

TEACHING OBJECTIVES: CORE SUBJECTS

Threads: History		Teacher's Notes, p. 23-33
Lower Grammar	<ul style="list-style-type: none"> <li><input type="checkbox"/> Meet William of Orange, courageous leader of the Netherlands.</li> <li><input type="checkbox"/> Learn about the history of the Netherlands and how they became their own country.</li> </ul>	
Upper Grammar	<ul style="list-style-type: none"> <li><input type="checkbox"/> Meet William of Orange, courageous leader of the Netherlands.</li> <li><input type="checkbox"/> Learn that French Protestants were called Huguenots and that they were sorely persecuted in France during the Counter Reformation.</li> <li><input type="checkbox"/> Explore some of the cultural manifestations of the Catholic Reformation.</li> </ul>	
Dialectic	<ul style="list-style-type: none"> <li><input type="checkbox"/> Read about the Counter Reformation, also called the Catholic Reformation, and learn why this movement has two names.</li> <li><input type="checkbox"/> Learn about the rise of the Calvinist Huguenots in France and how the Roman Catholic French civil leaders cruelly persecuted them.</li> <li><input type="checkbox"/> Learn that Protestants in the northern Netherlands fought a long and bitter struggle to win their civil and religious liberties from the Spanish Empire, and study their leader, William of Orange.</li> <li><input type="checkbox"/> Read how the struggle for religious freedom didn't disappear, even in the New World, as Europeans fought wars regarding their beliefs wherever they went.</li> </ul>	
Rhetoric	<ul style="list-style-type: none"> <li><input type="checkbox"/> Meet William of Orange, courageous leader of the Netherlands. Read about the history of the Netherlands and Belgium as Reformation teachings affected the people there, and inspired them to stand against the mighty Spanish Empire.</li> <li><input type="checkbox"/> Read about the Counter Reformation, also called the Catholic Reformation, and study the events that characterized the Roman Catholic response to Protestantism in Spain, France, and the Netherlands.</li> <li><input type="checkbox"/> Learn details about Philip II of Spain and how he ruled the Spanish Empire at its height. Learn, too, about the weaknesses of both Philip and his empire.</li> <li><input type="checkbox"/> Study the rise of the Huguenots in France and how religious issues combined with political ones so that French aristocrats became leaders on both sides of the conflict. Learn how a compromise on the part of the king ended the bloodshed after almost fifty years of strife.</li> <li><input type="checkbox"/> Compare Calvin's doctrines on salvation to those of the Dutch theologian Jacobus Arminius.</li> </ul>	

Threads: Writing		Writing Assignment Charts, p. 8-10
All Levels	<ul style="list-style-type: none"> <li><input type="checkbox"/> Student assignments are found in the Writing Assignment Charts contained in this week-plan. Make sure your child writes every week!</li> <li><input type="checkbox"/> Teachers should consult <i>Writing Aids</i> or their choice of writing handbook each week for additional help in teaching the week's assignment.</li> </ul>	

Threads: Literature		Teacher's Notes, p. 34-42
All Levels	<ul style="list-style-type: none"> <li><input type="checkbox"/> Teachers will find background information, discussion scripts, and answers to student worksheets or questions in the Teacher's Notes.</li> <li><input type="checkbox"/> Students should consult the Literature row of the Reading Assignment Charts for this week's recommended assignments.</li> <li><input type="checkbox"/> Optional worksheets for dialectic, upper-grammar, and lower-grammar students are found in the Student Activity Pages.</li> </ul>	

## TEACHING OBJECTIVES: ELECTIVES

Threads: Geography		Teacher's Notes, p. 42-44
Lower Grammar	Upper Grammar	<p>Study the location, landforms, and climate of the Netherlands.</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Learn about dikes and windmills.</li> <li><input type="checkbox"/> Look at pictures of the Netherlands.</li> <li><input type="checkbox"/> Label a map of the Netherlands and Belgium with major cities.</li> </ul>
Dialectic	Rhetoric	<ul style="list-style-type: none"> <li><input type="checkbox"/> Label a map of the Netherlands with major cities and geographical features.</li> <li><input type="checkbox"/> Finish your map of religious territories in Europe.</li> </ul>

Threads: Fine Arts and Activities		Teacher's Notes, p. 44-47
Lower Grammar	Upper Grammar	<ul style="list-style-type: none"> <li><input type="checkbox"/> Continue to learn about various art techniques.</li> <li><input type="checkbox"/> Continue to prepare for your Unit Celebration.</li> </ul>
Dialectic	Rhetoric	<ul style="list-style-type: none"> <li><input type="checkbox"/> Study the rise of the Baroque style during the Catholic Reformation.</li> <li><input type="checkbox"/> View examples of this style in your resources.</li> <li><input type="checkbox"/> Continue to prepare for your Unit Celebration.</li> </ul>

Threads: Church History		Teacher's Notes, p. 47-51
Upper Grammar	Dialectic	<ul style="list-style-type: none"> <li><input type="checkbox"/> Almost all history reading this week doubles as Church History reading.</li> <li><input type="checkbox"/> Read about Jeanne d'Albret and Renee, Duchess of Ferrara, who stood for Christ in the midst of times of persecution.</li> </ul>
Rhetoric		<ul style="list-style-type: none"> <li><input type="checkbox"/> Learn about the Catholic Reformation and note evidences of grace in the true reforms adopted by the church.</li> <li><input type="checkbox"/> Learn about Ignatius Loyola and the Society of Jesus.</li> <li><input type="checkbox"/> Learn about Jansenism and how it threatened Catholicism from within during the Counter Reformation.</li> <li><input type="checkbox"/> Read the Canons on Justification issued by the Council of Trent. Examine these to see what, if any, doctrinal changes were made in answer to the Protestant Reformation.</li> </ul>

Threads: Government		Teacher's Notes, p. 51-52
Rhetoric		Learn how the religious struggles of the Reformation and Counter Reformation turned the feudal understanding of a two-way relationship between lords and vassals into fully-developed political theories of limited government.

Threads: Philosophy	
Rhetoric	There are no Philosophy objectives for this week.



PRIMARY RESOURCES				
HISTORY: CORE	<input type="checkbox"/> <i>Netherlands (First Reports)</i> by Sarah E. De Capua	<input type="checkbox"/> <i>The Awakening of Europe</i> , by M.B. Synge, chapters 8-14	<input type="checkbox"/> <i>The Story of Europe (Yesterday's Classics version)</i> , by H.E. Marshall, chapters XLIV-XLV <input type="checkbox"/> <i>This Country of Ours (Yesterday's Classics version)</i> , by H.E. Marshall, chapters VII-X	<input type="checkbox"/> <i>William of Orange: The Silent Prince</i> , by W.G. Van de Hulst
		<input type="checkbox"/> <i>Mr. Pipes and Psalms and Hymns of the Reformation</i> , by Douglas Bond, chapters 5-7, 9	<input type="checkbox"/> <i>Courage and Conviction</i> , by Mindy and Brandon Withrow, p. 49-51, 151-171	<input type="checkbox"/> <i>The Age of Religious Wars, 1559-1715</i> , by Richard S. Dunn (940) p. 11-45 (stop at "Elizabethan England") <input type="checkbox"/> <i>Reformation Sketches</i> , by W. Robert Godfrey, p. 79-86, 99-108 (Week 3 of 3)
HISTORY: IN-DEPTH	<b>SUGGESTED READ-ALoud</b> <input type="checkbox"/> <i>The Children's Shakespeare</i> , by E. Nesbit, "King Lear," "The Taming of the Shrew," "Hamlet"			<b>GOVERNMENT ELECTIVE</b> <input type="checkbox"/> <i>The Theme is Freedom</i> , by M. Stanton Evans (322) chapter 10
	<input type="checkbox"/> <i>The Boy Who Held Back the Sea</i> , by Thomas Locker (JUV FICTION)	<input type="checkbox"/> <i>Huguenot Garden</i> , by Douglas Jones, chapters 7-12 (Week 2 of 2)	<input type="checkbox"/> <i>Tragedy of Hamlet</i> , edited by Christina Lacie, p. iii-31 (Week 1 of 2)	<b>BEGINNING AND CONTINUING LEVELS</b> <input type="checkbox"/> <i>King Lear</i> , by William Shakespeare ( <i>Norton Anthology of English Literature</i> ) p. 1143-1223
LITERATURE	<input type="checkbox"/> <i>Learn and Do Color!</i> by Kym Wright, sections on color intensity, pigment, and monochromatic color scheme	<input type="checkbox"/> <i>Art for Kids: Drawing</i> , by Kathryn Temple (J 741) p. 96-101	<input type="checkbox"/> <i>Amazing Leonardo da Vinci Inventions You Can Build Yourself</i> (J 620) by Maxine Anderson, p. 97-107	<input type="checkbox"/> <i>The Story of Painting</i> , by Sister Wendy Beckett (759) p. 308-367 <input type="checkbox"/> <i>The Story of Architecture</i> , by Jonathan Glancey (720) p. 78-81, 90-91
ARTS/ACTIVITIES	<b>CHURCH HISTORY</b>	<b>CHURCH HISTORY</b> <input type="checkbox"/> <i>Trial and Triumph</i> , by Richard Hannula, chapters 25-26	<b>CHURCH HISTORY</b> <input type="checkbox"/> <i>The Church in History</i> , by B.K. Kuiper, chapters 26, 28 (section 8), 29, 30 (sections 1-5)	<b>CHURCH HISTORY ELECTIVE</b> <input type="checkbox"/> <i>Church History in Plain Language</i> , by Bruce Shelley, chapter 28 <input type="checkbox"/> <i>Foxe's Book of Martyrs</i> , by John Foxe (272) chapter 18
WORLDVIEW				<b>PHILOSOPHY ELECTIVE</b>
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

ALTERNATE OR EXTRA RESOURCES				
TEXTBOOKS		<input type="checkbox"/> <i>The Story of the World, Volume 2</i> , by Susan Wise Bauer, chapter 36 <input type="checkbox"/> <i>The Story of the World, Volume 3</i> , by Susan Wise Bauer, chapter 2	<input type="checkbox"/> <i>Streams of Civilization, Volume 1</i> , by Hyma, Stanton, and McHugh, p. 381-383 <input type="checkbox"/> <i>Streams of Civilization, Volume 2</i> , by Garry J. Moes, p. 28-31 (stop at “Northern European Protestant Exploration”) <input type="checkbox"/> <i>Heritage of Freedom</i> , by Lowman, Thompson, and Grussendorf, p. 15-17	<input type="checkbox"/> <i>Western Civilization (Combined Volume, Sixth Edition)</i> , by Jackson J. Spielvogel, p. 366-373 (stop at “The England of Elizabeth”)
HISTORY: SUPPLEMENT	<input type="checkbox"/> <i>The Netherlands</i> , by Ann Heinrichs (J 949)		<input type="checkbox"/> <i>The World of Captain John Smith</i> , by Genevieve Foster (J 909) p. 12-20 <input type="checkbox"/> <i>Rats, Bulls, and Flying Machines</i> , by Deborah Mazzotta Prum, chapter 15	<input type="checkbox"/> <i>The Story of Liberty</i> , by Charles Coffin, chapters XV, XIX-XX, XXII-XXV, XXVII <input type="checkbox"/> <i>Dispelling the Tyranny</i> , by Piet Prins
LITERATURE	<input type="checkbox"/> <i>Katje the Windmill Cat</i> , by Gretchen Woelfle (JUV FICTION) <input type="checkbox"/> <i>Hana in the Time of the Tulips</i> , by Deborah Noyes		<input type="checkbox"/> <i>Tales From Shakespeare</i> , by Charles and Mary Lamb (Week 1 of 2)	<input type="checkbox"/> <i>The Young Huguenots</i> , by Edith S. Floyer <input type="checkbox"/> <i>The Escape</i> , by A. Van der Jagt
ARTS/ACTIVITIES	<input type="checkbox"/> <i>Artistic Pursuits, Book Two</i> , by Brenda Ellis, p. 69-76		<input type="checkbox"/> <i>Leonardo da Vinci for Kids</i> , by Janis Herbert (J 759) p. 66-71 <input type="checkbox"/> <i>Shakespeare for Kids</i> , by Colleen Aagesen and Margie Blumberg, act 3 (Week 3 of 4)	<input type="checkbox"/> <i>Celebrate the Reformation: A Practical Guide for a Group Celebration</i> , by Kerry Carr (Week 3 of 4)
WORLDVIEW				<input type="checkbox"/> <i>Readings in Christian Thought</i> , edited by Hugh Kerr, selection on the Council of Trent <input type="checkbox"/> <i>Characters of the Reformation</i> , by Hilaire Belloc, chapters 14, 18
ENRICHMENT			<input type="checkbox"/> <i>Invitation to the Classics</i> , by Louise Cowan and Os Guinness (809) p. 149-154	<input type="checkbox"/> VIDEO: <i>The Taming of the Shrew</i> (NR) starring Elizabeth Taylor
	Lower Grammar	Upper Grammar	Dialectic	Rhetoric

STUDENT THREADS				
PEOPLE	<input type="checkbox"/> William I (of Orange)	<input type="checkbox"/> William I (of Orange) <input type="checkbox"/> Francis, King of France <input type="checkbox"/> Catherine de Medici <input type="checkbox"/> Henry IV (of Navarre) <input type="checkbox"/> Charles IX <input type="checkbox"/> Jeanne d'Albret <input type="checkbox"/> Renee, Duchess of Ferrara	<input type="checkbox"/> William I (of Orange) <input type="checkbox"/> Francis, King of France <input type="checkbox"/> Catherine de Medici <input type="checkbox"/> Henry IV (of Navarre) <input type="checkbox"/> Ignatius Loyola <input type="checkbox"/> Charles V <input type="checkbox"/> Charles IX <input type="checkbox"/> Jeanne d'Albret	<input type="checkbox"/> William I (of Orange) <input type="checkbox"/> Francis, King of France <input type="checkbox"/> Catherine de Medici <input type="checkbox"/> Henry IV (of Navarre) <input type="checkbox"/> Philip II <input type="checkbox"/> Ignatius Loyola <input type="checkbox"/> Charles V <input type="checkbox"/> Charles IX <input type="checkbox"/> Jacobus Arminius
VOCABULARY/TIME LINE DATES	<b>Recognize or spell (optional) these words:</b> <input type="checkbox"/> dike <input type="checkbox"/> canal <input type="checkbox"/> ancestor <input type="checkbox"/> windmill <input type="checkbox"/> province <input type="checkbox"/> <i>klompen</i> <input type="checkbox"/> portrait <input type="checkbox"/> etching <input type="checkbox"/> Dutch	<b>All lower-grammar words, plus these:</b> <input type="checkbox"/> massacre <input type="checkbox"/> Huguenots <input type="checkbox"/> besiege <input type="checkbox"/> tyranny <input type="checkbox"/> burgher <input type="checkbox"/> Inquisition <input type="checkbox"/> abdicate	<b>Add the following dates to your time line this week:</b> <b>1534</b> Society of Jesus (Jesuits) formed by Ignatius Loyola. <b>1540</b> Pope Paul III approves Jesuit order. <b>1545-1563</b> The Council of Trent cements Catholic-Protestant differences. <b>1515-1547</b> Francis I of France tolerates Huguenots; their numbers grow. <b>1556</b> Holy Roman Emperor Charles V abdicates to his son Philip II. <b>1572</b> St. Bartholomew's Day Massacre of French Huguenots <b>1581</b> William I leads the Dutch in declaring independence from Spain. <b>1589</b> Henry IV becomes king of France and converts to Catholicism. <b>1598</b> Edict of Nantes allows religious toleration in France. <b>1600</b> Caravaggio paints <i>The Crucifixion of Saint Peter</i> . <b>1606-1669</b> Life of Rembrandt <b>1612-1614</b> Rubens paints the <i>Descent from the Cross</i> . <b>1648</b> Spain recognizes Dutch independence.	
Lower Grammar	Upper Grammar	Dialectic	Rhetoric	

<b>ACTIVITIES</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Learn about color intensity and pigments, and complete worksheets that demonstrate what you’ve learned.</li> <li><input type="checkbox"/> Analyze colors in artwork.</li> <li><input type="checkbox"/> Find examples of paintings that use local color.</li> <li><input type="checkbox"/> Learn about the monochromatic color scheme, and look for examples of monochromatic color schemes.</li> <li><input type="checkbox"/> Learn about analogous colors and find examples of this color scheme.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Learn how to draw arms and hands.</li> <li><input type="checkbox"/> Draw a leg, once with the muscle flexed and once with it relaxed.</li> <li><input type="checkbox"/> Try drawing different gestures.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Build a trebuchet.</li> </ul>	
	<b>GROUP ACTIVITY</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Make accessories to go with your Unit Celebration costume.</li> <li><input type="checkbox"/> Make a grocery list for your Unit Celebration.</li> <li><input type="checkbox"/> Learn about color intensity and pigments.</li> <li><input type="checkbox"/> Analyze colors in artwork.</li> <li><input type="checkbox"/> Find examples of paintings that use local color.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Make accessories to go with your Unit Celebration costume.</li> <li><input type="checkbox"/> Make a grocery list for your Unit Celebration.</li> <li><input type="checkbox"/> Learn how to draw arms and hands.</li> <li><input type="checkbox"/> Draw a leg, once with the muscle flexed and once with it relaxed.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Make accessories to go with your Unit Celebration costume.</li> <li><input type="checkbox"/> Make a grocery list for your Unit Celebration.</li> <li><input type="checkbox"/> Make your own portable bridge.</li> </ul>
		<b>GEOGRAPHY</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Study the location, landforms, and climate of the Netherlands.                             <ul style="list-style-type: none"> <li><input type="checkbox"/> Learn about dikes and windmills.</li> <li><input type="checkbox"/> Look at pictures of the Netherlands.</li> <li><input type="checkbox"/> Label a map of the Netherlands and Belgium with major cities.</li> </ul> </li> </ul>	
<b>Lower Grammar</b>			<b>Upper Grammar</b>	<b>Dialectic</b>

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
<b>1</b>	<input type="checkbox"/> Word Bank: Punctuation Cards <input type="checkbox"/> Sentences <input type="checkbox"/> Dictation	<input type="checkbox"/> Continue studying sentence capitalization and punctuation. Use your Word Bank cards to try to stump your teacher. <input type="checkbox"/> Continue written dictation exercises. Your teacher will dictate simple sentences—watch out for fragments—and you will write them down. Don't forget to capitalize and punctuate properly!
<b>2</b>	<input type="checkbox"/> Display Board (Week 6 of 7)	<input type="checkbox"/> Make final adjustments to your paragraphs. Polish or change your text (font size, shape, wrapping) so that your paragraphs work well with your illustrations. <input type="checkbox"/> Print off all your paragraphs in their final form for your board. <input type="checkbox"/> Attach text and illustrations to your board with putty so that you can move them until you're ready to glue them down permanently. <input type="checkbox"/> Ask for your teacher's feedback on anything she's unclear about, and work to make your message easy to understand. <input type="checkbox"/> Play Word Games if you have any extra time this week.
<b>3</b>	<input type="checkbox"/> Story Writing (Week 4 of 5)	<input type="checkbox"/> Have your teacher read your story early in the week and ask for her suggestions on how to improve it. <input type="checkbox"/> Polish your work this week by adding descriptive details, making your characters more lifelike, and searching for the most specific, concrete words you can find to tell your story. <input type="checkbox"/> File your story under "Work in Progress" in your Grammar and Composition Notebook.
<b>4</b>	<input type="checkbox"/> Dictionary and Thesaurus Skills	<input type="checkbox"/> Read about thesauruses and dictionaries in <i>Writing Aids</i> or your handbook and see if you've been missing some aspect of utilizing these valuable tools. <input type="checkbox"/> Ask your teacher for some exercises that will help you improve your dictionary and thesaurus skills. <input type="checkbox"/> With your teacher, explore electronic versions of these tools, and agree on which versions you will access and when. <input type="checkbox"/> File any written work under "Completed Work" in your Grammar and Composition Notebook.

