in architecture Alberti's Palazzo Rucellai stands out.

Piero della, Francesca, Castiglione, Da Vinci. Other cities near Florence were inspired by its example. The Montefeltro court in Urbino, for instance, supported the painter Piero della Francesca (1420-1492). In literature, one of the most influential books of the Renaissance was written in Urbino: Baldassare Castiglione's *Book of the Courtier,* 1513-1518, published 1528. Written in dialogue form, the book helped establish the qualities thought ideal for courtiers. The courtier should be a military leader above all, but he must also be cultivated in the arts—a musician, a poet, a rhetorician. Overall, he should display *sprezzatura,* the art to hide his skills and make them seem natural and easy Moving to Milan, we find that the Sforza court there supported Leonardo da Vinci, the universal Renaissance man—painter, poet, architect, and scientist—whose *Mona Lisa* is one of the most famous paintings in the entire history of European art.

Short paper topics:

1. Compare Donatello's *David* with Michelangelo's *David.* How are they alike? How different?
2. Was the ideal for courtiers created (or at least codified) by Castiglione a good thing, on the whole, for European civilization? If so, why? If not, why not?

FOURTH WEEK—Florentine Philosophy, 1400-1500

Readings:

Required:
Cassirer, pp. 7-22, 147-182, 185-212, 215-254.

Recommended:

Articles on Plato and Aristotle in Simon Hornblower, Anthony Spawforth, and Esther Eidinow, *Oxford Classical Dictionary*, 4th ed. Oxford: Oxford University Press, 2012, and bibliographical references therein.

The bibliography in Cassirer, pp. 397-400, though dated, contains material that is still valuable.

Study guide:

The material for this week needs the background on Plato and Aristotle recommended above, since Renaissance philosophy is based on them—though sometimes through the intermediary of some ancient Roman author like Cicero or Seneca.

Lorenzo Valla. Valla (1405-1457) was a transitional figure, helping to bridge the gap between the Scholastics of the Middle Ages and the late fifteenth-century revival of Platonism in Florence. Valla emphasized the incompatibility of reason and faith, but resoundingly chose Christian faith. As he says in the conclusion to the dialogue on free will (Cassirer, p. 180), "We stand by faith, not by the probability of reason."

Marsilio Ficino. Ficino is a difficult philosopher to understand. But he had a strong influence, and therefore the student must grapple with him. He popularized the study of the Neo-Platonists, ancient followers of Plato. They were even more mystical that Plato himself, and Ficino liked that. He posits "mind" as the highest part of the soul, a kind of Life Force which yearns toward the Infinite. The compatibility of this idea with Christianity is clear.

Giovanni Pico, della Mirandola. Pico takes Ficino's idea of the soul striving toward the Infinite and turns it into a manifesto for man's possibilities. He argues that man is capable of God-like status because he possesses a free will which makes him able to be virtually anything he wants to be, whereas even the angels have a fixed place in the Great Chain of Being.

Worth of the individual . Thus exalted by Ficino's "mind" and Pico's praise, man emerges as a constellation of high possibilities. This idea in turn suggests the infinite worthiness of each individual human being—and thus the idea that emphasis should be placed on the individual rather than on the group. This individualism has, for good or ill, come to be one of the defining tenets of the modern Western world. In art, for example, it has meant more concentration on the individual artist, and hence a very high value on originality. If individual achievement has such a high value, then more attention should be paid to life here on this earth rather than regarding this world as (primarily) a preparation for Eternity. If the individual is infinitely valuable, then he or she should have "certain inalienable rights . . . life, liberty, and the pursuit of happiness," as the Declaration of Independence of the U.S.A. puts it. Thus it seems possible that democracy, born in ancient Athens, owes much to Renaissance philosophy.

Short paper topic:

What are the benefits that flow from an emphasis on the individual? What are the drawbacks?

FIFTH WEEK—Italy, 1500-1550; Rome; Machiavelli

Readings:

Required:

1. Sayre, pp.495-511.
2. Pomponazzi, in Cassirer, 257-279, 377-381.

3. Niccolo` Machiavelli, excerpts from *The Prince* in Davis, pp. 120-139.

Recommended:
1. All portions of *The Prince* not included in Davis. Available free online (see below)
2. Modern criticism: on Pomponazzi, see Cassirer, p. 400; on Machiavelli, see Davis, p. 124

Recommended material online:
1. Sayre refers students to www.myartslab.com; see margin of p. 495, 498, 499, 504, 511.
2. Davis refers students to www.bedfordstmartins.com/worldlit; see margin of p. 120.
3, *The Prince* (complete): free online at www.constitution.org/mac/prince.

Study Guide:

The Popes and th Revival of Rome. The pope, head of the Roman Catholic Church, was not only a spiritual leader but also a Renaissance prince—and the Holy See was only one of the many city-states and European powers contending for political supremacy in Italy.

From the standpoint of art history, the main reason to learn about Renaissance popes is their generous patronage. In 1420, Pope Martin V brought the papacy back to Rome after it had been located for many years in Avignon in southern France, and it has been in Rome ever since. He and succeeding popes essentially rebuilt not only the Vatican but also the city of Rome itself, which had fallen into disrepair. The humanists were clearly a factor in this rebuilding, since the classical past was so revered by them. Artists and architects, principally from Florence, were imported, and—starting about 1500—began to create amazing achievements (artists were often from Florence because several popes of this period were Florentines also, often members of the Medici family). St. Peter's Basilica, the principal church in the Vatican, was completely rebuilt, for example.

Michelangelo Buonarotti. Chief among these imported artists was Michelangelo—already famous for his colossal statue of David (see Week 3 above). In Rome he created two more renowned statues, his Pieta`, 1497-1500, and his Moses , 1513-1515. But perhaps his most famous works were his paintings on the ceiling of the Pope's new Sistine Chapel, 1508-1512. Among the Biblical scenes which he painted was the creation of Adam, notable for its daring portrayal of God himself. Decades later, Michelangelo painted his Last Judgment on the end wall of the Chapel.

Raffaello Santi (or Sanzio) (Raphel) . Raphael had moved from Urbino to Florence and thence to Rome. One of his most famous frescoes is his *School of Athens* in the pope's Stanza della Segnatura. T his portrayal of the ancient Greek thinkers provides a very clear example of how humanism affected not just philosophy and literature but also the visual arts.

Josquin des Prez . These popes also lured important musicians from all over Europe to work with the Sistine Chapel choir. The best known of these was Josquin des Prez, a French pioneer in polyphony.

Pietro Pomponazzi. In the early sixteenth century there were interesting developments in philosophy, but these were outside of Rome and not closely connected to the popes. Pomponazzi (1462-1524) was from Mantua and taught philosophy in the universities in Padua and Bologna. An Aristotleian, he nevertheless gave dignity to the human soul (as Ficino and Pico had), but gave the soul a place in the natural order rather than putting it above nature (see his treatise *On Immortality,* 1516, in Cassirer).

Niccolo` Machiavelli. The early sixteenth century was also the most productive period in the writing career of Machiavelli, the most famous political and historical writer in the Renaissance. A

Florentine but not of high birth, he had nevertheless served in government posts there for many years when a political upheaval forced him into exile. His best known work is *The Prince* (1513), a kind of manual for aristocratic rulers. It is astonishingly modern because it is so amoral (some would say immoral). It is based on two controversial ideas: first, that attaining and then holding political power is the only goal worth considering; second, that any means toward that end should be used—including lies, deception, and cruelty. All previous writers on politics in Western thought had insisted on high morals in rulers. Machiavelli counters that people are so weak and corrupt that only strong-arm tactics will work. His cold and clinical stance has caused some to call him Europe's first political scientist.

Short paper topic:

Read *The Prince* in its entirety. Then argue whether the book is amoral or immoral—which of the two? Why?

SIXTH WEEK—Venice, 1500-1600; Jonson, *Volpone*

Readings:

Required:

1. Sayre, pp. 512-529.
2. Ben Jonson, *Volpone* (1606). Available free online (see below).

Recommended:

Modern history and criticism:

1. Madden, Thomas. *Venice: a New History*. Harmondsworth, U.K., Penguin, 2012.
2. Brown, Patricia Fortini. *Art and Life in Renaissance Venice.* New York, Abrahams, 1997.
3. McPherson, David. *Shakespeare, Jonson, and the Myth of Venice.* Cranbury, N.J.: Associated University Presses, 1990, esp. Chs. 1 and 5.
4. Huse, Norbert and Wolfgang Wolters, *Art of Renaissance Venice: Architecture, Sculpture, and Painting, 1460-1590*, trans. Edmund Jephcott. Chicago: University of Chicago Press, 1990.

Recommended online or on DVD:

1. Sayre refers students to www.myartslab.com; see margin of p. 517, 524
2. *Volpone* text free online at www.gutenberg.org/4039.
3. *Volpone* stage performance on film: rent for seven days, $9.99, at www.ovguide.com/*Volpone*.

Study Guide:

Venice's uniqueness. Venice was a unique place in the sixteenth century. It was both a city and an empire. The Venetians controlled not only their own watery stronghold but also much of northeastern Italy, much of what is now Croatia, Albania, Cypress, and Greece, and they had outposts all over the Near East. Thus they were able to dominate trade between Europe and Asia. The Portuguese discovery of the sea route around Africa to Asia (1497) would eventually cut into Venetian power, but that was slow to take effect, and Venice reached its apex in the sixteenth century.