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
<b>5</b>	<input type="checkbox"/> Dictionary and Thesaurus Skills	<ul style="list-style-type: none"> <li><input type="checkbox"/> Read about thesauruses and dictionaries in <i>Writing Aids</i> or your handbook and see if you've been missing some aspect of utilizing these valuable tools.</li> <li><input type="checkbox"/> Ask your teacher for some exercises that will help you improve your dictionary and thesaurus skills.</li> <li><input type="checkbox"/> With your teacher, explore electronic versions of these tools, and agree on which versions you will access and when.</li> <li><input type="checkbox"/> File any written work under "Completed Work" in your Grammar and Composition Notebook.</li> </ul>
<b>6</b>	<input type="checkbox"/> Long Report (Week 5 of 6)	<ul style="list-style-type: none"> <li><input type="checkbox"/> Edit your draft this week, beginning by implementing your teacher's suggestions.</li> <li><input type="checkbox"/> Read through your draft and look at noun, verb, and adjective choices. Are they all as specific and concrete as you can make them?</li> <li><input type="checkbox"/> Look at transitions and flow. Is your paper easy to follow?</li> <li><input type="checkbox"/> Look at your facts. Do you need any additional information in order to make things clear to the reader?</li> <li><input type="checkbox"/> File your edited draft under "Work in Progress" in your Grammar and Composition Notebook.</li> </ul>
<b>7</b>	<input type="checkbox"/> Persuasive Writing	<ul style="list-style-type: none"> <li><input type="checkbox"/> Review information on persuasive writing in <i>Writing Aids</i> or your handbook.</li> <li><input type="checkbox"/> Prewrite, draft, and polish two persuasive paragraphs this week. You may choose from the following topic suggestions:                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Persuade the reader that Huguenots were unfairly persecuted.</li> <li><input type="checkbox"/> Persuade the reader that the English should have done more to help the Huguenots.</li> <li><input type="checkbox"/> Persuade an unbelieving reader that faith is worth dying for.</li> </ul> </li> <li><input type="checkbox"/> File your paragraphs under "Completed Work" in your Grammar and Composition Notebook.</li> </ul>
<b>8</b>	<input type="checkbox"/> Essay Test-taking	<ul style="list-style-type: none"> <li><input type="checkbox"/> There is lots of information on taking essay tests in <i>Writing Aids</i> or in a high school writing handbook. Read through this material carefully with your teacher this week.</li> <li><input type="checkbox"/> Some handbooks may contain a list of key terms often used in essay tests to indicate the kind of answer required. You can also find such a list in <i>Essay Signal Words (Writing Aids Supplement)</i>. Memorizing these terms will aid you in taking such tests for the rest of your school career, as well as in all forms of communication.</li> <li><input type="checkbox"/> Take a practice test on one of the following topics based on your studies two weeks ago. When you have finished, file it under "Completed Work" in your Grammar and Composition Notebook.                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Assess this statement, "Social, political, cultural, and religious conditions combined to favor Luther's attempts at reform."</li> <li><input type="checkbox"/> "Martin Luther was at heart a conservative, not a rebel." Assess this statement with evidence from Luther's actions before Worms, his doctrinal position, and his removal from the Roman Catholic Church.</li> </ul> </li> </ul>

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
<b>9</b>	<input type="checkbox"/> Personal Profile	<input type="checkbox"/> Read in <i>Writing Aids</i> or your handbook about writing personal profiles. This week, you can write about yourself, a real person, or a historical figure. Try to vary your choice from last week's. If you interviewed a live person last week, use yourself or a historical figure this week for the Personal Profile project. <input type="checkbox"/> File your paper under "Completed Work" in your Grammar and Composition Notebook.
<b>10</b>	<input type="checkbox"/> Debate (Week 3 of 4)	<input type="checkbox"/> If this is your group's first debate, hold a practice run during your group meeting time this week. You'll learn a lot about both the format of a debate and the quality of your arguments. Have someone judge the debate and give you feedback. <input type="checkbox"/> After your practice debate, research more on your topic, and hone your arguments.
<b>11</b>	<input type="checkbox"/> Debate (Week 3 of 4)	<input type="checkbox"/> If this is your group's first debate, hold a practice run during your group meeting time this week. You'll learn a lot about both the format of a debate and the quality of your arguments. Have someone judge the debate and give you feedback. <input type="checkbox"/> After your practice debate, research more on your topic, and hone your arguments.
<b>12</b>	<input type="checkbox"/> Debate (Week 3 of 4)	<input type="checkbox"/> If this is your group's first debate, hold a practice run during your group meeting time this week. You'll learn a lot about both the format of a debate and the quality of your arguments. Have someone judge the debate and give you feedback. <input type="checkbox"/> After your practice debate, research more on your topic, and hone your arguments.

## GENERAL INFORMATION FOR ALL GRADES

This week we will study the responses of the Roman Catholic Church to the Protestant Reformation. This movement has two names (often used interchangeably) and *both* are accurate: the Counter Reformation and the Catholic Reformation. These two names give us insight into two different aspects of the Roman Catholic response to the Protestant Reformation. First, when the Roman Catholic Church began to lose many members to Protestantism and its leaders realized that they would not be able to extinguish the new movement entirely, they supported and encouraged Roman Catholic rulers who physically attacked Protestants during the Counter Reformation movement. Concurrently, there was a loud call for reform from loyal Roman Catholics (as indeed there had been for centuries), which was heard this time. The Roman Catholic Church was reformed from within in a Catholic Reformation, partially to make it more attractive to believers. At the end of the Counter Reformation (around the mid-1600's) only northern Europe remained staunchly Protestant. The Roman Catholic Church managed to retain a dominant influence in France, Italy, Spain, and much of southern Germany. The northern, independent German States, Scandinavia, the Netherlands, and England remained Protestant.

France remained Roman Catholic only after a widespread and bloody persecution of Protestant citizens. These French Protestants were called Huguenots. Hundreds of thousands of them were put to death for believing reformed doctrines and refusing to recant during the religious wars of the 1500's. Many Huguenots fled to England and other neighboring countries, where, because of their Protestant work ethic, they enriched those lands with their gifts, talents, honesty, thrift, hard work, and charity. Thus, France lost many good, hardworking people who fled to neighboring countries, impoverishing herself in the process. One can easily see that France failed to colonize North America strongly because of her stringent policies against Huguenots. France's violent, oppressive policies cost her dearly!

The Roman Catholic Church leaders used many different means to achieve their ends. You will want to talk with your teacher this week about the concept of "the end justifying the means." Would God want us to use wrong actions to achieve seemingly right goals? For instance, would He want you to lie to your friend in order to save her some hurt feelings? These are questions we will face this week in our discussion of the Jesuits—a society whose members were among the most radical defenders of Catholicism. (Some resources say that they were committed to winning people back to the Roman Catholic Church or making new converts in far-off lands outside Europe by any means—even those that lacked biblical integrity. Be sure to discuss your resources' account of this controversial group with your teacher.)

Rhetoric-level students will read in detail about the apex of the Spanish Empire this week. They will learn about Philip II, the fourth in a series of strong Spanish rulers that we have met in this unit, and how his strengths and weaknesses as an emperor directly led to various events during the second half of the 1500's. Since Philip's empire was so far-flung, his actions affected every other country we are studying this week. In particular, in the midst of the general European struggle over religious freedoms, the tiny country of Holland took on Philip's huge Spanish Empire in a fight to the death for political freedom. God used William of Orange to lead and encourage the Netherlands in asserting herself against her powerful oppressors, with remarkable results.

To guard yourself against self-righteous judgments as we read and discuss this week, be sure to place yourself in situations you read about and ask how you might have felt or thought, had you been there. Recognize that you have the benefit of excellent teaching, due in part to being able to learn from the mistakes of history, including those made during the very times we will read about this week. Take time to thank God again for the opportunity to learn from and be inspired by your studies this week.

**LOWER GRAMMAR LEVEL****FINE ARTS AND ACTIVITIES**

1. Continue to prepare for your Unit Celebration this week. (Week 3 of 4)
  - Decide if you are going to wear any accessories with your costume, and make them this week.
  - Make your grocery list based on the menu that you created last week. You'll do the grocery shopping and food preparation next week.

Try these activities from *Learn and Do Color!*

2. Learn about color intensity and pigments, and complete worksheets that demonstrate what you've learned.
3. Analyze colors in artwork that you see in library books or online. Determine if the colors are warm or cool, light or dark, or intense or dull.
4. Find examples of paintings that use local color.
5. Learn about the monochromatic color scheme, and complete the worksheet in your book. Then look for examples of a monochromatic color scheme in library books or in books you own.
6. Learn about analogous colors and find examples of this color scheme.

**GEOGRAPHY**

With your teacher, study the location, landforms, and climate of the Netherlands this week.

1. One distinctive feature of the Netherlands is the fact that most of the country is below sea level. Read in an encyclopedia or other resource book about dikes and how they are made, and learn why windmills are important to the Netherlands.
2. Look through books with pictures of the Netherlands to get a feel for the kinds of sights that historic figures such as Rembrandt and William of Orange would have been familiar with.
3. **OPTIONAL:** Shade a paper map of the Netherlands and Belgium, labeling major cities as directed by your teacher. Here are some cities to look for:
  - Haarlem
  - Leiden
  - Amsterdam
  - Rotterdam
  - Antwerp

LITERATURE

Worksheet for *The Boy Who Held Back the Sea*, by Thomas Locker

Write words or draw pictures to complete the following story map about your book.



Main Characters \_\_\_\_\_

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Setting: Where and when does the story take place?

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What happens at the beginning of the story?

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What happens in the middle of the story?

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What happens at the end of the story?

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**UPPER GRAMMAR LEVEL****FINE ARTS AND ACTIVITIES**

1. Continue to prepare for your Unit Celebration this week. (Week 3 of 4)
  - Decide if you are going to wear any accessories with your costume, and make them this week.
  - Make your grocery list based on the menu that you created last week. You'll do the grocery shopping and food preparation next week.

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

2. Many of the techniques that you've learned so far can be put to use by drawing arms and hands. Try it yourself, and decide how easy or difficult it is.
3. Practice more by drawing a leg with the muscle flexed, and then one with the muscle relaxed.
4. If you are ready for more advanced work, try drawing people making different gestures.

**GEOGRAPHY**

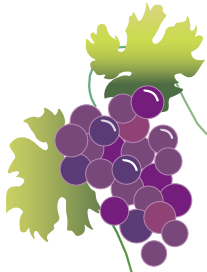
With your teacher, study the location, landforms, and climate of the Netherlands this week.

1. One distinctive feature of the Netherlands is the fact that most of the country is below sea level. Read in an encyclopedia or other resource book about dikes and how they are made, and learn why windmills are important to the Netherlands.
2. Look through books with pictures of the Netherlands to get a feel for the kinds of sights that historic figures such as Rembrandt and William of Orange would have been familiar with.
3. Shade a paper map of the Netherlands and Belgium, labeling it with major cities as directed by your teacher. Here are some cities to look for:
  - Haarlem
  - Leiden
  - Amsterdam
  - Rotterdam
  - Antwerp

LITERATURE

Worksheet for *Huguenot Garden*, by Douglas Jones

Complete the following story map about the second half of your book.



*Main Characters*

*Setting*

List the main events in each of the following chapters.  
Put a star beside the event that you think is the most exciting.

*Chapter 7*

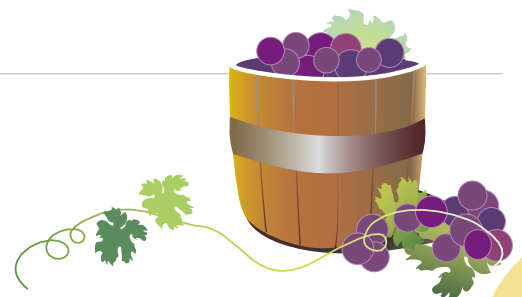
*Chapter 8*

*Chapter 9*

*Chapter 10*

*Chapter 11*

*Chapter 12*



**DIALECTIC LEVEL****HISTORY****Accountability Questions**

1. What was the Counter Reformation? What is another name for it?
2. What were some of the ways the Roman Catholic Church expressed its renewal during this period?
3. Who were the Huguenots?
4. Briefly outline (in one paragraph) the life and contributions of William I, Prince of Orange.

**Thinking Questions**

NOTE: You may need to do extra research (via our Internet links) in order to prepare to discuss this week's connections. This week's Church History assignment also helps flesh out the readings in the History assignment.

1. In the closing pages of the *Story of Europe*, Marshall writes the following:

The reformers fought and died for freedom of conscience. But they permitted no freedom to those who differed from themselves, and one Protestant sect, when it had the power, was as ready to persecute another as the older church had been. Still, the principle of the right of private judgment had been admitted. It could not again be denied, and even more than in what it did the value of the Reformation lies in the fact that it made possible, and prepared the way for, modern toleration. (322)

Would you agree that this was the main value of the Reformation? Why, or why not? Be prepared to discuss this statement in class.

2. Why did John Calvin have a widespread influence in France and in the Netherlands?
  - How were France and the Netherlands prepared in advance to accept Protestantism?
  - The Huguenot converts in France before the persecutions began were never a majority: scholars estimate that one tenth to one sixth of the total population was converted. Why then did the Huguenot population matter so much in France?
  - Why did Protestants come to rebel openly against their king in the Netherlands?

**FINE ARTS AND ACTIVITIES**

1. Continue to prepare for your Unit Celebration this week. (Week 3 of 4)
  - Decide if you are going to wear any accessories with your costume, and make them this week.
  - Make your grocery list based on the menu that you created last week. You'll do the grocery shopping and food preparation next week.

When you have completed your reading from *Amazing Leonardo da Vinci Inventions You Can Build Yourself*, choose one of the following projects to do this week:

2. Using sticks and rope, make your own portable bridge.
3. What is a trebuchet? Build your own version of one, with an adult's supervision.

## GEOGRAPHY

1. Finish the map of Protestant, Catholic, and Muslim territories that you started in Week 16. (Week 3 of 3)
2. Label the following on a map of the Netherlands:
 

<input type="checkbox"/> Belgium (ten provinces)	<input type="checkbox"/> Haarlem	<input type="checkbox"/> Vecht River
<input type="checkbox"/> Dutch Republic (seven provinces)	<input type="checkbox"/> Leiden (or Leyden)	<input type="checkbox"/> Ijssel River
<input type="checkbox"/> Holy Roman Empire	<input type="checkbox"/> The Hague	<input type="checkbox"/> Waal River
<input type="checkbox"/> Luxembourg	<input type="checkbox"/> Rotterdam	<input type="checkbox"/> East Frisian Islands
<input type="checkbox"/> Amsterdam	<input type="checkbox"/> Lek River	<input type="checkbox"/> West Frisian Islands
<input type="checkbox"/> Utrecht	<input type="checkbox"/> Rhine River	<input type="checkbox"/> North Sea

## CHURCH HISTORY

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

Your recommended resource, *The Church in History*, has questions for discussion listed in each chapter. After you finish reading, look at the questions on pages 214, 229 (number 8), 234, (numbers 1-5, 8) and do the ones your teacher requires. When you have finished, check your answers in the book. Then ask your teacher to look over your work, and discuss with her anything you didn't understand.



*Assumption of the Virgin Mary*, by Annibale Carracci  
A good example of Counter Reformation art

## LITERATURE

Worksheet for *The Tragedy of Hamlet*, edited by Christina Lacie

Complete the following character outline about Hamlet. Try to list at least two points under each category.



Actions

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Personal traits and abilities

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Motivations and goals

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Relationships and roles

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Responses to Events or People

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Pay attention to the information in the sidebars so that you can answer the question below.

Give three examples of allusions.




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If it was assigned to you, continue your memorization work of act III, scene i, lines 56-88 of *Hamlet*. You have until the end of next week to complete it.

## RHETORIC LEVEL

## HISTORY

## Accountability Questions

1. What products flowed through the trade routes of the Netherlands in the mid-1500's?
2. Write a one-page summary of the life of William of Orange. Where did he live, what was his religious affiliation, and what contributions did he make to the history of the Netherlands? (Be sure to consider information in both of the accounts that you read of him this week.)
3. Why was it said of Philip II that he ruled his Spanish empire "from a chair"?
4. What was the Counter Reformation? What events surrounded the ongoing division of the church?
5. What factors besides religion fueled the fifty years of civil strife in France?
6. How did Henry IV and his Edict of Nantes settle this long-standing dispute?