Venice and the arts. Venetian riches from trade translated into major artistic patronage. The splendor of the architecture along the Grand Canal (Venice's main "street") was astounding, as it

still is today. On the mainland the architect Andrea Palladio built for Venetian aristocrats many sumptuous villas which were splendidly symmetrical, in accordance with the theories of Palladio's favorite ancient Roman architect Vitruvius. In painting, Gentile Bellini, Vittore Carpaccio, Giorgione, and –above all—Titian created a more colorful and sensuous style than any that had been used hitherto. Several women from Venice or its mainland provinces—including Laura Cereta, Lucretia Marinella, and Veronica Franco--became notable writers, especially in their arguments in favor of the education of women

Venice and English Drama. In the sixteenth century people from all over Europe were fascinated by Venice, and among those so mesmerized were William Shakespeare and Ben Jonson. Shakespeare's *The Merchant of Venice* (c. 1597) is set there, and *Othello* (c. 1603) begins there and ends in the Venetian possession Cyprus. Jonson's *Volpone* (1606), however, is the English play that makes the most use of Venetian local color. Jonson had clearly read up on Venice, so much so that the play is best studied in a Venetian context.

It is a play about con men, technically a comedy (and, indeed, often quite funny) but perhaps better classified as a satire. Almost all of the characters have animal names (in Italian), and act in greedy, animalistic fashion. In direct contrast to most comedies, the main characters decidedly do not live happily ever after—instead, their fraud is exposed and they are severely punished. Venice, Jonson seems to say, is fabulously wealthy, all right; but that wealth has a corrosive effect upon morals.

Short paper topics:

1. Is Titian's *Venus of Urbino* (Sayre, p. 519) pornography or art? Both? Why?
2. Should Jonson's play be called a comedy? If so, why? If not, why not?

SEVENTH WEEK—The Renaissance in the North (e.g. France, Germany)

Readings:

Required:

1. Sayre, Chapter 16 (all).
2. Juan Luis Vives in Cassirer, pp. 385-393.
3. Montaigne in Davis, pp. 209-224, 796-803.

Recommended:

1. Francois Rabelais (1494?-1553), *Gargantua,* trans. Thomas Urquhart, Chapters 1-21. Free online (see below).
2. Modern criticism:
Art history: Osten, Gert von der and Horst Vey, *Painting and Sculpture in Germany and the Netherlands, 1500-1600.* Pelican History of Art. Harmondsworth, UK, Penguin, 1969.
Juan Luis Vives: see Cassirer, p. 400.
Rabelais: Greenblatt, Stephen. "Rabelais and Carnival," Free online (see below).
Montaigne: see Davis, p. 213.

Recommended material online:

1.Sayre, pp. 535,539,542,544, 548, and 551, refers students to www.myartslab.com.
2. Davis, p. 209, refers students to www.bedfordstmartins.com/worldlit for more on Montaigne.

3, On Rabelais, see Stephen Greenblatt, *Learning to Curse: Essays in Early Modern Culture*, pp. 64-68; free online at www.idehist.uu.se/distans/imli/Ren/carn-rab-greenbl01.htm.

Study Guide:

Merchants and the Arts, Like the merchants of Venice, the merchants of northern (continental) Europe aided the Renaissance by becoming major patrons of art. In the fifteenth century, for instance, Jan van Eyck painted a famous portrait of the (Italian) merchant Giovanni Arnolfini and his wife which was innovative in its realism, attention to detail, and use of new (at the time) layered oil painting. Another notable fifteenth-century artist was Rogier van der Weyden of Brussels. In the late fifteenth and early sixteenth centuries the Low Countries also produced two painters of startling originality: Hieronymus Bosch and Pieter Bruegel. Their best-known works may be described as satirical as they crowded their surfaces with hundreds of humans and monsters—riots of the imagination showing pessimism about human possibilities. Germany produced perhaps the best artist of the North, Albrecht Durer. [Umlaut needed] He pioneered in landscapes, engravings, and portraits; his stunning self-portrait is a good example (Sayre, p. 556).

Juan Luis Vives. Vives (1492-1540) is a good example of the spread of humanism from Italy to the other countries of Western Europe. A Spaniard, he also spent time in the Low Countries (Spanish possessions at the time), and wrote "A Fable About Man" there. His rosy picture of human possibilities fits well with that drawn by Pico decades earlier (see Week 4, above), and clashes with the pessimism evident in the paintings of Bosch and Bruegel.

Michel de Montaigne. Montaigne (1553-1592) was taught Latin as a first language. He pioneered a new genre, the essay, in which he explores with remarkable clarity various issues, using his own feelings and observations to give the writing a personal touch. He chose to write in French rather than Latin. His essay on cannibals is remarkably tolerant for a sixteenth-century European.

Rabelais. Rabelais (1494?-1553) was a humanist but also a rollicking satirist (see Sayre, p. 572). His anti-clerical satire, like that of Desiderius Erasmus, indirectly helped along the Reformation (see next week's syllabus).

Short paper topic:

Bosch painted his *Garden of Earthly Delights* 1505-1510 in the Low Countries, while Vives wrote his "Fable" in 1518 while in the same region. Yet the former seems profoundly pessimistic, while the latter is the opposite. How might one account for this striking contrast? What, in fact, was the *zeitgeist*, the spirit of the times?

EIGHTH WEEK—the Reformation

Readings:

Required:

1. Sayre, Chapter 17 (all).
2. Davis, pp. 666-670.
3. Christopher Marlowe, *Doctor Faustus* (c. 1592) in Davis, pp 384-451.

Recommended:

Modern criticism:

1. Koerner, Joseph Leo. *The Reformation of the Image*. Chicago: University of Chicago Press, 2004. 2. On Luther, see Bainton, Roland H. "Interpretations of the Reformation," *American Historical Review* 66 (1960), 74-84.
3. On *Faustus*, see Davis, p. 389.

Recommended material online or on DVD:

1. On art, Sayre, pp. 561, 564, 567, 573, and 577, refers students to www.myartslab.com.
2. On *Faustus*, Richard Burton directs and stars in a 1968 version. Amazon Instant Video rents it for a day @ $2.99.

Study Guide:

Erasmus. The great Dutch humanist Desiderius Erasmus (ca. 1466-1536) was a precursor of the Reformation. His satire of the Roman Catholic Church (e.g. in *The Praise of Folly,*1509) helped pave the way for Martin Luther, although Erasmus himself remained in the Church for his entire lifetime. Erasmus is remembered for many reasons, among them his work with the Greek New Testament, a strong contribution to scholarship which helped to make the Bible available to lay people.

Martin Luther. Martin Luther (1483-1546) was the leader of the Reformation. Initially he was motivated in good part by the pope's sale of pardons to enrich the Church and by corruption within the clergy. But he really got to the root of the pope's power when he argued that supreme authority for Christians lies not in the Church hierarchy but in the Bible. He also preached justification by faith, not works (one goes to Heaven because of his or her faith in Jesus Christ, not because of good deeds such as gifts to the Church). These ideas led to his doctrine of the Priesthood of the Believer—that is, one studies the Bible for himself or herself and decides what to believe based on that study (priests need not be involved).

These ideas had profound secular implications, including political ones. When reformers wanted to do away the church hierarchy in England, for example, one English bishop famously said, "No bishop, no king"—that is, an attack on religious hierarchy is likely to spawn attacks on monarchy itself—a prediction which came true in the seventeenth century when the King was overthrown and beheaded.

Aiding Luther was the explosive growth in the number of books (including Bibles) available at a reasonable price in Europe. Johannes Gutenberg (c. 1390-1468) discovered a way of casting metal type which could be used, letter by letter, to print thousands of books (movable type). His first book, the Bible (1455), was printed long before Luther, of course. But printing spread like wildfire all over Europe, and by Luther's time it was quite common.

Luther's radical ideas thus spread all over Northern Europe, though many areas remained Catholic. Other reformers (who did not agree fully with Luther) sprang up and gained political dominance in specific cities—Ulrich Zwingli in Zurich and John Calvin in Geneva, for example. The reformers were united, in any case, by their opposition to the pope, and became known collectively as Protestants. The Protestant/ Catholic split is still extremely powerful, as the conflicts in Northern Ireland these days will attest.

Christopher Marlowe

Doctor Faustus. Christopher Marlowe (1564-1593) died at the age of only twenty-nine—one wonders what he might have achieved if he had lived as long as Shakespeare (fifty-two).

Marlowe's *Faustus* is only indirectly related to the Reformation—but it is surely related nevertheless. Once papal authority was questioned and (in many countries) abrogated, all sorts of unorthodox religious ideas began to seem possible. *Doctor Faustus* is about the unthinkable (in sixteenth-century terms), an individual rebelling against God and selling his soul to the Devil. It is true that the existence of God and of the Devil is never questioned—indeed, we are presented with visual evidence—in the form of stage scenery—that the Devil not only exists but will carry those who have renounced God to Hell. But Faustus is admired by many for his courageous, though utterly selfish, rebellion. His thirst for knowledge—especially forbidden knowledge—strikes a harmonious chord in the perceptions of many modern readers and play-goers. Yet the fact remains that he is taken off to Hell at the end, and orthodox Christians believe he got what he deserved.

Short paper topics:
1. Luther's ideas were spread by the printing press, but why were people all over Europe so ready to accept them? What prepared the ground for Luther's seed?
2. Is Faustus a hero or a fool? Or some of both? Explain.

NINTH WEEK—Encounter and Confrontation

Readings:

Required:

1. Sayre, pp. 589-605.
2. Davis, pp. 225-246, 767-796

|
Recommended:
1.Sayre, pp. 605-621.
2. *The Word Made Image: Religion, Art, and Architecture in Spain and Spanish America, 1500-600.* Boston: Published by the Trustees of the Isabella Stewart Gardner Museum, 1988.

Recommended material online:

Sayre, p. 589, 604, refers students to www.myartslab.com.