## Thinking Questions

1. A good compromise can be hard to achieve.
  - Why do people find it hard to compromise in order to make peace?
  - How was the Edict of Nantes a victory for the Roman Catholics?
  - How was it also a victory for the Huguenots?
  - What did each side lose?
  - Do you feel that Henry IV was right to agree to become a Roman Catholic? Why or why not?
  - When is compromise not a good idea? (Support your answer from Scripture.)
  - Do you have a personal story involving compromise (positive or negative) in your life?
2. What were the reasons that the people of the Netherlands rebelled? Egalitarian, freedom-loving Americans tend to feel that this was a courageous and noble act. How might Europeans of that day—like King Philip II of Spain—have felt differently? Do you feel that such rebellions are justified, from a biblical point of view?
3. Jacobus Arminius, who voiced the primary alternatives to the Calvinist understanding of predestination, was a Dutch theologian during the period when the Netherlands were dominated by Reformed theology. Both Calvin's and Arminius' views of God's role and man's role in salvation continue to influence many Christians today and, sadly, can tempt them to divisions as well. It is therefore important to unity in the Body of Christ that students look at these two Protestant views and understand both sides of the debate.
  - Do outside research (perhaps on the Internet) on the "Five Points of Remonstrance," articulated by Arminius's followers after his death. Then use this information to complete the chart on Calvinism and Arminianism that you began last week. Be sure to look up Scriptures supporting each side. Bring the finished chart to your discussion time.
  - If possible, find out what your church teaches on this topic and ask your pastor to explain, using Scripture, why he holds his position.

## GEOGRAPHY

1. Finish the map of Protestant, Catholic, and Muslim territories that you started in Week 16. (Week 3 of 3)
2. Label the following on a map of the Netherlands:
 

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<input type="checkbox"/> Amsterdam	<input type="checkbox"/> Lek River	<input type="checkbox"/> West Frisian Islands
<input type="checkbox"/> Utrecht	<input type="checkbox"/> Rhine River	<input type="checkbox"/> North Sea

## LITERATURE

The subject for recitation or reading aloud this week is “Like Birds i’ the Cage” (V.iii.8-18, found on page 1215).

## Beginning and Continuing Levels

## 1. Thinking Questions:

Lear

- What is Lear like?
- How does Shakespeare contrive to make us sympathize with Lear?

The Fool

- Shakespeare is famous for his use of court jesters, especially the Fool in *Lear*. A king’s fool, in medieval and Renaissance courts, was a jester who amused the king but could also speak more frankly than other courtiers about sensitive topics that might arouse his anger. What is the role of the fool in this play?
- How does the fool help to convey Shakespeare’s meaning?
- Does the fact that Lear does not understand or pay attention to the Fool’s warnings confirm anything about Lear’s character traits?

Gloucester

- What are some of Gloucester’s good and bad traits and (or) actions?
- Is Gloucester a foil for Lear, or is Lear a foil for Gloucester?

Cordelia, Edgar, and Kent

- One author<sup>1</sup> has said that Cordelia is primarily characterized by truthfulness, dutifulness,<sup>2</sup> and love. Can you see these traits in her actions?
- How are Cordelia and Edgar alike?
- Do you like Edgar? Why or why not?
- Aristotle said that tragedy should arouse fear and pity in the audience, and many Renaissance playwrights took him at his word. Does Shakespeare use Edgar’s role in this story to arouse fear and pity? If so, how so?
- What is Kent’s role in this story? Is he like Cordelia and Edgar?
- How is Kent useful in the story? Why might Shakespeare have included him?

Edmund, Regan, Goneril, Albany, and Cornwall

- Shakespeare uses the term “natural” in a variety of ways in this play, and nowhere more so than in the construction of his character Edmund. Edmund is a “natural” child in the sense that “natural” was a polite word for an illegitimate child, but he is very *unnatural* in his treacherous behavior to his father and half-brother. At the same time he bases his claim to his brother’s inheritance on the fact that, in terms of natural gifts (i.e. personal abilities), he is as good or better than Edgar (I.ii.1-22). Is there yet another way in which Edmund is natural or unnatural?
- What are Cordelia’s sisters like? Are they natural or unnatural children?
- Cornwall’s distinguishing characteristics are pride and cruelty. In these he seems a fit husband for Regan. Albany is more complicated. What is he like?

## 2. Thinking Questions:

- What is Lear’s first experiment in living and how does it turn out?
- What is his new experiment? Is it successful?
- What do these experiments in living and their results tell about what Shakespeare wants us to believe concerning reality, morality, and values?
- The speech about “birds i’ the cage” (V.ii) seems to indicate that Lear and Cordelia have moved beyond earthly concerns, including earthly sufferings. In fact, the play might have ended happily, except that Cordelia dies. Without her, Lear is left to an intense agony of grief mixed with irrational hope and followed by immediate death (V.iii.305-311). Why does Shakespeare write this tragic ending?

3. See the following list of topics. For each of these, try to figure out Shakespeare’s theme or themes (there may be more than one). Remember, a *topic* is a category of reality or human experience on which the author comments. A *theme*

1 Anna Jameson, *Shakespeare’s Heroines* (New York: Gramercy Books, 2003) 178.

2 By “dutifulness” we do not mean a cold, self-righteous attitude, but an eager and passionate desire to do what is right and appropriate, despite obstacles.

is the comment itself; it is the piece of wisdom that the author wants to give us about a particular topic. You would be wise to mark these topics as you see them in your reading of the play (look for words like “natural,” “unnatural,” “planets,” “eclipses,” “gods,” “blind,” “sight,” “eye,” “honesty,” “truth,” “young,” “old,” and “forgiveness”).

- Natural and Unnatural
- Plain-speaking and Honesty vs. Double-speaking (Hypocrisy) and Dishonesty
- Youth, Old Age and the Transfer of Power
- Fate (influence of the planets and influence or judgment of the gods)
- Redemption

4. Thinking Question: Are *Doctor Faustus* and *King Lear* both Christian tragedies—that is, are they both tragedies of possibility?

## CHURCH HISTORY

### *Church History in Plain Language*, by Bruce Shelley

1. The Catholic response to Protestantism began after the 1530’s. Why did it take so long for the church to react in any significant way?
2. Which pope first began to reform the church seriously? Why is this surprising?
3. What specific reforms were initiated?

### Council of Trent

1. Prepare to discuss the Canons on Justification, which are found in Supplement 4 at the end of this week-plan.<sup>1</sup> These express the response of the Roman Catholic Church to Protestant theologians. The Council of Trent proclamations, or canons, are current Roman Catholic doctrine today. Prepare to discuss the following questions with your teacher.
  - Can you see how the kernel, or central, arguments between Catholics and Protestants can be reconciled only if one side or the other changes its view completely?
  - What would these proclamations have meant to evangelical Protestants? What would they have had to accept in these canons that goes totally against their views?
  - What appears to be at stake in the division between Protestants and Catholics?
  - If you disagree with the canons of the Council of Trent, what biblical arguments can you bring to support your position?
  - If you agree with the canons of the Council of Trent, what biblical arguments can you bring to support your position?
2. The Council of Trent was also careful to state what the Roman Catholic Church believes about the Bible; its position is summarized in Supplement 4. Many Protestant groups have written their own statements of faith that address the same issue. Here is a representative sample from one Baptist church:

We believe that the Bible, consisting of sixty-six books in both the Old and New Testaments, is God’s holy Word. It was inspired of the Holy Spirit, without error in the original manuscripts, uniquely preserved for us by the Holy Spirit, and is our sole authority for faith and practice. We believe that because the Bible is God’s sufficient Word for our salvation and sanctification, we reject all extra-biblical revelation.<sup>2</sup>

After reading the corresponding passage in Supplement 4, fill in the chart below.

ISSUE	COUNCIL OF TRENT	PROTESTANT POSITION
IS THE APOCRYPHA PART OF THE BIBLE?		

*Chart continues on the next page...*

<sup>1</sup> Please also see John Calvin’s full response to these canons linked to the Year 2 Church History page of the *Tapestry* website. (His response is summarized in chapter 10 of *Reformation Sketches*.)

<sup>2</sup> From the website of Graceway Baptist Church in Milton, Ontario. Accessed 6/28/04. <<http://www.gracewaybaptist.org/believe.htm>>. The wording of this statement of faith is typical of many Protestant churches.

ISSUE	COUNCIL OF TRENT	PROTESTANT POSITION
WHICH TRANSLATION OR VERSION OF THE BIBLE IS WITHOUT ERROR?		
IS TRADITION AUTHORITATIVE AS WELL AS SCRIPTURE?		
WHO CAN INTERPRET SCRIPTURE?		

## GOVERNMENT

Read chapter 10 of Evans' book, "The Social Contract," carefully, underlining or taking good notes, because we will refer back to it in Weeks 24-25 when we study the writings of John Locke. The term, "social contract," was popularized by an eighteenth-century French thinker, Jean-Jacques Rousseau, but the basic idea had been worked out in some detail a century earlier by two Englishmen, Thomas Hobbes and John Locke. The idea in its simplest form is that states originate in a voluntary contract between people, whereby they give up some of their rights to their freedom or property in order to gain the benefits of protection from foreign or domestic enemies.

Some people believe our Western ideal of limited government was founded solely on the social contract theory of these Enlightenment thinkers. M. Stanton Evans rejects this, arguing that the notion of limited government significantly predates the Enlightenment. He claims that the Western idea of limited government was already present in the feudal notion of a two-way relationship between lords and vassals, and crystallized into well-developed religious doctrines during the Reformation. Instead of coming up with a new secular theory in the late seventeenth century, Locke, according to Evans, was applying sixteenth century Reformation doctrines to the politics of his day.

### *The Theme Is Freedom*, by M. Stanton Evans, Chapter 10

1. Evans starts this chapter by describing how most secular historians think of the development of social contract theory. What is their simplistic view?
2. What evidence does Evans offer to show that the medieval era was an intricate system of contracts between rulers and their subjects?
3. Which medieval institution had a double interest in enforcing the contractual relationship between lords and vassals? What were its interests?
4. What two related concepts limited the role of princes in the Middle Ages?
5. What role does Evans say the Protestant Reformation had in converting these medieval assumptions into specific political and religious doctrines?
6. Which religious tradition does Evans focus his attention on, and why?
7. What were the French Protestants called, what did they suffer, and how did their experience wind up influencing the people who developed the doctrines that had such an influence on American political thought?
8. Evans quotes from *Vindiciae Contra Tyrannos* ("A Defense [of Liberty] Against Tyrants"). Which religious group wrote this, when was it published, and what does it say?
9. Last week, we read John Calvin's teaching on the subject's duty to his prince. Did Calvin say that a subject could refuse to obey a wicked ruler? What possibility did he leave open in the next-to-last paragraph of "On Civil Government"?

## PHILOSOPHY

There is no Philosophy assignment for this week.

## HISTORY: BACKGROUND INFORMATION

**World Book on the Counter (or Catholic) Reformation<sup>1</sup>**

The **Counter Reformation**, also known as the Catholic Reformation, generally refers to a period of Roman Catholic Church history in the 1500's and 1600's. The Counter Reformation consisted of two related movements: (1) a defensive reaction against the Reformation and (2) a Catholic reform.

**Counteracting Protestantism.** The Roman Catholic Church called the **Council of Trent** partly as a defense against Protestantism. The council met in sessions between 1545 and 1563 in Trent, Italy. It defined Catholic doctrine on questions disputed by Protestant theologians. The questions included original sin, grace, free will, the seven sacraments, the Mass, and the relation between Scripture and tradition. The council arranged for the pope to issue a catechism and books on liturgy (acts of worship), so there would be greater uniformity in church teachings. The church also published a list of books Catholics were forbidden to read because the books were considered harmful to faith or morals. In 1542, the church reorganized the **Inquisition** in Italy to help the courts fight Protestantism more effectively.

A number of wars resulting from religious conflicts broke out as Catholic governments tried to stop the spread of Protestantism in their countries. Such attempts led to civil war in France from 1562 to 1598 and rebellion in the Netherlands between 1565 and 1648. Religion was an issue in the fighting between Spain and England from 1585 to 1604. It was also a cause of the **Thirty Years' War** (1618-1648), which centered in Germany, but eventually involved most of the nations of Europe. [We will study the Thirty Years' War in more detail in Unit 3.]

**Catholic reform.** The movement to reform the Roman Catholic Church started even before the Reformation. In Spain during the late 1400's and early 1500's, Cardinal Francisco Ximenes de Cisneros made efforts to end abuses that had developed in the church. **The Council of Trent** tried to stamp out abuses by the clergy. It ordered bishops to live in their dioceses, visit their parishes, and set up seminaries to train priests.

During the Counter Reformation, many religious orders experienced reform and considerable growth. The Capuchins played a major role in the renewal movement through their preaching. The **Jesuits** and the **Dominicans** led a revival of philosophy and theology at Catholic universities. Jesuit colleges trained many members of upper-class Catholic families in Europe. Prayer and religious devotion intensified. Books teaching meditation and personal reform, such as those by **Saint Ignatius Loyola** and **Saint Francis de Sales**, became popular. Large numbers of schools were set up in order to teach catechism. [See more on Loyola and the Jesuits in the Church History Background Information.]

Missionaries brought new peoples to Catholicism. Dominicans, Franciscans, Jesuits, and members of other orders worked among the inhabitants of Africa, Asia, and the Americas.

The Counter Reformation also affected art and literature. It inspired an enthusiasm and emotionalism that is represented, for example, in the works of the English poet Richard Crashaw in the mid-1600's. The Jesuits staged elaborate dramas at their colleges and influenced such artists as the Flemish painter **Peter Paul Rubens** and the Italian sculptor **Gian Lorenzo Bernini**. [They worked in an artistic style called **Baroque**, which developed as a result of the Counter Reformation.]

**World Book on the Huguenots<sup>2</sup>**

**Huguenots**, pronounced HYOO guh nahts, were a group of Protestants who became the center of political and religious quarrels in France in the 1500's and 1600's. **French Protestantism**, though influenced by Martin Luther and French reformers of the early 1500's, was dominated by the teachings of **John Calvin**.

**King Francis I** tolerated the Huguenots for much of his reign (1515-1547), which helped them grow. During the reign of **Henry II** (1547-1559), the Huguenots became a large and influential group. As they grew strong, the government persecuted them more and more. Such important people as **Admiral Gaspard de Coligny** and **Anthony, king of Navarre**, were Huguenots. The **Guise family** led French Roman Catholics and influenced Henry's son, King **Francis II**, against the Huguenots. [He was a weak king, and his nobles on both sides of the religious debate sought to wrest governing power from him. While some nobles were doubtless true converts to Calvinism, many adopted the Huguenot religion as a means to an end. They sought power, and religious controversy offered hope of a settlement like

1 From a *World Book* article entitled *Counter Reformation*. Contributor: John Patrick Donnelly, Ph.D., Prof. of History, Marquette Univ.

2 Excerpted from a combination of three *World Book* articles entitled *Huguenots*, *St. Bartholomew's Day, Massacre of*, and *Edict of Nantes*. Contributors: Donald A. Bailey, Ph.D., Prof. of History, Univ. of Winnipeg, and Dale A. Johnson, Th.D., Prof. of Church History, Vanderbilt University.

the German Peace of Augsburg that would enable nobles to strengthen their sovereignty and autonomy in their hereditary lands.<sup>1]</sup>

**The massacre.** After Francis II died in 1560 and **Charles IX** became king, the queen mother, **Catherine de Medici**, dominated the French government. For a time, she encouraged the Huguenots as a balance against the Guises. But feelings in both parties became so bitter that civil war broke out. The Huguenots had some of France's best military leaders and a well-organized army. They had become so numerous that the Catholics feared they would take control of the French government.

The civil war began in 1562 and lasted eight years. In 1570, the Peace of Saint-Germain granted the Huguenots liberty. But fear of the growing Huguenot political power led Catholic leaders to plot the assassination of Gaspard de Coligny. Coligny, a respected Huguenot leader, had become one of King Charles IX's chief ministers. Catherine, fearing Coligny's influence on her son, allied herself with Henry, the Duke of Guise. Some historians suspect but cannot prove that Catherine and Guise were responsible for the **Massacre of Saint Bartholomew's Day**.

The massacre began in Paris on St. Bartholomew's Day, Aug. 24, 1572. Despite great tension in Paris caused by the attempt on Coligny's life, Huguenots had flocked to the city to celebrate the marriage of their leader, Henry of Navarre (later King Henry IV of France), to the king's sister, Margaret of Valois. [Four days after the marriage,] Henry of Guise, led a group who murdered Coligny on St. Bartholomew's Day. Other well-known Huguenots were killed in Paris. The massacre then spread throughout France, and thousands of Huguenots were killed before the violence ended. Henry of Navarre saved his life by becoming Catholic but he resumed his Protestant faith a few years later.

**Henry III**, who succeeded Charles IX in 1574, feared the popularity of the Guise family and had the Duke of Guise and his brother, a cardinal, assassinated in 1588. These murders aroused public feeling against Henry, and he allied himself with Henry of Navarre and the Huguenots. In 1589, Henry III was assassinated, and **Henry of Navarre**, a Protestant, became King Henry IV.

Most of France was Catholic, and Henry realized he must become a Catholic to be a successful king, which he did in order to gain peace. In 1598, Henry [announced his conversion and] issued the **Edict of Nantes**, which gave the Huguenots freedom of worship in 100 communities. The edict allowed French Protestants, called Huguenots, control of about 100 fortified towns for 8 years. They were also given freedom of conscience, social and political equality with the Roman Catholic majority, and a certain degree of freedom of worship. The edict was seriously enforced only until the king's death in 1610.

[As Richard Dunn observes, "The close of the French religious wars, with the Edict of Nantes, was to some extent a Catholic victory. France was henceforth a Catholic country with a Catholic king. Yet Henry IV temporarily expelled the Jesuits and repudiated the fanaticism of the ultra-Catholic League. At the same time, his edict was to some extent a Protestant victory, since it granted the Huguenots an entrenched position within the country. Yet the Huguenots had lost their leader; toleration was a gift of the king."<sup>2]</sup> The Huguenots thus formed a sort of Protestant republic within the Catholic kingdom.

**Flight from France.** [As we will see in Unit 3,] the Huguenots lost this political independence under **Louis XIII**, who was king from 1610 to 1643, and his minister, **Cardinal Richelieu**. But they did not lose their freedom of worship until 1685, when **Louis XIV** repealed the Edict of Nantes. After the repeal, about 200,000 Huguenots fled to such places as the Netherlands, England, Brandenburg (now part of Germany), and America. Many Huguenots were craftworkers or textile workers, and they contributed to the prosperity of the countries where they settled. The Huguenots who remained in France regained their civil rights during the French Revolution (1789-1799).

It is interesting to note how France, in her violent policies towards the French Protestants, ended up ultimately impoverishing herself. Like King Ferdinand of Spain with the Jews (see Week 14), France persecuted some of her most useful citizens! The truly converted Huguenots, with their strong moral fiber and Protestant work ethic, were driven out of France, taking with them a vibrant and creative part of the French workforce. When they left, they took these strengths to the countries that received them, at France's expense.

The radical zeal with which succeeding French kings tried to eradicate Protestantism led them to forbid Huguenots from settling France's New World colonies. In contrast with English policies in their new lands, the French kings did not allow dissenters to immigrate and "pollute" their colonies; as a result, France missed out on a prime resource

1 See Richard S. Dunn, *The Age of Religious Wars, 1559-1715* (New York: Norton, 1979) 33.

2 *Ibid.*, 40.

for permanent settlements. Those who were comfortable in France had no motive to settle in the colder lands of New France (present-day Canada). Conversely, those who had the most energy, diligence, and reason to carve out homes in a wilderness (the Huguenots) were not permitted to go. New France remained thinly populated by traders who hoped to make money and then return home. Few families immigrated permanently to New France. Eventually, France lost North America to the well-established British colonists. Even according to worldly measures of success—prestige, resources, military success—France impoverished herself by her treatment of the Huguenots.

France felt long-term cultural effects at home, too. The oppression of religious freedom or dissent in France, as well as the repudiation of Calvinism with its political corollaries, supported the theory of absolutist monarchies in general, and the rise of French absolutists, as we will observe in Unit 3. After this point in history, we will follow the downward spiral of French culture and intellectual life from religious formalism into increasingly secular philosophy, which ultimately joined with absolute extremism to precipitate the disastrous French Revolution. All these events obviously have multiple complicated causes, as do all historical threads. Nevertheless, we can trace connections to the persecution of the Huguenots in all these areas.

Draw your students out about the comparison between the effects of Spain's cruelty to dissenters (first to Jews and then to Protestants) and France's persecution of Huguenots. The main point of comparison is the unexpected, but just, cultural consequences that ensued from similar acts of persecution. It is interesting to think about whether things might have been different if Spanish and French monarchs had heeded the words of Gamaliel in Acts 5:38-39 concerning the Apostles: "Therefore, in the present case I advise you: Leave these men alone! Let them go! For if their purpose or activity is of human origin, it will fail. But if it is from God, you will not be able to stop these men; you will only find yourselves fighting against God."

### Birth of the Dutch Republic

#### **World Book on the Netherlands**<sup>1</sup>

[As we learned in Unit 1, studying the rise of modern nation-states,] local dukes, counts, and bishops became increasingly powerful as the Netherlands region developed. During the 1100's, trade and industry began to expand rapidly in the Low Countries. Fishing, shipbuilding, shipping, and textile manufacturing became especially important. Towns began to develop and grow. [By the mid-1500's, the Netherlands was fast becoming a powerhouse of industry and trade, mostly because of its location at the crossroads of the North Sea, the English Channel, and great river systems of German and French lands.]

**Spanish control.** Beginning in the 1300's, the French **dukes of Burgundy** won control of most of the Low Countries through inheritance, marriage, purchase, and war. The marriage of Mary of Burgundy to Maximilian of the House of Habsburg in 1477 joined the Low Countries with the Habsburg empire. In 1516, Mary and Maximilian's grandson Charles inherited the kingdom of Spain, putting the Low Countries under Spanish control. In 1519, Charles also became Archduke of Austria and Holy Roman Emperor **Charles V**.

**Freedom from Spain.** During the early 1500's, the Reformation spread through the Low Countries. Charles tried to stop this threat to Roman Catholicism by persecuting Protestants. Charles gave up rule of the Low Countries and of Spain, in 1555 and 1556, to his son, **Philip II**. Philip stepped up the struggle against Protestants and tried to take complete power over the Low Countries. In 1566, the people began to rebel. In 1568, **William I** (called the Silent), **prince of Orange**, led the nobles in revolt.

The Spanish troops were generally successful in land battles, but the rebels' ships controlled the sea. The Spaniards attacked Leiden in 1573, but the city held out bravely. In 1574, the people opened dikes that held back the sea, and a Dutch fleet sailed over the floodwaters to rescue Leiden from the Spaniards.

By 1579, the revolt had started to break apart [partly for religious reasons; General Parma convinced the southern provinces to return to the Roman Catholic Church and Spain.]. The southern provinces of the Low Countries (now **Belgium**) returned to Spanish control. Protestantism became stronger in the northern provinces (now the Netherlands). In 1579, most northern provinces formed the **Union of Utrecht** and pledged to continue the revolt.

On July 26, 1581, the northern provinces declared their independence from Spain, beginning what later became known as the **Dutch Republic** or the **Netherlands**. The Dutch fought for their freedom until 1648, except for a temporary peace from 1609 to 1621. Spain finally recognized Dutch independence in 1648.

<sup>1</sup> Excerpted from a *World Book* article entitled *Netherlands*. Contributor: Jan de Vries, Ph.D., Prof. of History and Economics, Univ. of California, Berkeley.

**World Book on Philip II**<sup>1</sup>

**Philip II** (1527-1598) was a Spanish king who ruled one of the largest empires ever created. He belonged to the Habsburg (or Hapsburg) royal family. In 1555 and 1556, Philip's father—who ruled Spain as Charles I and the Holy Roman Empire as Charles V—gave up his crowns. Philip became king of Spain and ruler of lands that included what are now Belgium, the Netherlands, part of Italy, and much of Central and South America.

Philip spent much of his reign at war defending his empire. Spain, Venice, and their allies defeated the Ottoman fleet at the Battle of Lepanto, near Greece, in 1571. Philip absorbed Portugal into Spain in 1580. But the Netherlands, one of Spain's most valuable possessions, rebelled in the 1560's and declared its independence in 1581. England aided the Dutch rebels. Sir Francis Drake and other English captains also looted Spanish possessions in Central and South America. Philip assembled a fleet of ships so powerful that it was called the Invincible Armada and sent it against England in 1588. The Armada failed to achieve its goals. Philip's many wars strained Spain's resources and contributed to its slow decline in the 1600's.

Philip considered himself the champion of the Roman Catholic faith and strongly supported the Inquisition, which punished Christians accused of holding views opposed to those of the church. He also built El Escorial, a palace and religious center near Madrid.

Philip was born at Valladolid, Spain. The Philippine Islands, where Spain established a colony in 1565, were named after him.

**Wikipedia on William I of Orange**<sup>2</sup>

Prince **William I of Orange**, Count of Nassau (April 24, 1533 – July 10, 1584), also widely known as **William the Silent** (Dutch: Willem de Zwijger), was born in the House of Nassau. He became Prince of Orange in 1544 and is thereby the founder of the House of Orange-Nassau. He was the main leader of the Dutch revolt against the Spanish that set off the **Eighty Years' War** and resulted in the formal independence of the United Provinces in 1648.

A wealthy nobleman, William originally served at the court of the governor Margaret of Parma. Unhappy with the lack of political power for the local nobility and the Spanish persecution of Dutch Protestants, William joined the Dutch uprising and turned against his former masters. The most influential and politically capable of the rebels, he led the Dutch to several military successes in the fight against the Spanish. Declared an outlaw by the Spanish king in 1580, he was assassinated by Balthasar Gérard (also written as 'Gerardts') in Delft at a time when William's popularity was waning.

There are several explanations for the origin of this nickname "William the Silent." The most common one is that he rarely spoke out clearly on controversial matters at the court or in public, or (by some accounts) even completely avoided speaking about such topics. In the Netherlands, he is also known as the *Vader des vaderlands*, "Father of the fatherland," and the Dutch national anthem, *The William (het Wilhelmus)*, was written in his honour.

W.G. Van de Hulst, in his book, *William of Orange—the Silent Prince*, portrays William the Silent as a true Protestant hero who, like Moses, associated himself with the poor followers of Christ rather than taking his ease with the wealthy, oppressive rulers of his day. However, this is by no means the only view that is taken of him. The Wikipedia article quoted above is strangely silent on his religious convictions, and Dunn, author of our other resource this week, *The Age of Religious Wars, 1559-1715*, says he was a "gregarious extrovert who lived grandly and expensively," a "mediocre general," a man deep in personal debt, and a religious opportunist who "changed from Lutheran to Catholic to Calvinist as the circumstances warranted." Dunn does grant that "as he called upon his countrymen to stand up against Spanish tyranny, he revealed great courage and patriotism. [He] appealed to the common people over the heads of the town oligarchs and his fellow nobles, yet scrupulously avoided grabbing dictatorial power. Almost single-handedly he strove to harmonize religious, sectional, and class differences, and weave the Netherlands into a nation" (43).

Obviously, William was a complex man living in a complex time who was probably trying to do his best! This week provides us with another golden opportunity to build compassion and wisdom in our students' hearts by leading them to see how much we all need the grace of God in order to accomplish any of His purposes. It is also an opportunity to point out author bias, reaffirming the truth that all historical accounts are selective according to the author's purpose in writing the history.

<sup>1</sup> From a *World Book* article entitled *Philip II*. Contributor: Marvin Lunenfeld, Ph.D., Distinguished Teaching Professor Emeritus of History, Fredonia College, State University of New York.

<sup>2</sup> "William the Silent." *Wikipedia, The Free Encyclopedia*. 6/27/07. Wikimedia Foundation, Inc. Accessed 6/28/07 <[http://en.wikipedia.org/wiki/William\\_the\\_Silent](http://en.wikipedia.org/wiki/William_the_Silent)>.

Before beginning your discussion, please read the following:

- History Background Information
- Fine Arts and Activities Background Information
- Church History Background Information

## HISTORY: DIALECTIC DISCUSSION OUTLINE

This week, the readings assigned in the History section of the Reading Assignment Charts do not cover the big picture very thoroughly. You may need to lecture students from the History Background Information. Since the discussion outline is short, you may want to include topics from the Church History or Fine Arts and Activities Background Information.

1. Start by asking a few questions to gauge students' familiarity with this week's main themes: the Catholic Reformation (or Counter Reformation), the oppression of the Huguenots in France, and the struggle in the Netherlands for civil and religious liberty from Spain. Cover these important terms and events:
  - What was the Counter Reformation? What is another name for it?  
*The response of the Roman Catholic Church to the Protestant Reformation and also to calls from within the church for reform took two forms, and thus has two names the Counter Reformation and the Catholic Reformation. Both are accurate, and they are often used interchangeably to give us insight into two different aspects of the Roman Catholic response to the Protestant Reformation.*
  - What were some of the ways the Roman Catholic Church expressed its renewal during this period? (NOTE: You may need to present the information on art and architecture in lecture format, since our resources do not cover this.)
    - As the "Counter Reformation" (the Roman Catholic Church seeking to oppress or combat Protestantism), church renewal took the form of Inquisitions, distribution of printed propaganda, support of Catholic monarch's violent persecutions, and instruction of monarchs and other leaders in the way they should go in order to retain Roman Catholicism as their nation's established church.*
    - As the "Catholic Reformation," church renewal had a range of expressions.*
      - Roman Catholics did experience spiritual renewal. The most lively expressions of this, arguably, were more mystic than doctrinal.*
      - The Council of Trent met on and off for almost twenty years, and set forth new church laws and liturgies and church positions on doctrines that Reformers had questioned. No concessions whatsoever were made to Protestant positions, but efforts were made to reverse the corrupt, worldly practices of the Renaissance church, and to encourage a renewed spirit of genuine spiritual devotion among Catholic people.*
      - In both art and architecture, the Baroque period emphasized the energy, wealth, and majesty of the Roman Catholic Church. Art included at times an increased realism, intensity, and religious sobriety. Cathedrals were redesigned to facilitate a feeling of being more accessible to the emotions, and as visible examples of the wealth and power of the church.*
2. Inform students that some countries we have studied in the past were basically untouched by the Protestant Reformation for various reasons:
  - In Spain, the Inquisition and a strong, stable monarchy prevented Protestant inroads of any kind. The Spanish emperor Philip II was an able ruler who was influential in events in most European nations during the second half of the sixteenth century.
  - In Portugal, similar conditions dominated: the Inquisition kept Protestantism at bay. This was especially true when Portugal came under Philip's rule after his uncle died without an heir.
  - In Italy, there was political disunity, but a strong Roman Catholic presence. Though Protestant teachings were present on the Italian peninsula, the lack of doctrinal issues that inflamed religious passions elsewhere in Europe meant that, for the most part, Reformers remained within the Catholic church.
  - In German lands, the Peace of Augsburg (1555) gave each prince the right to determine his established religion. During the Catholic Reformation, many southern German princes did retain Roman Catholicism.

3. Discuss the turbulent religious wars in France during the Counter Reformation period.
- ❑ Who were the Huguenots?  
*The term probably originated in France as a derisive name but no one is certain of its true origin. (Resources commonly associate it with their singing when worshipping or burning at the stake.) This name was applied to many groups of Protestants outside France as well, especially French-speaking Protestants in Switzerland and the Netherlands.*
  - ❑ Explain that there were nearly fifty years of warfare between Protestants and Roman Catholics.
  - ❑ One reason for the strife was that the monarchs in France in the 1530's to 1590's were weak. Students will remember the name "de' Medici" from their Renaissance studies. Inform them that Catherine de' Medici was married at the age of fourteen to Francis I, a weak king. When he died, she ruled as regent for her three weak sons, with disastrous consequences. An important part of her policy involved persecuting Huguenots.
  - ❑ Explain that many noblemen were Huguenots, and that the weakness of the monarchy at the time tempted some noblemen to use religious disagreements as excuses to make political power grabs. The wars dragged on in part because noblemen who supported the Huguenot cause had leisure, money, and men to support them.
  - ❑ One horrible episode during these years was the St. Bartholomew's Day Massacre of 1572 in Paris, where many noble Huguenot leaders who had gathered to attend a royal wedding were murdered. The aftershock of the event resulted in the murders of thousands of Huguenots outside Paris.
  - ❑ The final resolution was a compromise: Henry of Navarre (a Protestant prince) became Roman Catholic and was accepted by the French people as King Henry IV. He issued the important Edict of Nantes that granted important civil and religious liberties to Huguenots, but also created a Protestant republic within a Roman Catholic monarchy. Moreover, the ongoing stability of this compromise depended entirely on the continued good graces of the reigning king. Thus, no true unity or lasting peace was achieved, especially for the Huguenots.
4. Discuss the history of the Dutch wars for independence.
- ❑ Ask what students know about the life and contributions of William I, of Orange.  
*Use the background notes on page 26, to help students understand the basic facts about this Dutch founder.*
  - ❑ Under William I's leadership, the Dutch Republic declared its independence from Spain in 1581, but Spain did not officially recognize the Dutch Republic as independent until 1648, however.
  - ❑ Tell students that, at the start of the rebellion, there were seventeen Dutch provinces. Only seven northern provinces ended up comprising the plucky Dutch Republic. The ten southern Netherlands provinces returned to Spanish and Roman Catholic rule as a new nation, called Belgium.
5. Discuss the following statement from the closing pages of the *Story of Europe*.
- The reformers fought and died for **freedom of conscience**. But they permitted no freedom to those who differed from themselves, and one Protestant sect, when it had the power, was as ready to persecute another as the older church had been. Still, the principle of the **right of private judgment** had been admitted. It could not again be denied, and even more than in what it did **the value of the Reformation** lies in the fact that it made possible, and prepared the way for, **modern toleration**.<sup>1</sup>
- ❑ Define some terms carefully with your students.
    - ❑ Marshall asserts that the Reformers "died for freedom of conscience." This is true in one sense and false in another. They died for *their own* freedom of conscience, but it is at least debatable whether they were *consciously* dying for the *principle* of the right to freedom of conscience for all people. In other words, they would die for what they believed because they believed it to be right for all, not because they believed all had the right to decide what was right for themselves.
    - ❑ In discussions like this, one must remind students that we can't retrofit our values—egalitarian, individualistic, and democratic—onto those for whom they would be new and strange ideas. Marshall herself gives us an indication that such was not the case: Reformers who had been oppressed felt free to oppress others in turn. Clearly, for the Reformers, the issue was more doctrinal truth (and purity)—which they believed they understood aright and was worth dying for—than a right to freedom of conscience in general.
    - ❑ The "right of private judgment" for themselves is a good expression of one of the Reformers' *conscious* goals. Each of them did consciously throw off the authority of papal and/or priestly authority and seek to read and interpret Scriptures for themselves.

<sup>1</sup> H.E. Marshall, *The Story of Europe* (Chapel Hill: Yesterday's Classics, 2006) 323.

- ❑ In her last sentence, Marshall is expressing her personal assessment of the *value* of the Reformation. She sums it up as “making possible, and preparing the way for, modern tolerance.”
  - ❑ “Tolerance” is defined as “a fair, objective, and permissive attitude toward those whose opinions, practices, race, religion, nationality, etc., differ from one’s own; freedom from bigotry.”<sup>1</sup> Explore with your students whether tolerance is always a virtue or not. In other words, should Christians tolerate Muslim views in the public schools? How about in political leadership? What about in their churches, on Sunday mornings? What will quickly become apparent is that different situations require different types of toleration.
  - ❑ Ask students to restate what Marshall is saying in their own words.  
*Marshall implies that the Reformation leaders were at best inconsistent and at worst hypocritical in demanding the right of conscience for themselves while denying it to those they deemed wrong. She sums up the good work of the Reformation by equating its beneficial results with modern toleration.*
  - ❑ Ask students, “Would you agree that this was the main value of the Reformation? Why, or why not?”  
*Answers will vary. Historically, as we’ve noted above, there’s a bit of a problem in assigning to the Reformers a conscious desire to die for the principle of freedom of conscience. Yet, Marshall’s careful wording does sum up a key underlying thread of the Protestant Reformation: the freedom of personal conscience was wrenched from the hands of papal authority. Such freedom did pave the way for other civil and religious liberties. Marshall’s final statement, that modern toleration was the most valuable gift of the Reformers, is highly debatable. Some might say that the clearly articulated message of the gospel and sound doctrine were its best gifts; others might point to the different denominational Confessions, or the new translations of God’s Word into common tongues. Your debate should be lively: make sure students define their terms and support their assertions as the discussion unfolds!*
6. Discuss the widespread influence of John Calvin in France and in the Netherlands.
- ❑ How were France and the Netherlands prepared in advance to accept Protestantism?  
*This week’s assignment in The Church in History, by B.K. Kuiper, asserts that the seeds of reform stretched over the centuries before the Protestant Reformation flowered in either France or the Low Countries.*
    - ❑ *In France, these included the Babylonian Captivity, the Great Schism, dissatisfaction among earnest Roman Catholics with abuses in the church, Renaissance learning, and the writings of Erasmus, who called for church reforms. The Albigenses and the Waldenses still lingered as well (210). Kuiper writes that toward the end of the season of preparation in France, there were the efforts of specific individuals: Lefevre (who translated most of the New Testament into French), Luther (whose works were widely circulated there, thanks to the printing press), and Calvin (who provided a systematic apology for Protestantism and a viable model of everyday life as a Christian, walked out in Geneva).*
    - ❑ *In the Netherlands, the confusion of Zwinglians and Anabaptists contributed to the same early preparation. Calvin’s systematic approach and model, by contrast, gave Protestants real direction, purpose, and unity.*
  - ❑ The Huguenot converts in France before the persecutions began were never a majority: scholars estimate that one-tenth to one-sixth of the total population was converted. Why then did the Huguenot population matter so much in France?  
*As discussed above, many of the nobility professed Protestantism. In guiding her politically weak sons as kings of a Roman Catholic country, the Roman Catholic regent Catherine de’ Medici could not afford to ignore the Huguenots.*
  - ❑ Why did Protestants come to rebel openly against their king in the Netherlands?
    - ❑ *Severe religious and civil persecutions under the Inquisition instituted by the Catholic king Philip II, who sought to rule the Low Countries as he did Spain, became intolerable.*
    - ❑ *Economically and culturally, the region had enjoyed a large measure of civil freedom and was rich in industry and trading opportunities.*
    - ❑ *Also, there was a sense of distance from Philip, a ruler who sat in a foreign land and could not even speak their language, and who had only once visited their domains briefly. A rising nationalism was thus a factor in the rebellion.*

1 “Tolerance.” *Dictionary.com Unabridged* (v 1.1). Random House, Inc. Accessed 7/10/07. <<http://dictionary.reference.com/browse/tolerance>>.