Study Guide:

Advances in shipbuilding and navigation made it possible, beginning in the late fifteenth century, for Europeans to explore parts of the world hitherto unknown—or barely known—to them. From the European point of view, they were discovering new lands and expanding their horizons geographically. But they also encountered cultural constructs and works of art which expanded their horizons metaphorically. So the voyages helped to energize the Renaissance. From the point of view of most of the indigenous people , however, the Europeans were interlopers who had firearms and alcohol, and carried diseases to which the natives had no immunity. So these encounters were usually good for the Europeans, bad for the indigenous—hence they often led to confrontation. Indeed, another name for this week's subject would be "Exploration and Exploitation."

The Sayre textbook. These interactions have traditionally been ignored in Renaissance humanities courses. But both Sayre and Davis make sure that students get an introduction to both the encounters and (very sketchy) information about the cultures themselves and their arts. Sayre begins (p. 589) with a picture of a fifteenth-century Aztec carving, perhaps to show the student right off the bat that these cultures, looked down on by most Renaissance Europeans, were artistically quite sophisticated. Sayre goes on to describe Aztec religion and culture. He then

points out the two main motives of the Spanish in the New World: acquiring gold and silver, and converting the natives to Christianity. Next he describes several African cultures of this period and provides photos of their art work. Cross-cultural connections between Europe and India are described and illustrated, though some of the examples date from well after 1600. Sayre's capsule accounts of China and Japan during this era are recommended rather than required because they barely touch on interactions between Europe and those countries.

The Davis textbook . Early in the textbook Davis and his colleagues offer material describing interactions between Europe and Asia. There are excerpts from an account of Vasco da Gama's discovery of the sea route around Africa, excerpts from a condemnation of the slave trade written by a sixteenth-century African king, and excerpts from the travels in China of Matteo Ricci (1552-1610). In the section on the Americas we get an excerpt from Columbus' diary, letters from Cortez describing his conquests, and selections from Bartolome` de las Casas' sixteenth-century *History of the Indies.* That history is remarkable in that it actually includes condemnation of atrocities against natives of Cuba.

Smmary.. The point of all these readings is that European explorers and colonizers encountered sophisticated cultures worldwide, cultures which had produced fine works of art. These cultures were uncivilized only from the parochial European point of view.

Short paper topic:

How did Europeans justify their frequent and prolonged mistreatment of native populations? Is there any merit to their arguments?

TENTH WEEK—Tudor England; Sir Thomas More

Readings:

Required:

1. Sayre, Chapter 19 (all).
2. Sir Thomas More, *Utopia* (1516). Available free online—see below.

Recommended:

1. Edmund Spenser, *The Faerie Queene*, Book I. Available free online—see below.
2. Modern criticism:

On art, see Hearn, Karen, ed., *Dynasties: Painting in Tudor and Jacobean England, 1530-1630.* New York: Rizzoli, 1996.
On literature, see C.S. Lewis, *English Literature in the Sixteenth Century, Excluding Drama..* Oxford History of English Literature. Oxford: Clarendon Press, 1954.

Recommended material online:

1. Sayre, pp. 623, 632, 638, refers students to www.myartslab.com
2. Full text of *Utopia,* free at www.fordham.edu/halsell/mod/thomasmore-utopia.html.
3. *The Faerie Queene*, Book I, free at www.gutenberg.org/ebooks/15272.

Study Guide:

Political history. England, weakened by the protracted civil war called the War of the Roses, began to gain strength with the accession in 1485 of Henry VII, the first monarch of the Tudor line.

His son Henry VIII (reigned 1509-1547) and Henry's daughter Elizabeth I (reigned 1558-1603) were the other notable Tudors. Henry VIII quarreled with the pope and subsequently led England out of the Roman Catholic Church in the 1530's. But he formed the Church of England (with himself as head) and did not tolerate Protestant reformers to any great extent.

Sir Thomas More. When Henry left the Catholic Church, his faithful servant Sir Thomas More, who held the office of Chancellor, remained true to the old faith and was executed in 1536—his martyrdom earning him sainthood (Catholics today still call him Saint Thomas More). But he left behind him a literary work whose title has become a word in the English language—*Utopia.* More, a close friend of Erasmus (see Weeks 7 and 8, above), published *Utopia* in Latin, perhaps partly because his imaginary island has a republican form of government and Henry probably did not like that. Also protecting More was a literary ruse. The story has two narrators. The first is named Thomas More, and it is useful to think of him as not necessarily identical to the real-life Thomas More. He listens carefully to the second narrator, one Raphael Hytholoday, whose name in Greek means "nobody" (the word *Utopia* means "nowhere."). Hytholoday is exceedingly enthusiastic about the government and social order in Utopia, which includes radical arrangements like communism. At the end the Thomas More character can and does dodge responsibility by writing, "Meanwhile, though he [Hytholoday] is a man of unquestioned learning, and highly experienced in the ways of the world, I cannot agree with everything he said. Yet I confess that there are many things in the Commonwealth of Utopia that I wish our own country would imitate—though I don't really expect it will."