## HISTORY: RHETORIC DISCUSSION OUTLINE

1<sup>st</sup> Hour: Summarize the history of the Huguenots in the Netherlands and France.

1. Begin by reviewing the details of the history of the Netherlands' rebellion.<sup>1</sup>
  - The Franks and French noblemen ruled the Low Countries during the Middle Ages. Local dukes, counts, and bishops became increasingly powerful as the region developed.
  - Ask students, "Why would the Netherlands have been important to Philip II?"  
*During the 1100's, trade and industry began to expand rapidly in the Low Countries. By the time of Philip II in the 1500's, both trade and industry made the Netherlands a key region, mostly because the region lay at the crossroads of the English Channel and North Sea, both important seaways, and the major rivers of France and Germany. The region was supported by the following:*
    - English cloth trade
    - Portuguese spice trade
    - Spanish wool trade
    - Baltic grain trade
    - French wine trade
    - German metalware trade
    - Italian silk trade
    - Weaving industry
  - Beginning in the 1300's, the French dukes of Burgundy won control of most of the Low Countries through inheritance, marriage, purchase, and war.
  - The marriage of Mary of Burgundy to Maximilian of the House of Hapsburg in 1477 joined the Low Countries with the Hapsburg Empire.
  - In 1516, Mary and Maximilian's grandson, Charles, inherited the kingdom of Spain, putting the Low Countries under Spanish control. In 1519, Charles also became Archduke of Austria and Holy Roman Emperor Charles V.
  - During the early 1500's, the Reformation spread through the Low Countries.
    - Charles had plenty to keep him away from the Netherlands during his reign, and as a result, they enjoyed a great measure of civil liberty and self government (of sorts).
    - Eventually, Charles tried to stop the threat to Roman Catholicism by persecuting Protestants. Frustrated by German princes in his attempt to silence Luther, he instituted the Inquisition in the Netherlands.
  - Charles gave his rule of the Low Countries and of Spain, in 1555 and 1556, to his son, Philip II. Philip, an able administrator, was said to dislike interpersonal relations and court pomp, and he was never happier than when he was reading and writing dispatches. He governed "from a chair" instead of in person.
  - As Philip took power, he mandated an increase in the persecution of Protestants and tried to take complete control over the Low Countries. In 1566, the people began to rebel.
  - In 1568, William I (called the Silent), prince of Orange, led the nobles in revolt.
    - The Spanish troops were generally successful in land battles, but the rebels' ships controlled the sea.
    - The Spaniards attacked Leiden in 1573, but the city held out bravely. In 1574, the people opened dikes that held back the sea, and a Dutch fleet sailed over the floodwaters to rescue Leiden from the Spaniards.
  - By 1579, the revolt had started to break apart.
    - The southern provinces of the Low Countries (now Belgium) returned to Spanish control.
    - Protestantism became stronger in the northern provinces (now the Netherlands).
    - The seven northernmost provinces formed the Union of Utrecht and pledged to continue the revolt.
  - On July 26, 1581, the northern provinces declared their independence from Spain, beginning what later became known as the Dutch Republic or the Netherlands.
  - The Dutch fought for their freedom until 1648, except for a temporary peace from 1609 to 1621. Spain finally recognized Dutch independence in 1648.
2. Our assigned authors for this week vary widely in their portrayal of William the Silent. Take time to draw students out about their impressions of this man's life and work. (See our notes on page 26.)
3. Discuss the reasons that the people of the Netherlands rebelled. Egalitarian, freedom-loving Americans tend to feel that this was a courageous and noble act. Ask students, "How might Europeans of the day—like King Philip II of Spain—have felt differently? Do you feel that such rebellions are justified, from a biblical point of view?"
  - Kings like Philip II would have argued that subjects had an absolute duty to obey their king, regardless of their personal religious beliefs. Other Europeans of the day took the opposite position, depending on whether their prince shared their faith or not. Both Catholic and Protestant thinkers articulated religious reasons for rebelling against a prince of the opposite persuasion. Protestant rulers must not be obeyed by loyal Catholics because they*

<sup>1</sup> Much of this outline is reformatted from a *World Book* article entitled *Netherlands*, found in this week's History Background Information.

were in rebellion against the Church; Catholic rulers could be disobeyed by earnest Protestants because they were under the thumb of the pope and therefore not worthy of allegiance.

- ❑ In general, the crisis of the Reformation tended to crystallize established church teachings and preexisting feudal precedents into clearly articulated doctrines and political theories that either supported or opposed the subject's right to rebel.
  - ❑ Answers may vary on the question of whether such rebellions are justifiable biblically. John Calvin took the position that a subject never had a right to rebel against his prince, no matter how wicked that prince might be—but an office-holder might have the right (or even duty) to check the bad behavior of a lawless king. This doctrine of the duty of the “lesser magistrates” allowed Calvinists to support local uprisings that were led by duly elected or appointed officials, yet still teach that the individual citizens were required to obey even the worst of kings.
4. What factors besides religion fueled the fifty years of civil strife in France?
- ❑ One reason for the strife was that the monarchs in France in the 1500's were weak. Students will remember the name “de' Medici” from their Renaissance studies. Inform them that Catherine de' Medici was married at the age of fourteen to Francis I, a weak king. When he died, she ruled as regent for her three weak sons, with disastrous consequences. An important part of her policy involved persecuting Huguenots.
  - ❑ Many noblemen were Huguenots, and the weakness of the monarchy at the time tempted some noblemen to use religious disagreements as excuses to make political power grabs. The wars dragged on in part because noblemen who supported the Huguenot cause had leisure, money, and men to support them.
5. How did the Henry IV and his Edict of Nantes settle this long-standing dispute?  
In 1589, Henry of Navarre, a Protestant, became King Henry IV. Most of France was Catholic, and Henry realized he must become a Catholic to be a successful king, which he did in order to gain peace. In 1598, Henry issued the Edict of Nantes, which gave the Huguenots freedom of worship in 100 communities. The edict gave the Huguenots control of about 100 fortified towns for 8 years. They were also given freedom of conscience, social and political equality with the Roman Catholic majority, and a certain degree of freedom of worship.<sup>1</sup>
6. A good compromise can be hard to achieve.
- ❑ Why do people find it hard to compromise in order to make peace?  
Compromise, by definition, means giving up a part of your desired outcome in a conflict. It can mean altering your principles. Many people are unwilling to soften demands or principles for the sake of peace.
  - ❑ How was the Edict of Nantes a victory for the Roman Catholics?  
France became a Roman Catholic nation from then on and the Huguenots lost their royal leader when Henry IV converted.
  - ❑ How was it also a victory for the Huguenots?  
Henry gave the Huguenots toleration and a strongly fortified position within the nation, at least for a time.
  - ❑ What did each side lose?
    - ❑ Henry expelled the Jesuits and quelled the fires of extreme Roman Catholic fanatics. The Catholics had to endure the presence of Huguenot believers in fortified cities that formed the equivalent of a Protestant republic within their Roman Catholic nation.
    - ❑ The Huguenots' loss of a noble champion when Henry converted was significant: it ended their hope for a complete victory. Also, as history proved, their civil and religious freedoms were not permanently guaranteed. New kings could revoke the Edict of Nantes—and did.
  - ❑ Ask, “Do you feel that Henry IV was right to agree to become a Roman Catholic? Why or why not?”  
Answers will vary. As Martin Luther so eloquently said, “To go against conscience is neither right nor safe.” On the other hand, Henry's conscience might have put a higher value on the peace of France than the form of his devotional life. If Henry felt that he could worship Christ rightly as a Roman Catholic, students probably should not have a problem with it. Each person stands before God in such decisions; we need to underscore both the importance of not violating our own consciences and of not judging whether others have violated theirs.
  - ❑ Ask students when they think compromise is not a good idea. They should support their answers from Scripture. We must not compromise in areas of sin and righteousness (see the Ten Commandments for starters here, in Exodus 20:3-17). There are numerous examples of people in the Bible losing their lives rather than compromising

<sup>1</sup> This answer is taken from a *World Book* article entitled *Edict of Nantes*, found in this week's History Background Information.

*the things of God. This is the stuff of which martyrs are made. Yet, some things that people have died for—such as liturgical practices, church government, or even Tyndale’s desire to translate the Bible into English—may not always warrant the ultimate sacrifice.*

- ❑ Ask, “Do you have a personal story involving compromise (positive or negative) in your life?”  
*Invite students to share stories from their own life in regards to this topic.*

**2<sup>nd</sup> Hour: Discuss the differences between Calvinism and Arminianism.**

1. The doctrine of predestination, taught by John Calvin, is an especially controversial and pivotal doctrine among those discussed by the Reformers.
  - ❑ What would Calvin have called his doctrine? (HINT: Not “predestination”!)  
*Calvin would have referred to his doctrine as simply the belief in the sovereignty (all-encompassing rule) of God, applied specifically, in this case, to “election,” God’s intervention to save specific people. His main emphasis was on God’s sovereignty in all things, including, but not exclusive to, election of those who were to be saved.*
  - ❑ How did Calvin find this a comforting doctrine?  
*The doctrine that God Himself intervenes to bring about the salvation of specific people, instead of just making salvation available to all, gives great hope to the believer: his salvation is God’s work, which God will bring to completion. It is God’s initiative that saves, preserves, and perfects people, all because of His mercy and not anything worthy in them. Calvin wrote, “We shall never be clearly persuaded, as we ought to be, that our salvation flows from the wellspring of God’s free mercy until we come to know His eternal election, which illumines God’s grace by contrast: that he does not indiscriminately adopt all into the hope of salvation but gives to some what He denies to others.” Our relationship with God is grounded solely in His sovereign grace.*
2. Today, modern “Calvinists” are generally identified as those who hold to the “Five Points of Calvinism.”
  - ❑ These were formulated, not by Calvin himself, but by his followers, in response to the teachings of the Dutch theologian Jacobus Arminius, who lived a generation after Calvin.
  - ❑ Arminius objected that Calvin left too little room for man’s responsibility in his account of how a man comes to be saved, making God responsible for the fact that the unsaved continued unchecked in their evil ways, just as He is responsible for the saved being made righteous. Instead, Arminius held that although God *knows* who will believe, it is *man*, not God, who chooses whether the gift of grace through Christ will be accepted or not, and who therefore bears responsibility for his final destiny.
  - ❑ His followers articulated the “Five Articles of Remonstrance” after his death to summarize their disagreements with Calvinism. In response, the Reformed Synod of Dort (summarized in students’ readings last week) formulated “Five Points of Calvinism,” reaffirming the Calvinist emphasis on God’s sovereign election as the sole deciding factor for those who will be saved.
  - ❑ The Bible clearly teaches both God’s sovereignty and man’s responsibility, and Protestants believe that each person must interpret Scripture for himself, so this debate will probably continue until Christ returns. The following chart is our attempt to summarize the teachings of both sides, with the Scriptures that could be cited in support of the two positions.<sup>1</sup> Important practical issues of modern American church structures and doctrines still rest on the foundations expressed by either Calvin or Arminius; therefore, we encourage you as parents to teach your children to take both sides of this debate seriously, even if your family has strong opinions on the subject. No matter what our theological starting point is, we should all try to become like the Bereans in Acts 17:11, who searched the Scriptures to find out what was true.

	ARMINIANISM	CALVINISM
NATURE OF ELECTION	<i>Since before he created the world, God predestined for salvation those whom He foresaw would accept the grace made available to all men by the Holy Spirit. Regarding those whom He knew would persist in unbelief, He chose to allow them to suffer the consequences of their choice in eternal damnation. See John 3:36; see also Mark 16:15-16; John 3:16-18, 5:24, 6:29, 6:47, 7:37-38, and 8:24; Acts 16:30-31; and Romans 10:9-13.</i>	<i>Unconditional Election: Before God created the world, He chose specific people (the elect) in whom He would create faith apart from anything that He foresaw in them, good or bad. For the rest of mankind, He chose not to give them faith, leaving them to the just consequences of their sin. Faith is a result of election, not its cause. See John 10:26-27 and 15:16; Romans 9:15-16; Ephesians 1:4-5, 11, and 2 Timothy 1:9.</i>

*Chart continues on the next page...*

<sup>1</sup> These points are arranged in the order of the original “Articles of Remonstrance.” Calvinists commonly rearrange the points thus: “total depravity, unconditional election, limited atonement, irresistible grace, perseverance of the saints,” spelling out the acronym TULIP.

	ARMINIANISM	CALVINISM
EXTENT OF CHRIST'S ATONEMENT	<i>God desires that all men be saved. Jesus died for all men, making atonement possible for the whole world. As a result, the offer of salvation is now available to anyone who will respond with faith. See 1 John 2:2 and 2 Peter 3:9; see also Ezekiel 18:23 and 33:11.</i>	<i>Limited Atonement: By his death, Christ pays for the sins of His people. His atonement is "limited," not in power, but in scope to those who have been predestined to salvation. The primary benefits of salvation are not given to all people; they are extended only to believers. See John 10:14-15.</i>
HUMAN WILL	<i>After the fall, man is not capable of doing anything good by his own free will. He needs the grace of God to enable any good works that he does. That grace need not be saving grace, however. There is a grace that precedes salvation, making it possible for a man to respond to the gospel in faith, which is available to all men. See Titus 2:11; see also Revelation 22:17.</i>	<i>Total Depravity: After the fall, man is by nature dead in sin and not able or willing to cooperate with the grace of God. God's grace is needed to regenerate his will. See Ephesians 2:1-3; see also Genesis 6:5; Psalms 51:5; Ecclesiastes 7:20; Jeremiah 17:9; John 6:44; Romans 3:10-11 and 8:7-8; and Titus 3:3.</i>
CAN MAN OBSTRUCT GOD'S GRACE?	<i>Any positive response that the sinner makes to God's offer of salvation is entirely attributable to God's grace at work in him. Nevertheless, that grace does not override man's will: he is capable of resisting its invitation. Such a resistance is purely the fault of his own will. See Acts 7:51; see also Galatians 2:21 and Matthew 23:37.</i>	<i>Irresistible Grace: Because the saving grace of God creates saving faith in the elect, it cannot fail to be effective. God, in His time, overcomes any resistance of the elect to obeying the call of the gospel and brings them to a saving faith in Christ. See John 6:37.</i>
CAN MAN LOSE HIS SALVATION?	<i>Those who are saved have full power available to them, through God's grace, to persevere to the end, and no outside force can take them out of His hand. Nevertheless, their actual perseverance depends on them continuing to rely on that grace. They could, in theory, take themselves out of God's hand or otherwise reject His grace after having once accepted it. See John 15:2-6; Hebrews 3:12-14 and 6:4-8; Ezekiel 33:12; and 1 Timothy 6:12.</i>	<i>Perseverance of the Saints: God's grace, which is solely responsible for beginning the process of salvation, also guarantees its successful conclusion. None who are truly saved can be condemned for their sins or finally fall away from the faith. See John 5:24, 6:37-40, and 10:28-29; Romans 5:9-10 and 8:31-39; Ephesians 1:13-14; Philippians 1:6; 1 Peter 1:5; and Jude 24.</i>

- ❑ Many people object to Calvinism and the doctrine of election because of what it seems to imply about the character of God. People feel that it makes God seem cold and arbitrary, condemning sinners to Hell for something over which only He had control, but that is not at all the way that Calvin saw it. Instead, he found the doctrine of election to be a prime display of God's grace and mercy toward sinners whose own evil would otherwise send them all to Hell. The following quotation illustrates this difference in perspective:

After giving a brief survey of these doctrines of sovereign grace, I asked for questions from the class. One lady, in particular, was quite troubled. She said, "This is the most awful thing I've ever heard! You make it sound as if God is intentionally turning away men and women who would be saved, receiving only the elect." I answered her in this vein: "You misunderstand the situation. You're visualizing that God is standing at the door of heaven, and men are thronging to get in the door, and God is saying to various ones, 'Yes, you may come, but not you, and you, but not you, etc.' The situation is hardly this. Rather, God stands at the door of heaven with His arms outstretched, inviting all to come. Yet all men without exception are running in the opposite direction towards hell as hard as they can go. So God, in election, graciously reaches out and stops this one, and that one, and this one over here, and that one over there, and effectually draws them to Himself by changing their hearts, making them willing to come. Election keeps no one out of heaven who would otherwise have been there, but it keeps a whole multitude of sinners out of hell who otherwise would have been there. Were it not for election, heaven would be an empty place, and hell would be bursting at the seams. That kind of response, grounded as I believe that it is in Scriptural truth, does put a different complexion on things, doesn't it? If you perish in hell, blame yourself, as it is entirely your fault. But if you should make it to heaven, credit God, for that is entirely His work! To Him alone belong all praise and glory, for salvation is all of grace, from start to finish."<sup>1</sup>

1 Mark Webb, "What Difference Does it Make? A Discussion of the Evangelical Unity of the Doctrines of Grace," May 1992. Found on [ReformationTheology.com](http://www.reformationtheology.com). Accessed 7/31/07. <<http://www.reformationtheology.com/2006/02/election.php>>.

## LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Lower Grammar Worksheet on *The Boy Who Held Back the Sea*

Sometimes a story is told within another story; the outer story is called a “frame story.” In this book, the frame story involves the narrator, Grandmother, telling the story to her grandson.