The arts. Under the Tudors the arts, especially literature, began to flourish. Henry VIII himself wrote songs and patronized musicians. He also was patron to imported artists like Hans Holbein the Younger (see Sayre, pp. 632-633). But it was the drama which became the supreme English achievement, though it did not reach its peak until the 1590's, and continued in the first few decades of the next century The explosive growth of the city of London (it became the largest city in Europe by around 1600, boasting an estimated 200,000 people) created a mass market which enabled companies of actors to build theaters and make a living chiefly through the box office, though they still needed the patronage of noblemen to fend off hostile city officials. The public demanded new plays, so there was a constant need for them. Writers like Christopher Marlowe (see Week 8, above) and Ben Jonson (see Week 6, above) supplied them, crafting them with ever-increasing skill and art-- though those two playwrights needed other sources of income as well.

William Shakespeare. The best of these playwrights was William Shakespeare. Though merely the son of a glover in the little provincial town of Stratford, he probably learned Latin in the local school. The typical curriculum for such schools included performing ancient Roman comedies in Latin. It is thought that Shakespeare probably learned how to write a comedy by acting in such productions. His early *Comedy of Errors*, for instance, is clearly based on a play by Titus Maccius Plautus. So Shakespeare, though a genius, profited from the Renaissance fascination with ancient Greece and Rome.

Shakespeare had patrons, but earned most of his money—enough to buy several properties at home in Stratford—by profit-sharing. Not only a playwright but also an actor, he was a member of the inner circle of his troupe, which was the leading troupe in the kingdom—indeed, after the death of Queen Elizabeth, the new king (James I of England, James VI of Scotland) took over direct sponsorship and they became known as the King's Men. James was still on the throne when Shakespeare died in 1616. In this course we will read one tragedy, *Othello,* next week and one comedy (now usually called a romance), *The Tempest,* the week after.

Edmund Spenser. The Renaissance inherited from classical times the habit of considering epic poetry the highest form of literature. Probably because of that tradition Spenser's *The Faerie Queene* is considered the greatest work of non-dramatic literature of Tudor England. On one level

the poem is an adventure story of knighthood, but on another it is an allegory of contemporary religion and politics—strongly anti-Catholic, of course, since Queen Elizabeth (to whom it was dedicated and whom it glorifies) was anti-Catholic.

Short paper topics:

1.Thomas More the character is cautious about Hytholoday's opinions concerning the Commonwealth of Utopia. Is Thomas More the author, the "real" Thomas More, equally dubious, or does he secretly admire and agree with Hytholoday?
2.Christopher Marlowe and Ben Jonson received even more formal education in the ancient languages and culture than did Shakespeare. Where do you see evidence of this training in *Faustus* and *Volpone?*
*3.*Discuss Henry VIII as an art patron.

ELEVENTH WEEK: William Shakespeare, *Othello*

Readings:

Required:

William Shakespeare, *Othello* (c. 1603). Available free online (see below).

Recommended:

Bradley, A.C. *Shakespearean Tragedy* (1904). Available online—see below.
Calderwood, James. *The Properties of Othello.* Amherst, Mass., University of Massachusetts Press,1989.
Vaughn, Virginia Mason. *"Othello: a Contextual History.* Cambridge, Engl., Cambridge University Press, 1994.
McPherson, David. *Jonson, Shakespeare, and the Myth of Venice.* Cranbury, N.J.: Associated University Presses, 1990, Chapter 4.
Recommended material online or on DVD:

Text of the play: www.gutenberg.org/ebooks/2267.
A.C. Bradley at www.gutenberg.org/ebooks/16966.

Productions on DVD:

Directed by Oliver Parker, starring Laurence Fishburne and Kenneth Branagh, 1995. Amazon Instant Video rent for 48 hours, $2.99.
Directed by Jonathan Miller, starring Anthony Hopkins and Bob Hoskins. BBC, 1980. Amazon Instant Video rent for seven days, $1.99.

Study Guide:

Shakespeare's conception of tragedy was shaped by Renaissance humanism, though he violates the so-called unity of time in that the action requires more than one day (Aristotle had observed that the tragedies of his day—e.g. Sophocles—took only one day for the action). But Aristotle's notion that the protagonist has a tragic flaw—in Othello's case, jealousy arising from personal insecurity—fits well.

The splendor of Venice (see Week 6, above) provides an ironic backdrop, and Othello's black skin makes him "the Other" in Venice (see Sayre, p. 596).n

The motives of the villain Iago have puzzled readers and play-goers for centuries. He describes these motives in detail: for instance, he claims that he hates Othello because the Moor promoted Cassio instead of him. But the evil that Iago wreaks seems too monstrous for that to be the only answer. Several of his own remarks indicate that he is a racist, and that trait is surely a factor also. Samuel Coleridge, the great nineteenth-century English poet and critic, spoke of Iago's "motiveless malignity," and some have proposed—given his many references to the Devil—that he is somehow Satanic.

Short paper topics:

1. Analyze the character of Desdemona. Does the outspokenness of certain Venetian women (see Week 6, above) help explain why she boldly addresses the Venetian senators and get permission to follow her new husband to foreign battlefields? But if she is so bold, why does she not tell Othello that she has lost the handkerchief? Why is she so passive in the face of his jealous onslaughts?

2. Analyze the character of Othello. Why (as "the Other") does he even suppose that his marriage to a leading senators' daughter will work out? Why does he believe Iago rather than trusting Desdemona?

3. In many productions of this play, Iago sort of takes over and becomes the center of the audience's attention. Should a director allow this to happen (or even promote it)? Or is the play titled correctly—that is, the play is about Othello, and the focus should therefore be kept on him?

TWELTH WEEK—Shakespeare's *The Tempest*

Readings:

Required;

Shakespeare's *The Tempest* (c. 1611), in Davis, pp. 489-564.

Recommended:

Modern criticism, see Davis, p. 495.

Recommended material online and on DVD:

1. Davis, p. 495, refers students to additional material online at www. bedfordstmarins.com.
2. BBC production directed by John Gorrie, starring Michael Hordern, 1980. Amazon Instant Video rental, 7 days $1.99.

Study Guide:

Genre of the play. *The Tempest* was included by Shakespeare's fellow-actors among his comedies, and it certainly bears many resemblances to Renaissance comedy: it's sometimes funny, a young couple falls in love and gets married, and there is a (largely) happy ending. But modern critics tend to put Shakespeare's later plays (*Pericles, Cymbeline, The Winter's Tale,* and *The Tempest)* in the category of romances—a term which was not used by the First Folio (where the plays are divided into comedies, tragedies, and histories). The romances are usually said to be different from the comedies by being more serious in tone.

Prospero and Caliban. Prospero, the main character, used to be almost universally called a "white"

magician, using his powers for beneficent purposes and forgiving his enemies at the end—at the end, after all, he has them completely in his power. But in these days of post-Colonialism, his treatment of the "native" Caliban has caused many to see him as a very flawed protagonist—if not an outright villain. It is true that Shakespeare generates considerable sympathy for Caliban; but Caliban's attempted rape of Miranda puts him outside the pale: in that respect, he is indeed "the Other," and deserves to be.

Unity of Time. Unlike the action in *Othello*, the action in *The Tempest* requires only one day. Thus the play conforms to the Aristotleian Unity of Time, demonstrating that Shakespeare was aware of the classical "rules" even though he often did not follow them.

Short paper topics:

Analyze the character of Prospero. What are his good traits? What are his bad? Is he an admirable character, all considered?

THIRTEENTH WEEK—the Counter-Reformation and Mannerism

Readings:

Required;

Sayre, Chapter 20 (all)
Michelangelo's poetry (available online—see below)

Recommended:

Benvenuto Cellini, *My Life* (available online—see below.

Modern criticism:

1. Acinini Luchinet, Cristinna *et al.*, *The Medici, Michelangelo, and the Art of Late Renaissance Florence.* New Haven: Yale University Press, 2002.
2. Murray, Linda, *The High Renaissance and Mannerism; Italy, the North, and Spain, 1500-1600.* World of Art. London: Thames and Hudson, 1995.

Recommended material online:

1 Sayre, pp. 651, 655, 657, 662, 666, 667, refers students to www.myartslab.com.
2. Michelangelo's poetry: at www.online-literature.com; forums/show-thread.php?3965.
3. Cellini's autobiography: see www.gutenberg.org/dirs/etext/03/7clln/10h.htm.

Study Guide:

The Council of Trent.The Counter-Reformation, the Catholic Church's pushback against the Reformation, was strongest in Italy and Spain. The Council of Trent, which met in three sessions between 1545 and 1563, was in charge of formulating strategy for this effort. It did not compromise with the Protestants on a single doctrinal point, but did require its bishops to quit selling offices and live far less ostentatiously. The improved behavior of the clergy perhaps helped inspire the laity to greater piety; in any case, there were organized efforts among the laity toward that end.

The Arts, Mannerism. But the arts, especially in Italy, seemed on the whole to move away from

greater piety and toward greater sensuality. In the visual arts Michelangelo is credited with leading the way into a style which critics call Mannerism, which is marked by human figures in distorted poses, by greater complexity, and by bold violation of the classical restraints so prevalent in the earlier part of the Renaissance. Portraying nudity became more common and in some cases pornographic. Women artists came to the fore in Italy, especially Sofonisba Anguissola in Cremona(1527-1625) and Lavinia Fontana in Bologna (1552-1614). Sculpture was especially important in Mannerism; Benvenuto Cellini, for example, is known for his "Perseus," 1545-1554. His autobiography reveals his personal boldness and his dedication to art.