 Main Characters


- Outer story: Pieter, Papa, Grandmother (your student may or may not identify these as main characters)
- Inner story, or main narrative: Jan, Mother, Captain Blauvelt, schoolmaster. Your student may also list Mr. Schuyler, although he is actually never in the story, but only mentioned.

 Setting: Where and when does the story take place?

The bulk of the story takes place in a town with a dike close to the sea, over the course of a day and night.


 What happens at the beginning of the story?

Jan asks his mother if, instead of going to church, he can read to Mr. Schuyler, a blind miller. Instead of doing so, Jan heads off to the woods to hunt squirrels.

 What happens in the middle of the story?

After eating his squirrel, Jan notices a small hole in the dike. Because he has a reputation for being mischievous, adults ignore his warnings. Jan decides to put his finger in the dike to stop the flow of water.

NOTE: You may wish to discuss the importance of a good reputation by reading Proverbs 22:1 with your student.

 What happens at the end of the story?

The schoolmaster stops to chastise Jan and realizes the predicament. The schoolmaster sends for help, and Jan is carried home.

Answers to Upper Grammar Worksheet on *Huguenot Garden* Main Characters

- The Martineau family: Father, Mother (Madelaine), Abraham, Mary, Renée, Albret, Guillaume, and Phoebe
- Uncle Philippe’s family: Aunt Catherine, Elizabeth, Marthe, Sarah, and Jeanette
- Your student may also mention Louis Colbert, Uncle Philippe’s nephew, Pastor De Laune, or other lesser characters.

## Setting

The second half of the book primarily takes place on Uncle Philippe’s farm. Your student may also mention that a worship service takes place in a forest clearing, or that the family moves to Southampton in England. The events in the story occur over the course of several months.

Students are to list the main events in each of the chapters. They are also to put a star beside the event that they think is the most exciting. Remind him that the events in a story are called its “plot.”

## Chapter 7

The family leaves their home because of the danger from soldiers. They seek refuge in the home of Uncle Philippe.

## Chapter 8

Uncle Philippe’s nephew, Louis Colbert, visits the farm and carries on an interesting dialogue about his lack of a relationship with God.

## Chapter 9

The children help crush grapes. Later they overhear Mother and Aunt Catherine discussing the fact that thousands of Huguenots have recanted their faith.

**Chapter 10**

The families go to church and learn that the building has been destroyed. Therefore, the congregation decides to meet in the small forest south of town. However, the dragoons are upon them and everyone escapes except the pastor. He is captured and never heard from again. Your student will likely put a star beside one of the events in this chapter. Note to him that this high point of the story is called the “climax.”

**Chapter 11**

Both families make the decision to leave France and settle in Holland. After a couple of changes in the escape plan, they are able to sail into the English harbor of Southampton.

**Chapter 12**

The families adjust to life in a new city by having new jobs, new homes, and a new place to worship. At the end of the chapter, Father presents the children with two midnight-black lambs.

**Answers to Dialectic Worksheet on *The Tragedy of Hamlet***

If you chose to give your students the memo-rization assignment, remind him to continue working on this task. Also, there are a number of questions and comments in the sidebars of your student’s book. Be sure to review these with him if you have time.

Go over the following questions and answers orally with your student:

- What is the genre of Hamlet?  
*Drama, specifically tragedy*
- What is a tragedy?  
*“A dramatic composition, often in verse, dealing with a serious or somber theme, typically that of a great person destined through a flaw of character or conflict with some overpowering force, as fate or society, to downfall or destruction”<sup>1</sup>*
- What is the general setting of the play?  
*Denmark*
- Who is the protagonist?  
*Hamlet*
- What is a soliloquy?  
*“A speech given in drama, when characters speak their thoughts aloud while alone on stage, thereby communicating their thoughts, mental state, intentions, and motives to the audience” (Tragedy of Hamlet vii)*  
NOTE: This term is subject to the literary terminology quiz at the end of this unit.

In the play *Hamlet*,<sup>1</sup> Prince Hamlet of Denmark deeply mourns the recent death of his father. He also resents his mother’s remarriage to his uncle, Claudius, who has become king. The ghost of Hamlet’s father appears to the prince and tells him he was murdered by Claudius. The ghost demands that Hamlet take revenge on the king.

Hamlet broods about whether he should believe the ghost. In his soliloquies, he criticizes himself for not acting against his uncle. He also considers the dangers and rewards of suicide. Hamlet decides to have a band of traveling actors perform “something like the murder of my father” before the king to see if Claudius will show any guilt. The king’s violent reaction to the play betrays his guilt. But Hamlet rejects a chance to kill Claudius while he is on his knees in prayer.

Polonius, the king’s adviser, decides to eavesdrop on Hamlet while the prince is visiting his mother in her sitting room. He hides behind a curtain, but Hamlet becomes aware that someone is there. Hamlet stabs Polonius through the curtain and kills him.

Claudius exiles Hamlet to England for killing Polonius. He also sends secret orders that the prince be executed after he arrives in England. But Hamlet intercepts the orders and returns to Denmark. He arrives in time to see the burial of Ophelia, the daughter of Polonius. The girl, whom Hamlet had loved, had gone insane following her father’s death and drowned herself.

Laertes, Ophelia’s brother, blames Hamlet for the deaths of his sister and father. He agrees to a plot suggested by Claudius to kill Hamlet with a poisoned sword in a fencing match. Laertes wounds Hamlet during the duel and, in turn, is wounded himself by the poisoned weapon. While watching the match, Hamlet’s mother accidentally drinks from a cup of poisoned wine Claudius had prepared for Hamlet. Although dying from his wound, Hamlet kills Claudius. At the conclusion of the play, Hamlet, his mother, Claudius, and Laertes all lie dead.

Shakespeare handled the complicated plot of Hamlet brilliantly. In this play, he also created perhaps his greatest gallery of characters. The role of Hamlet in particular is considered one of the theater’s greatest acting challenges. Shakespeare focused the play on the deep conflict within the thoughtful and idealistic Hamlet as he is torn between the demands of his emotions and the hesitant skepticism of his mind. Hamlet reveals this conflict in several famous and eloquent soliloquies. The best known is his soliloquy on suicide, which begins, “To be, or not to be.”

<sup>1</sup> From a *World Book* article entitled, *Shakespeare, William*. Contributor: Frank W. Wadsworth, Ph.D., Professor Emeritus, State University of New York College, Purchase.

<sup>1</sup> “Tragedy.” *Columbia Electronic Encyclopedia*. Columbia University Press. Accessed 7/23/07. <<http://www.reference.com/browse/columbia/tragedy>>.

Check your student's character outline about *Hamlet*. Answers may vary slightly.

## Actions

- Hamlet stands watch with Horatio, Marcellus, and Barnardo in order to see his father's ghost. (11)*
- Throughout the first half of the play, he follows his father's ghost if possible. (beginning on 14)*
- While speaking with Polonius as he is reading, Hamlet's words seem to indicate insanity. (27)*

## Personal Traits and Abilities

- He is angry. This is demonstrated when he is questioned about his sadness. (9)*
- Hamlet is worried about his mother's marriage. (10)*
- It seems that Hamlet could be insane. The reader is likely confused as to how much is purposeful, although Hamlet admits to his insanity, but describes himself as only being insane part of the time. (29)*

## Motivations and Goals

- Hamlet is motivated by deep sorrow at the loss of his father. (9)*
- He is concerned about the speedy remarriage of his mother after his father's death, which seems to compel him to investigate the situation further. (10)*
- Revenge of the murder of his father begins to be a driving force for Hamlet. (16-18)*

## Relationships and Roles

- During the dialogue, it is established that Hamlet has somewhat of a stormy relationship with his mother and King Claudius. (8-9)*
- It seems that Ophelia and Hamlet have some type of romantic relationship, although the reader is unsure as to the extent. (13)*
- There are several references to the friendship between Hamlet, Horatio, and Marcellus.*
- There is a relationship with his father's ghost as demonstrated when Hamlet carries on a conversation with him. (16-17)*
- Rosencrantz and Guildenstern are two of Hamlet's friends. (28)*

## Responses to Events or People

- Hamlet readily follows his father's ghost when it beckons him. (14)*
- In act I, scene v, Hamlet is dismayed after learning that his uncle murdered his father. (18)*
- Ophelia describes the appearance of Hamlet in act II, scene i, which seems to indicate that Hamlet is quite disturbed (possibly insane) after the visit from his ghost-father. (21)*
- Hamlet seems suspicious of a visit by Rosencrantz and Guildenstern. (28)*

Your student was asked to give three examples of allusions. Note with your student that the term “allusion” is subject to the literary terminology quiz at the end of this unit. The definition for allusion is given in the student's resource on page vii: “Referring to historical figures or events, fictional characters, places, or other things that the author assumes the reader will know and understand—for instance, there may be a reference to a myth or to the Bible.”



- There are allusions to Julius Caesar, Neptune (Greek god of the sea), and doomsday. (4)*
- Allusions to Hyperion (sun god), Niobe, and Hercules (all from Greek mythology). (10)*
- The lion killed by Hercules is alluded to. (14)*
- Your student may or may not put down Saint Patrick. He is mentioned in act I, scene v, although this is not a true literary allusion. (19)*
- Aeneas and the fall of Troy are a part of act II, scene ii (30). Again however, this is not an allusion, but is actually an “exemplum.” An exemplum is an example used to support a point.*

## LITERATURE: RHETORIC DISCUSSION OUTLINE

For a summary of the *King Lear* plot, see the chart in the Literature Supplement at the end of this week-plan. We will not discuss the action of this play, but we have color-coded the chart so you can see how Shakespeare alternates and entwines his two plotlines, which you can discuss with your student if you like.

The focus for this week is entirely on understanding *King Lear*. To that end, students will analyze each of the main characters, as well as the major and several minor themes of the play and will try to answer the question of whether *King Lear* is a Christian tragedy.

The subject for recitation or reading aloud this week is “Like Birds i’ the Cage” (V.iii.8-18, found in page 1215). This week, it is a good idea to have your student do his recitation at the beginning of class.

**Class-Opening Question or Comment:** How much profanity is there in *King Lear*?

- ❑ There is *no* profanity<sup>1</sup> in *Lear*, which is a notable difference from the Shakespeare plays that we have read so far. Although “the gods” are frequently named, addressed, or invoked, any mention of God is conspicuously absent. Indeed, the *only* reference to God in the entire play is in Lear’s famous act V speech (scene iii, lines 8-18), which is our recitation piece. In it, Lear calls himself and Cordelia “God’s spies” (l.17).
- ❑ Shakespeare wrote *Lear* in 1605. It was staged at the court of James I (Elizabeth I had died in 1603; James was her nephew and successor) in 1606. Also in 1606, “Act to Restrain Abuses of Players” was passed, which aimed to put a stop to several common playhouse practices, one of which was profanity onstage. It is likely that Shakespeare kept profanity out of *King Lear* in order to conform to this new law, or at least to be sensitive to the sentiment of the day that inspired it.

## Class Topics

1. Discuss characters in *King Lear*. (Student Question #1)

Lear

- ❑ What is Lear like?

*Answers will vary. After hearing your student’s thoughts, you may want to mention any elements in the following description that he has not already named. You may also wish to review Lear’s behavior from the plot summary in the Literature Supplement in order to build a foundation for this description of Lear.*

- ❑ As we can see from his behavior in the first and second acts,<sup>2</sup> Lear is selfish, willful, obstinate, changeable, short-sighted, lacking in self-control, sound judgment, and insight into his children’s hearts, passionate but not really loving, impatient, and easily angered (we can see most of this in I.i, but also in I.iv, and II.iv).
- ❑ As Gloucester points out, Lear is also unnatural in his sudden bias against Cordelia (I.ii.110-111).
- ❑ Yet, somehow, Shakespeare contrives the play so that we sympathize with Lear. How does he do this? *Answers will vary slightly. After hearing your student’s thoughts, you may wish to give some of these examples:*
  - ❑ Lear can be kind, as we see in his treatment of the Fool in III.ii.68 and III.iv.27-28.
  - ❑ He is pitifully impotent in his rage, and pathetically, dangerously foolish.
  - ❑ He is grievously sinned against. From the moment Goneril and Regan bar their doors against him, we begin to suffer with Lear, and suffer all the more as he descends into madness in the cold, wild storm.
  - ❑ He *did* love Cordelia dearly once (I.i.124), and does again at last. We sympathize with him in the repentant humility with which he greets her, once his selfishness has been removed by suffering (IV.vi.60-85).

The Fool

- ❑ Shakespeare is famous for his use of court jesters, especially the Fool in *Lear*. A king’s fool, in medieval and Renaissance courts, was a jester who amused the king but could also speak more frankly than other courtiers about sensitive topics that might arouse his anger. Were fools really “foolish”? *Fools were very far from “foolish” in the usual sense of the word; on the contrary, they had to use great discretion and wit, and were often very wise in their insights.*
- ❑ What is the role of the fool in this play? How does he help to convey Shakespeare’s meaning? *The Fool in this play constantly holds up a mirror in front of Lear in the early scenes, showing him his foolishness and prophesying the evil things to come.*

1 In other words, no light or irreverent treatment of holy things such as the names of God.

2 Especially I.i, I.iv, and II.iv: see plot summary in the Literature Supplement.

- ❑ Does the fact that Lear does not understand or does not pay attention to these warnings confirm anything about Lear? Does it help to inspire pity and fear in the audience?
  - ❑ *The fact that Lear ignores the Fool's warnings confirms, as the Fool says, that it is the king who is really the fool.*
  - ❑ *Lear's willful ignorance also contributes to the audience's sense of pity and fear, as they see Lear repeatedly rejecting the truth and walking deeper into disaster.*

### Gloucester

- ❑ What are some of Gloucester's good and bad traits and (or) actions?  
*Answers will vary slightly. After hearing your student's thoughts, you may wish to highlight these points:*
  - ❑ Good
    - ❑ He loves both his sons equally.
    - ❑ He is a loyal servant to the King and risks his own life (and loses it) to help Lear.
  - ❑ Bad
    - ❑ He quickly and easily allows himself to be deceived by Edmund.
    - ❑ He despairs and tries to commit suicide.
- ❑ Is Gloucester a foil for Lear, or is Lear a foil for Gloucester?
  - ❑ *Lear and Gloucester are foils for one another.*
  - ❑ Both are fathers who experience a dilemma and make a moral choice to reject their truly loving children (Cordelia and Edgar) in favor of others who are treacherous.
  - ❑ Both experience personal catastrophe and suffering as a result, and both eventually perceive their "missing of the mark" in misjudging their children. In the end, both die.
  - ❑ However, Gloucester is a milder version of Lear. Whereas Lear deceives himself, Gloucester is deceived by Edmund, and so is less blameable for his fault. He also repents sooner, and so suffers less.
  - ❑ By contrast with Gloucester, Lear appears more at fault, because he is self-deceived. At the same time, he also seems to suffer more because he is his own worst enemy and does not repent up until the last.
- ❑ Suicide is a possibility that arises naturally in tragedies because they have so much to do with guilt and death. How does Shakespeare deal with it in Gloucester's case? What does this reveal about Shakespeare's beliefs and those of the Elizabethans?  
*Answers will vary. After hearing your student's thoughts, you may wish to make the following points:*
  - ❑ Christians of the Middle Ages and Renaissance considered suicide a violation of the biblical commandment against taking human life.
  - ❑ Shakespeare understands that suicide is a thought that would naturally occur to a tortured mind. Gloucester tries to commit suicide.
  - ❑ However, since Elizabethans of Shakespeare's time (and probably Shakespeare himself) considered suicide a sin, the poet makes Gloucester's attempt fail, and has him repent of it, demonstrating a Christian attitude towards the topic (IV.vi.34-41, 60-64, and 75-77).

### Cordelia

- ❑ Anna Jameson, nineteenth-century author of a book called *Shakespeare's Heroines*, says that the character of Cordelia rests on "the love of truth and the sense of duty ... [and] Shakespeare has ... wreathed them round with the ... power of feeling and inspiring affection. The first part of the play shows us how Cordelia is loved, the second part how she can love."<sup>1</sup> Can you see truthfulness, duty,<sup>2</sup> and love in Cordelia's actions?
  - ❑ We see Cordelia's truthfulness and sense of duty in the opening of the play. She honestly tells her father that she cannot pretend all her love and duty is to him, because at least half must go to her husband (I.i.95-104). At the same time, we know that she truly loves him.
  - ❑ In the latter parts of the play we see Cordelia's dutifulness and supremely loving nature as she comes with an army to relieve her insane old father, and personally nurses him.
- ❑ Jameson further notes that Cordelia is not only truthful, loving, and dutiful; she is also made more complex and unique by the fact that she is extremely reserved (*Shakespeare's Heroines* 180). She is undemonstrative. Unlike her sisters, she *does* much in the way of love, but *says* little. Did you notice any examples of this?  
*Your student may or may not have noticed any passages that exemplify this trait of Cordelia's, but here are some*

1 Anna Jameson, *Shakespeare's Heroines* (New York: Gramercy Books, 2003) 178.

2 By "dutifulness" we do not mean a cold, self-righteous attitude, but an eager and passionate desire to do what is right and appropriate, despite obstacles.

places where her character is revealed: I.i, (found on pages 1144-1145 and 1148-1150), IV.iii-IV.iv (on pages 1200-1202), IV.vii (on pages 1210-1212), V.iii (on page 1215). You may wish to look at these with your student.

### Edgar

- How are Cordelia and Edgar alike?  
*Cordelia and Edgar are alike in that they are the faithful and genuinely loving children; they are “natural” children in the sense of having a child’s natural love for a parent. They are also both wronged by their parents and siblings. Finally, they both come back to help their fathers.*
- Do you like Edgar? If so, why?  
*Answers will vary. Reasons we noted were his love and lack of bitterness towards his father, his unwillingness to let him commit suicide, his clever management of that situation, his fierce defense of his father against Oswald, and his victory over Edmund, which we feel is justified by the latter’s wickedness.*
- Aristotle said that tragedy should arouse fear and pity in the audience, and many playwrights of the Renaissance era took him at his word. Does Shakespeare seem to use Edgar’s role in this story to arouse fear and pity? If so, how so?  
*We think that the answer is yes. After hearing your student’s thoughts, you may wish to make these points:*
  - We may pity Edgar for the shame of the madman’s pose and the pain of having to pretend madness when he would gladly be allowed to weep.
  - Edgar’s situation is nightmarish and fearful: he is pretending to be a madman, out in the middle of a storm in a hovel, trying to care for his blinded and miserable father who does not even know him, and being asked by his father to help him commit suicide.