Music, too, moved toward greater sensuousness. The greatest composer of the Renaissance was Giovanni Pierluigi da Palestrina (c. 1525-1594). Palestrina wrote music for the church, but his polyphony was far more moving than the plain chant which had been used for centuries.

Short paper topics:

Do you prefer the classical restraint of the early Renaissance or the contortions of the later Renaissance? Why?

FOURTEENTH WEEK-- Short Fiction of the Renaissance

Readings:

Required:

1. Davis, pp. 180-208.
2. Sayre, pp. 547, 558-559.
3. Giraldi Cinthio', main source of *Othello*. Free online (see below).

Recommended:

1. Additional tales from Marguerite's *Heptameron.* Free online.
2. Modern criticism: see Davis, p. 184.

Recommended material online:
1. Giraldi Cinthio, from *Hecatommithi.* See Othello Navigator at www.shakespeare-navigator.com/othello/Osource.html.
2. *Heptameron* (complete) at http://digitallibraryupenn.edu/women/navarre/heptameron/heptameron.html.

Study Guide:

Marguerite of Navarre. As the sister of a king Marguerite received a fine classical education. She used as her model for the *Heptameron* the famous fourteenth-century work, Giovanni Boccacio's *Decameron* Her stories have good variety; some are courtly, some bawdy. Like Boccaccio, Marguerite has many stories that are anti-clerical (e.g. the one assigned from Sayre).

Giraldi Cinthio. Cinthio's story, the source of *Othello*, is from one of the many collections of Cinthio's story, the source of *Othello*, is from one of the many collections of stories published in Italy in the sixteenth century (e.g. Matteo Bandello's collection which contains the Romeo and Juliet story). Cinthio is a good storyteller, but his tales lack the depth of characterization found in Shakespeare.

Short paper topic:

Compare Cinthio's story with Shakespeare's. What has Shakespeare retained? What has he added? What has he omitted? Has the emphasis changed? F

FIFTEENTH WEEK—Longer Renaissance Fiction: *Don Quixote*

Readings:

Required:

The excerpt from Miguel de Cervantes Saavedra's *Don Quixote* (1605) in Davis, pp. 257-383.

Recommended:

Modern Criticism: see Davis, p. 261.

Recommended material online:

Davis, p. 257, refers students to www.bedfordstmartins.com/worldlit

Study Guide:

Background: We leave aside here the critical argument as to whether *Don Quixote* is a novel in the modern sense—it may be too episodic for that term to apply. It is enough that it is a great story. It is not, however, Europe's first longer fiction; the lengthy tales of knighthood which Cervantes parodies had been popular for centuries, some written in prose, some in verse. The most important of these is Ludovico Ariosto's *Orlando Furioso* (1515). Even though it is in verse rather than in prose, it is a crucial predecessor for *Do Quixote* because of the complex attitude that Ariosto takes toward his material: he uses all of the conventions of the stories of knighthood (courtly love, the damsel in distress, etc.) but also gently mocks thes conventions (see Sayre textbook, pp. 523-524). Cervantes follows Ariosto in that crucial respect.

Complexity of *Don Quixote.* What does the 'using but mocking' strategy mean in Cervantes' case? Most readers develop a complex attitude toward the title character: there is scorn, of course, for his foolishness (e.g. the famous tilting at windmills) but there is also admiration for his idealism and persistence in the face of adversity. Much of the delightful humor comes from the contrast between the Don's foolish idealism and his servant Sancho Panza (significantly, "panza" means "stomach" in Spanish)—Sancho always has an eye out for where the next meal may be coming from.

Short paper topic

Both Doctor Faustus and Don Quixote are foolish in some ways, yet admirable in others. Compare and contrast these characters, using the foolish/admirable dichotomy as a given.

FINAL PAPER TOPICS

1. The Renaissance, even more than most eras, featured a lively debate about the basic moral nature of man: are we mostly good and a little bit bad, or vice versa? Choose several artistic works (whether literary or visual) that seem to support the idea that man is basically good. Then choose several which take the opposite view—not forgetting the Protestant reformers like Luther and Calvin, who saw man as deeply sinful and hence in need of God's salvation. Which of the two attitudes towards human nature seems to predominate in the period?

2. Describe the history of the printing press during the Renaissance. The Chinese had invented printing from movable type before Gutenberg, but he perfected it. Why was his invention such an important change? Describe its effects on humanism, on religion, and on art (as to art, pay particular attention to book illustrations).

3. Renaissance imitation of the ancient Greeks and Romans was a very strong factor in shaping the period. What did the Renaissance gain thereby? What did it lose?

4. Was the European exploration and exploitation of much of the world a net gain for humanity and art, or a net loss?

5. Analyze the videos of at least three of the four plays required in this course. In each case, decide which elements of the play the director decided to emphasize and which he decided to de-emphasize (e.g. which passages in the script are not shown onscreen). Then decide whether you agree or disagree with the director's decisions.