### Kent

- What is Kent’s role in this story? Is he like Cordelia and Edgar?
  - Kent is cast in the mold of the archetypal faithful servant.*
  - Like Cordelia, he is truthful and banished because of his honesty. Like Edgar, Kent stays by Lear, protects him, aids him, and breaks his heart for him. (Kent’s lines at the end of act V, scene III, suggest that he will not long outlive Lear, but will die of a broken heart.)*
- How is Kent useful in the story? Why might Shakespeare have included him?  
*Kent serves at least two useful functions in the story:*
  - He is a go-between for Lear and Cordelia, and can accomplish various tasks that the poet must have completed if his complex plot is to go forward believably. Kent brings and sends letters, gives and receives information, and gets Lear safely to Cordelia.
  - Kent also provides some relief to the audience’s outraged moral senses during or immediately after some of the play’s most wretched scenes: he tells the truth, sees clearly, and punishes wrong insofar as he is able (his attack on Oswald, for example).

### Edmund

Shakespeare uses the term “natural” in a variety of ways in this play, and nowhere more so than in the construction of his character Edmund. Edmund is a “natural” child in the sense that “natural” was a polite word for “bastard,” but he is very *unnatural* in his treacherous behavior to his father and half-brother. At the same time he bases his claim to his brother’s inheritance on the fact that, in terms of natural gifts (i.e. personal abilities), he is as good or better than Edgar (I.ii.1-22). Is there yet another way in which Edmund is natural or unnatural?

*Answers will vary. After hearing your student’s thoughts, you may wish to make the following points:*

- Edmund’s behavior throughout most of the play savors of the rankest cunning and unscrupulous ambition. Every protestation of honesty and faithfulness smacks of the exact opposite (i.e. I.ii.161-162 and 168-170).
- At one point, Edmund tells the audience that men pretend to be fated for evil by the stars and planets, but that actually this is just a piece of foolishness with which they try to cover up their own sin. Man, he asserts, is responsible for the disasters that befall him because they proceed from his own sin nature (I.ii.117-130). This is another aspect of “nature” in Edmund—sin.
- We infer from this speech that Edmund is fully aware of his responsibility for *his* own sins, and nevertheless commits a highly “unnatural” double betrayal of his brother and father, a double breach of faith to Goneril and Regan, and intends to murder the Duke of Albany.

Regan and Goneril

What are Cordelia's sisters like? Are they natural or unnatural children?

*Answers will vary. After hearing your student's thoughts, you may wish to make the following points:*

- ❑ These two, along with Edmund, are the "unnatural" children in the play. They lack a natural love for their old father, even to the point of shutting him outdoors on a stormy night.
- ❑ Despite their initial protestations of love, the sisters soon prove that their true heart towards him is full of contempt. This is enough to discredit their (otherwise reasonable-sounding) concerns about Lear's rowdy followers and ungoverned whims.
- ❑ The sisters are also representative of unbridled hypocrisy, treachery (in Goneril's case, treachery to her husband as well as her father), and cruelty. Regan and Goneril are "unnatural" women in that they have a taste for violence: Goneril is called a better soldier than her husband, and Regan joins gleefully in the torture of Gloucester.
- ❑ Finally, the sisters represent lust and jealousy. Their struggle over Edmund is disgusting, and meant to be.

Albany and Cornwall

Cornwall's distinguishing characteristics are pride and cruelty. In these he seems a fit husband for Regan. Albany is more complicated. What is he like?

- ❑ Though Goneril continually derides Albany for weakness, and though he really seems unable to accomplish anything, he is still much her superior in moral strength.
- ❑ Furthermore, when all other important characters have died at the end of the play, Albany seems to have the strength and purpose to rebuild shattered Britain, with Edgar's help.

2. Discuss the main theme of *King Lear*. (Student Question #2)

- ❑ This is a complex and knotty play, one that does not yield easily to analysis. Fortunately, we have tools and principles that we can use. For instance, we know that a tragic hero's experiment in living is a test case for certain beliefs about reality, morality, and values. What is Lear's first experiment in living and how does it turn out? *Lear's first experiment in living is in selfishness, foolishness, and hasty conclusions. It leads him to banish his only truly devoted child, leading ultimately to both his and her suffering and death at the hands of his other daughters.*

- ❑ Does Lear's experiment change? How? Is the new experiment successful?

*Lear's second experiment is in repentance and humility, as he asks Cordelia's forgiveness for his treatment of her. This experiment is successful in that he is reconciled and reunited with his favorite and best daughter.*

- ❑ If Lear's second experiment is the successful one, it would be wise for us to look more closely at his speech in act V, scene iii, because this is the speech in which we see the effects of reconciliation. What do we find here? Does Lear consider repentance to be truly effective? Is it worth humbling himself?

*Answers will vary slightly. After hearing your student's thoughts, you may wish to make the following points:*

- ❑ Just before this speech, Lear has repented of his pride and been reconciled to Cordelia. In this speech we see that he has found peace at last, and cares no more for the trappings of the court or of the world.
- ❑ Lear's suffering has all been necessary in order to achieve his repentance; but the wonderful—even otherworldly—freedom, humbly and gladly enjoyed, that he finds as a result of repentance and reconciliation, seems to make the hard lesson worthwhile.
- ❑ What do these experiments in living and their results tell us about what Shakespeare wants us to believe concerning reality, morality, and values?
  - ❑ *From Lear's first, failed experiment, we see that foolishness, selfishness, and hasty conclusions, are both real and unprofitable (if not downright morally bad), and should be avoided.*
  - ❑ *Finally and most importantly, from Lear's second and successful experiment in living, we learn how to humbly repent when we have been wrong, and see that repentance is real and right and leads to reconciliation.*
  - ❑ By considering what would have happened if Lear had heeded Kent in I.i, we see that early repentance of foolish, selfish, or hasty actions may avert disaster. In that case, much suffering would have been avoided.
- ❑ The speech about "birds i' the cage" (V.iii) seems to indicate that Lear and Cordelia have moved beyond earthly concerns, including earthly sufferings. They are now removed, and in their reconciliation the play seems to leap straight from misery to restoration and joy. In fact, the play might have ended happily—it might not be a tragedy at all—except that Cordelia dies. Without her, Lear is left to an intense agony of grief mixed with irrational hope and followed by immediate death (V.iii.305-311). Why does Shakespeare write this tragic ending?
  - ❑ Shakespeare is not trying to write a comedy or a redemption play. He is writing a tragedy, which means

that the tragic flaw and fault of Lear must be fully worked out to the final end of utter ruin and death. Otherwise, it would not be a tragedy.

- ❑ Cordelia's death is the final part of Lear's cruel suffering. It is the thing that makes this play a tragedy, because without it his ruin and fall (caused by his own tragic flaw) would not be complete.
- ❑ However, although Shakespeare needs to drive home the disaster caused by Lear's wrong actions and attitudes, he has set up the situation in such a way that he also needs to show the effectiveness of repentance. Thus, the reconciliation.
- ❑ By placing the reconciliation first and showing how beautiful it is, and then completing the tragedy with Cordelia's unexpected death and Lear's own terrible end, Shakespeare is able to do something completely unique. He has, arguably, achieved both a perfect comedy and a perfect tragedy in the selfsame play.
- ❑ On the one hand it is a perfect comedy because Lear's relationship with Cordelia is fully redeemed and their souls seem to have passed already from earthly life into another life with one another. The point is made: love transcends all earthly affairs.
- ❑ On the other hand, it is a perfect tragedy because it traces the full arc of catastrophe caused by the tragic hero (Lear). In addition, Shakespeare arranged matters so that there is a moment of totally unexpected and therefore all the more excruciating pain. Cordelia's death is the masterstroke of a great artist; it is a dagger plunged into the audience's very heart. And it drives home another theme, namely, that we don't want to be like Lear in his first experiment in living.

3. Discuss some of the other themes in *King Lear*. (Student Question #3)

- ❑ In your Student Activity Pages you were given a list of topics, and asked to decide what Shakespeare is saying about each of them (meaning and message) through the artistic form of this play. What did you find for each? *Answers will vary. After hearing your student's thoughts, you may wish to share some of our points with him:*

Natural and Unnatural

- ❑ Shakespeare uses "nature" and "natural" in a variety of ways in *Lear*.<sup>1</sup> In reference to children, it means either "loving and dutiful, as a child naturally should be," or "bastard" (Edmund).
- ❑ It seems that Shakespeare wishes to say that people ought to behave according to created human nature (in the sense that a child should have a natural love for his parent, parent for child, etc.)
- ❑ At the same time, Shakespeare also seems to indicate that people should not follow their fallen natures, because these are "natural" in a certain evil sense, and are "unnatural" according to the original created nature of man.

Plain-speaking and Honesty vs. Double-speaking (Hypocrisy) and Dishonesty

The theme here is simple and clear: straightforward truthfulness is better, and actually more loving, than flattering hypocrisy. Honesty, most personified in Kent, the Fool, and Cordelia, is set up against flagrant dishonesty in Goneril, Regan, and Edmund.

Youth, Old Age, and the Transfer of Power

- ❑ A theme which stands out very clearly is that youth owes respect, love, and obedience to old age regardless of whether or not old age has the power to enforce such attitudes. Another is that old age makes itself vulnerable to abuse by youth whenever it gives up power, because then it can no longer command respect and obedience (if not love).
- ❑ Though several characters protest that old age should yield its wealth and power to youth, since youth is theoretically "better fit" to carry the weight of them, the characters who say so are all portrayed either as evil or foolish in their statement. Edmund falsely puts this argument into Edgar's mouth to prove to his father that Edgar is disloyal (I.ii.72-75). Lear agrees with it, but only because he foolishly believes that he can relinquish power and keep respect at the same time (I.i.131-139).

Fate (influence of the planets and the gods)<sup>2</sup>

- ❑ Shakespeare's theme shows that we—not fate—are responsible for our own sins and the consequential suffering that they bring. One might even argue that Shakespeare, writing from a basically Christian worldview,

1 Sometimes the poet uses the term "natural" simply to indicate the natural physical body, which cannot stand up to the strain of grief and suffering laid upon it. Sometimes it means the "natural" love that a parent should have for his child, which Lear lacks for Cordelia.

2 Shakespeare's *King Lear* is based on a piece of semi-legendary British history. Lear was supposed to have actually lived sometime in the distant past, long before Christianity came to Britain. That is why you will find many references to "the gods" in this play.

includes mention of fate and the gods and planets only because these are conventions of Greek and Roman tragedy, which was influential in his era and suitable to his setting of ancient pre-Christian Britain.

- ❑ The influence of the stars and of the gods is often talked of in *Lear*, but on the whole this influence does not seem to be really believed by the various characters, some of whom will declare the gods and planets to be at fault, while others blame themselves for the catastrophes that befall them.
- ❑ Continuing Students may be interested to note that Shakespeare's attitude is directly opposed to the beliefs expressed in Greek tragedy and epics, which hold the gods and their capriciousness to be at least partially responsible for man's miseries. This is one of the great distinctions between the Greek worldview that we saw in Year 1, and the Christian worldview that we are studying now.
- ❑ See for example Edmund's speech in I.ii.117-130 (on p. 1153), Gloucester's comment in IV.ii.37-38 (p. 1196), and Edgar's in V.iii.170-171 (p. 1219).

4. Compare *Doctor Faustus* and *King Lear* as Christian tragedies. Are they both Christian tragedies—that is, tragedies of possibility? (Student Question #4)

- ❑ *King Lear is different than Faustus, but it definitely still belongs to the category of Christian tragedy, the "tragedy of possibility."*
- ❑ Faustus's catastrophe and suffering come at the extreme end of the play. Thus we spend most of it in suspense, wondering whether he will reverse his moral choice in time to be saved. In *Lear*, by contrast, the catastrophe begins at the end of act I, and by the end of act III Lear has suffered to the point of mental collapse.
- ❑ Again, Faustus's perception comes too late for salvation, but Lear's perception occurs early, allowing time for him to be reconciled to Cordelia before their deaths. In *Faustus* the question is, "Will he reverse his decision in time and avoid catastrophe?" In *Lear* it is, "Catastrophe and suffering have already occurred. Will he repent in time and avoid an unreconciled death?"
- ❑ Both are tragedies of possibility in the sense that the burden of wrong is completely laid on the main characters. It didn't *have* to be this way. It could have been otherwise. Both tragic heroes (Faustus and Lear) are surrounded by people who beg them to change their minds, to turn back, to stop. Neither can blame God (or in Lear's case, the gods), because they are so clearly and entirely responsible for their own downfall. In Lear's case Goneril and Regan and Edmund are the *agents* of evil, but the evil is *caused* by his own flawed choices with regard to his daughters.
- ❑ Finally, both are tragedies of possibility in that both carry a possibility for redemption to the end. For Faustus it might have been otherwise, but he refuses until it is too late. For Lear there is always the possibility that he can redeem his true fault by asking Cordelia's pardon, and since he does so, the tragedy is partially redeemed. It is not completely redeemed—there is still suffering that causes us to wish that things had been otherwise. But arguably its heart, its most important element, is redeemed.

## GEOGRAPHY: BACKGROUND INFORMATION

This week, focus on the geography of the Netherlands. Look at paper maps together to discover the finer points of this little-known country, learning about its principal features, its climate, and perhaps some indigenous animals.

### **World Book on the Geography of the Netherlands**<sup>1</sup>

The Netherlands has four main land regions: (1) the Dunes, (2) the Polders, (3) the Sand Plains, and (4) the Southern Uplands.

**The Dunes** are high, sandy ridges where tall grasses often grow. This region curves in a line along the entire North Sea coast of the Netherlands. In the north, the line consists of the West Frisian Islands. The line is unbroken in the center, but it is broken in the south by wide river outlets.

**The Polders** lie mostly below sea level and are protected from the sea by the sand dunes or by dikes. The Prins Alexander Polder, the lowest point in the Netherlands, is near Rotterdam. It lies 22 feet (6.7 meters) below sea level. The Polders region forms over two-fifths of the country. It consists of flat, fertile areas of clay soils that were once covered by seas, swamps, or lakes. It has some of the country's most productive farmlands and largest cities.

<sup>1</sup> Excerpted from a *World Book* article entitled *Netherlands*. Contributor: Jan de Vries, Ph.D., Prof. of History and Economics, Univ. of California, Berkeley.

Much of the southern part of the Polders consists of marshy islands and peninsulas that make up a delta. The delta is formed by the Maas (pronounced mahs) and Schelde (pronounced SKEHL duh) rivers and branches of the Rhine River. Massive dams prevent the sea from flooding the region. One of the dams has huge floodgates that allow salt water and natural tides to enter the protected area. This preserves the natural environment and the fishing economy of the region. During storms, the floodgates can be closed.

**The Sand Plains** lie less than 100 feet (30 meters) above sea level in most places. In the southwest, the region rises higher. Low, sandy ridges cross the plains and create a rolling landscape. Orchards in the east produce fruit. Forests cover much of the region. A broad valley of clay soils lies along the banks of the Maas, called the Meuse in French, and along the branches of the Rhine. These rivers and the canals that connect them with other rivers form an important transportation network.

**The Southern Uplands** form the highest land region. The highest point, Vaalser Berg (pronounced VAHL suhr BEHRK), rises 1,053 feet (321 meters) near Maastricht (pronounced MAHS trihkt). The region has naturally fertile soils.

The Dutch have “created” land for centuries by pumping out the water that covered it. The drained areas are called polders. The map below shows the development of polders since 1300. *World Book* map.



From *World Book* 2002 World Book, Inc., 233 N. Michigan Avenue, Suite 2000, Chicago, IL 60601. All rights reserved. *World Book* map.

**Climate.** The Netherlands has a mild, damp climate. It has gentle winters and moderately warm summers. The sky is frequently overcast in winter, and fog often covers the land. Temperatures average from 60 to 65° F (16 to 18° C) in summer, and a little above 30° F (-1° C) in winter. Extremely hot or cold temperatures are rare.

The Netherlands is small in area, and there are no great differences of climate from region to region. Most areas of the country receive about 25 to 30 inches (63 to 76 centimeters) of precipitation (rain, melted snow, and other forms of moisture) in a year. Summer is the wettest season, but precipitation is fairly evenly distributed throughout the year. The Dutch weather is changeable, and showers may fall unexpectedly.

Floods threaten the Netherlands from two directions. North Sea storms pound against the coastal dunes and sea dikes. And rain-swollen rivers, especially the Maas and the Rhine, press against the river dikes. Dike breaks in the past have resulted in many floods, sometimes with great loss of life. For example, a massive flood along the North Sea coast in 1953 caused about 1,800 deaths. The country is so low-lying that it would be flooded if global warming melted polar icecaps and raised the sea level.

### FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

In response to the Reformation's rebellion against the Roman Catholic Church, the Council of Trent reaffirmed traditional Catholic views on sacred art. A cardinal in Bologna argued that Catholic art should portray "an unveiled display of truth."<sup>1</sup> Baroque artists responded with emotional, religious works of art that were sometimes considered too real; they were thought to be irreverent. Baroque painting is exciting, theatrical, and dynamic. These works are devoutly Roman Catholic in their themes, portraying saints, the Virgin Mary, and the mystery of the Eucharist.

#### *World Book on Baroque Art and the Counter Reformation* <sup>2</sup>

**Baroque**, pronounced buh ROHK, is a term applied to many forms of art created in western Europe and Latin America. The style first appeared in Rome in the late 1500's. Baroque art is large in scale and filled with dramatic details. In the 1700's, Baroque art developed into a more relaxed, intimate style called **Rococo**.

Three elements in the cultural life of western Europe helped form the Baroque style. First, artists in the late 1500's rebelled against the art of the Renaissance. Renaissance art was restrained and orderly, and generally symmetrically balanced. Baroque painters, architects, and sculptors achieved balance in a more dramatic and exciting way. For example, a Renaissance architect might use rectangular areas to achieve balance and beauty. The more dramatic Baroque architect would replace the rectangular areas with curved areas.

Second, many rulers wanted an art style that would glorify their reigns. Magnificent Baroque palaces such as Versailles in France and the Zwinger in Germany expressed the power and authority of the head of state.

Third, a movement called the Counter Reformation stirred a sense of religious enthusiasm in Europe during the late 1500's and the 1600's. The Protestant Reformation had prompted the Catholic Church to seek new ways to reach the faithful through art. In Catholic Italy and Flanders, artists produced works that taught religious doctrine in an easily understood fashion. Magnificent altarpieces proclaimed church beliefs clearly and directly. Baroque churches expressed the drama and emotion of this Counter Reformation movement.

**Baroque architecture** began in Rome during the early 1600's. It soon spread throughout Italy and to other parts of Europe. Baroque architects sought to produce highly dramatic effects in their works by combining in new ways such classical and Renaissance elements as columns, arches, and capitals. The typical Baroque building featured sweeping curved areas (replacing orderly rectangular areas), an extravagant and intricate use of columns, and ornate decoration. **Sculpture and painting** played a greater part in building design, helping create an illusion of great space. Interest in the

1 John Walford, *Great Themes in Art* (Prentice Hall, 2002) 277.

2 Excerpted from a combination of four *World Book* articles entitled *Baroque*, *Architecture*, *Sculpture*, and *Painting*. Contributors: for *Baroque*, Eric M. Zafran, Ph.D., Associate Curator, Department of European Paintings, Boston Museum of Fine Arts.; for *Architecture*, G. L. Hersey, Ph.D., Professor of the History of Art, Yale University; Marvin Trachtenberg, Ph.D.; and Edith Kitzmiller, Professor, Institute of Fine Arts, New York University; for *Sculpture*, Elizabeth deS. Swinton, Ph.D., Curator of Asian Art, Worcester Art Museum; Joseph F. Lamb, Ph.D., Assistant Professor of Art History, Ohio University; Louise Lincoln, M.A., Curator of African, Oceanic, and New World Cultures, Minneapolis Institute of Arts; M. F. Hearn, Ph.D., Professor of Fine Arts and Director of Architectural Studies, University of Pittsburgh; and Roger Ward, Ph.D., Curator of European Art, Nelson-Atkins Museum of Art; and for *Painting*, Ann Friedman, Ph.D., Education Specialist, J. Paul Getty Museum; Henry M. Sayre, Ph.D., Prof. of Art, Oregon State Univ.; Marilyn Stokstad, Ph.D., Judith Harris Murphy Prof. of Art History, Univ. of Kansas; Marjorie S. Venit, Ph.D., Associate Prof., Department of Art History, Archaeology, Univ. of Maryland; Michael Plante, Ph.D., Associate Prof., Newcomb Art Dept., Tulane Univ.; Valerie Lind Hedquist, Ph.D., Assistant Prof. of Art, Central College, Pella, Iowa; and Vernon Hyde Minor, Ph.D., Associate Prof. of Art History and Humanities, Univ. of Colorado.

relationship between buildings and their surroundings led to greater emphasis on city planning and landscape design.

The leading supporters of Baroque architecture were the Roman Catholic Church and powerful European monarchs. Church support resulted from the Counter Reformation of the 1500's and 1600's. This movement of renewal within the church stimulated a great outpouring of religious enthusiasm in Catholic countries. Architects designed elaborate Baroque churches and monasteries that reflected the drama and emotion of this religious spirit. At the same time, strong monarchs wanted architecture that would glorify their reigns. Magnificent Baroque palaces expressed the authority of these rulers.

The most spectacular examples of the Baroque style appeared in Italy, Austria, Spain, and southern Germany. Gian Lorenzo Bernini, Francesco Borromini, and Guarino Guarini rank as the outstanding Baroque architects in Italy. The Baroque fascination with columns is reflected in the keyhole-shaped colonnade (begun in 1657) that Bernini designed to enclose the courtyard of St. Peter's Basilica. Borromini's curves and twisted shapes characterize the famous Church of Sant' Agnese in Piazza Navona (1666) in Rome. One of Guarini's finest designs is the Church of San Lorenzo (1668-1687) in Turin. Johann Bernhard Fischer von Erlach of Austria and Balthasar Neumann of Germany designed many fine Baroque churches and palaces in their countries. The extremely elaborate Spanish Baroque style is often called Churrigueresque. The name comes from three brothers—Alberto, Joaquin, and Jose Churriguera—who were early leaders of the style.

Baroque buildings in Austria, Spain, and Latin America were especially ornate and elaborate. In France and England, the Baroque style was far less extreme. French and English architects retained the Renaissance square, rectangle, and circle as basic forms of decoration. They designed enormous buildings with simple lines and row after row of columns or windows.

Perhaps the greatest French Baroque building is the magnificent Palace of Versailles (begun about 1661). Its major architects were Louis Le Vau and Jules Hardouin-Mansart. The palace is more than  $\frac{1}{4}$  mile (0.4 kilometer) long and has about 1,300 rooms. One of the highlights of Baroque design was the creation of vast gardens, such as those at Versailles. There, nature was controlled and presented in a formal arrangement of cascades, fountains, terraces, and trees.

Sir John Vanbrugh designed the most extravagant English Baroque palace, Blenheim Palace (1705-1724) in Oxfordshire. However, the leading English architect of the Baroque style was Sir Christopher Wren. His design for St. Paul's Cathedral (1675-1710) in London is a masterpiece of the style.

**Baroque painting** displays large-scale forms and often freely painted compositions. Artists developed new approaches to traditional subjects.

**Michelangelo da Caravaggio** practiced a revolutionary style depicting earthy, realistic figures in close-up with dramatic contrasts of light and shade. Caravaggio worked *alla prima*—that is, he painted directly onto the primed canvas in one layer, without preparatory painting underneath. His spontaneous method of creating his compositions differs from the deliberate approach of High Renaissance artists. Caravaggio's *Conversion of Saint Paul* reflects the Baroque emphasis on Roman Catholic themes. The painting portrays the moment when Saul falls from his horse, converts to Christianity, and adopts his new name, Paul. The startling event occurs in the foreground of the pictorial space. Caravaggio intensified the drama by using abrupt contrasts of light and shadow, called *tenebrism*. The unidealized presentation of Paul, his attendant, and the horse spoke directly to the faithful. They would respond instinctively to the natural, convincing conversion of a sinner into a saint. Some artists and patrons of the time considered the realistic portrayal of such religious themes too natural. Church patrons rejected Caravaggio's altarpieces as vulgar and unsuited to a religious environment.

Artemisia Gentileschi was an Italian painter who became one of the most influential followers of the style of Caravaggio. She employed realism and contrasts of light and shadow called *chiaroscuro* to portray powerful, determined heroines, especially from the Bible.

The Carracci family revived the Renaissance tradition of painting based on life drawings, sketches of nature, and models from antiquity. The three Carracci were Lodovico, the eldest, and his cousins, the brothers Agostino and Annibale. In 1585, they established an academy of art in Bologna, Italy. The conservative teachings of the school's leader, Annibale, continued the traditional style of the Italian Renaissance and offered an alternative to the radical art of Caravaggio. Annibale painted murals illustrating the classical approach to art by presenting a theme in a rational, controlled composition. He established the Italian Baroque taste for ceiling decoration of massive figures in settings that give the illusion of space.

The conflicting directions in Italian Baroque painting merge in the work of the Flemish artist **Peter Paul Rubens**, the chief Baroque artist in northern Europe. Although he lived in Flanders, Rubens obtained many commissions from both public and private patrons throughout Europe. He painted large altarpieces, mythological subjects, and decora-

tive compositions of weighty forms in dynamic movement. His popular paintings incorporate a balance of traditional classical idealism with the dramatic realism of his time. In his *Battle of the Amazons*, for instance, the idealized nude figures are classical in origin, while the composition exhibits the active elements of Caravaggio's style. Like Caravaggio, Rubens conveyed the drama of the scene by placing moving figures diagonally throughout the composition and incorporating strongly contrasting areas of light and shadow. Rubens also applied vivid, rich colors inspired by his study of Venetian painting. He painted broken, agitated brush-strokes, emphasizing the energy of the battle. In his choice of subject matter, Rubens shared with Caravaggio an interest in showing the climax of the story. Baroque painters tried to stimulate viewers by portraying dramatic, exciting action.

Rubens operated a large studio in Antwerp and directed a crowd of apprentices and assistants. Among the talented young artists who worked at his studio was Anthony Van Dyck. Van Dyck had already become an accomplished painter when he joined Rubens in 1618 and began producing classical and religious works in imitation of his master. However, Van Dyck wanted to avoid competing with Rubens in the area of history painting, so he turned to painting portraits. Van Dyck moved to Italy in 1621 and dedicated himself to the perfection of court portraiture. Following a brief return to Antwerp, he moved to England in 1632, where he worked for King Charles I in London. Van Dyck established the characteristics of refined court portraiture by stressing the elegance and splendor of the royal family. In his paintings, figures wear lavish costumes and are surrounded by the marks of power and luxury. In outdoor scenes, Van Dyck often showed the king on a horse or standing next to his mount. These equestrian portraits refer to the monarch's military skill and political authority. Van Dyck's most famous work is *Portrait of Charles I Hunting*, a depiction of the English king with his walking cane, his attendant, and his horse. Van Dyck presented an informal portrait of Charles at ease in the countryside. The refinement and grace of the pose, the elongated figure and hands, and the carefully detailed costume all combine to flatter the monarch. Van Dyck also painted the English queen, Henrietta Maria, and the royal children. He was a leader in portraying unassuming, innocent images of children.

Spain's leading Baroque painter was **Diego Velazquez**. His many portraits and other works have a somber, brooding quality.

**Baroque sculpture** was characterized by a tremendous feeling for movement. This came from the careful intermingling of mass and space as well as the use of new materials such as stucco and plaster.

The greatest master of European sculpture in the 1600's was **Gian Lorenzo Bernini** of Italy. Bernini was a superlative craftsman and also an outstanding architect. He worked primarily in marble, designing fountains, altarpieces, portrait busts, and free-standing pieces. His sculpture for the *Tomb of Pope Alexander VII* shows the wide range of his talent. The work is typical of the Baroque style of the period because it was designed to appeal primarily to the emotions and senses. Bernini combined emotional and sensual freedom with flamboyant theatrical presentation and an almost photographic naturalism. Bernini's saints and other figures seem to sit, stand, and move as living people—and the viewer becomes part of the scene. This involvement of the spectator is a basic characteristic of Baroque sculpture.

The sculptors who succeeded Bernini in Rome during the late 1600's softened the dynamic and showy Baroque style. They used a more static and restrained classical style. These artists were technically skilled and made hundreds of monuments that filled the churches of the time. By the early 1700's, they had become more interested in technical skill than in content, and their art reflected the change. But these artists had an important influence on sculptors of France and Flanders who made up the Franco-Flemish school. Franco-Flemish sculptors were responsible for many church and public monuments built in northern Europe during the 1700's. Their sculptures decorated many royal palaces and gardens, including Versailles in France. These artists all followed the same style. They combined naturalistic details with artificial poses and gestures, as shown in Antoine Coysevox's statue of *Mercury*.

The **Rococo** movement grew up in Germany during the early 1700's. This movement was led by such artists as Ignaz Gunther and Ferdinand Dietz, whose works are dramatic, colorful, and technically superb. Rococo saints and goddesses mingle in architecture with plasterwork and painted ceilings to create an extraordinary world of fantasy.

**Baroque music**, like other Baroque art forms, is filled with complex details and contrasts. Baroque music was closely related to church and court life. Baroque religious music became increasingly dramatic and worldly. Opera, with its elaborate stage spectacles, first developed during the Baroque period. The great Baroque composers include Claudio Monteverdi and Alessandro Scarlatti of Italy, and **Johann Sebastian Bach** and **George F. Handel** of Germany.

Caravaggio's revolutionary drama is an exciting visual feast. Try to see *The Crucifixion of Saint Peter* (1600) and *The Conversion on the Way to Damascus* (1600), both hung in the Cerasi chapel.<sup>1</sup> In both paintings, look for predominant di-

<sup>1</sup> Both of these masterpieces are at the back of a little church in Rome. They are unfortunately hung at an awkward angle so that the viewer can hardly see them from behind a rope. See the Year 2 Arts/Activities page of the *Tapestry* website for links to images of them.

agonal lines and theatrical lighting that illuminates the most important details in order to help tell their respective stories. Notice also in both the close-up view of the event and the surprising predominate figures—the hind quarters of a horse, or a shady character crucifying Saint Peter. Finally, find Caravaggio's expert use of foreshortening in both paintings.

Caravaggio's personal life has been the subject of many popular and sensational books. Paul Johnson writes about his troubled life and his preference to depict Bible stories using common street people.<sup>1</sup> Once, he outraged church officials when he used the body of a dead prostitute found in a river as a model for a painting of the death of the Virgin Mary. It is not surprising that this was seen as irreverent. On the other hand, portraying real people with dirt on their feet could be a more honest depiction of the people who interacted with the Savior in the Bible stories.

Rubens, a prolific Catholic Flemish artist, was an energetic, ambitious, and well-educated painter. Be sure to see his *Descent from the Cross* (1612-14). Follow the fluid movement of composition by tracing around the major lines with your finger. Note again that theatrical lighting helps to tell the story. Consider, too, the arrangement of figures. You can liken the challenge of composing multi-figure drawings to a director's challenge in arranging actors on a stage. Some characters will be seen only in profile, while others can make dramatic gestures. Children may enjoy acting out the posture and position of the figures in the painting.

Spanish Baroque painter Velasquez mastered portrait paintings and accurately observed color. View *Las Meninas*, a commentary on the power of artists among royalty. Also see *Juan de Pareja*, a portrait of one of the artist's studio assistants that seems to be an honest and convincing portrayal.

Be sure also to look this week at a picture of *The Triumph of the Name of Jesus*, by Giovanni Battista Gaulli. This magnificent piece beautifully combines all of the elements of this week's study: a Catholic Reformation piece of Rococo art, intermingled with Baroque architecture at a Jesuit school.

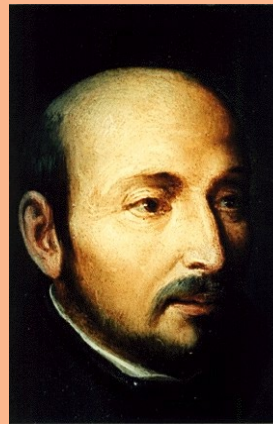
## CHURCH HISTORY: BACKGROUND INFORMATION

### World Book on the Jesuits<sup>2</sup>

The **Jesuits**, pronounced JEHZH u ihts or pronounced JEHZ uh wihts, are members of a Roman Catholic religious order of men. The official name of the order, founded by Saint Ignatius Loyola in 1534, is the Society of Jesus (SJ).

The Jesuits are especially noted for their work in education. The order operates more than 4,000 schools, colleges, and universities throughout the world. In the United States, the Jesuits direct about 45 high schools and 28 colleges and universities. Leading Jesuit universities in the United States include Boston College, Fordham University, Georgetown University, and Marquette University.

The order has produced many important explor-



**Saint Ignatius Loyola**,<sup>1</sup> pronounced ihg NAY shuhs loy OH luh (1491-1556), was a Roman Catholic religious leader who founded the Society of Jesus. Members of this religious order of men are known as Jesuits.

Ignatius was born into an aristocratic Basque family near Azpeitia, Spain. His real name was Inigo de Loyola. In 1517, Ignatius became a courtier of the Duke of Najera. While fighting the French at Pamplona in 1521, Ignatius suffered severe wounds. During his long period of recovery, he read a book about the life of Jesus and

stories about the saints. These books convinced him that he should abandon his life of ambition and pleasure. After his recovery, he went to the Benedictine monastery of Montserrat, near Barcelona. There, he hung up his sword at the altar of the Virgin Mary and dedicated himself to a spiritual life.

During much of 1522 and 1523, Ignatius lived in a cave near Manresa, where he prayed and subjected himself to many physical discomforts. He also underwent mystical experiences. Ignatius drew on these mystical experiences in his *Spiritual Exercises*, a manual of self-discipline and prayer. He wrote *Spiritual Exercises* between 1522 and 1541, and it was published in 1548.

To prepare for the priesthood, Ignatius studied humanities and theology in Paris from 1528 to 1535. In 1534, he and six other men formed the **Society of Jesus**. They took vows of poverty and chastity.

Ignatius was ordained a priest in 1537. He and the other Jesuits then went to Rome to offer their services to the pope. On the way, Ignatius had a vision at the shrine of La Storta, near Rome. In the vision, God told Jesus, "I desire you to take this man for your servant." Then Jesus said to Ignatius, "I will be favorable to you in Rome." [Visions and other extraordinary events must always be measured against Scripture. We should teach our children to evaluate the fruit of each man's *life*, not just "special effects" such as visions.] Pope Paul III approved the Society of Jesus in 1540. Ignatius became its first superior general (head). He also wrote the order's constitutions, which established the Jesuits' organization and way of life.

Under the leadership of Ignatius, the Jesuits helped reform the church during a self-renewal movement called the **Counter Reformation**. They also promoted religious education and preached the Gospel in Asia and the New World. [Truly, they did much good!] Ignatius regarded himself as divinely chosen to lay the foundation for all these undertakings. He was canonized (declared a saint) in 1622.

<sup>1</sup> From a *World Book* article entitled *Saint Ignatius Loyola*. Contributor: John Patrick Donnelly, Ph.D., Prof. of History, Marquette Univ.

<sup>1</sup> Paul Johnson, *Art: A New History* (Harper Collins, 2003) 314.

<sup>2</sup> From a *World Book* article entitled *Jesuits*. Contributor: John Patrick Donnelly, Ph.D., Prof. of History, Marquette Univ.

ers, missionaries, scientists, theologians, and writers. For example, **Saint Francis Xavier**, a Spanish Jesuit, converted thousands of people in the Far East during the 1500's [as we studied in Week 13]. **Jacques Marquette**, a French Jesuit, helped explore the Mississippi River in the late 1600's. **Gerard Manley Hopkins**, an English Jesuit, ranks among the leading poets of the 1800's. **Pierre Teilhard de Chardin**, a French Jesuit, became a leading paleontologist (expert on prehistoric life) and theologian in the 1900's.

Many Jesuits have been canonized (declared saints) by the Roman Catholic Church. The best-known Jesuit saints include Robert Bellarmine, Peter Canisius, and Isaac Jogues.

**Membership and training.** Immediately after entering the order, a Jesuit begins two years of spiritual training. During this period, a Jesuit is called a novice. After training, he takes vows of poverty and of obedience to his superiors. A Jesuit also vows to stay celibate (unmarried).

The Jesuits have four groups of members: (1) scholastics (younger men in training for the priesthood); (2) temporal coadjutors (brothers); (3) spiritual coadjutors; and (4) the solemnly professed. The brothers are full members of the order but are not ordained to the priesthood. Spiritual coadjutors and the professed are priests. The professed take a vow of special obedience to the pope in addition to taking vows of celibacy, obedience, and poverty.

Jesuits must study for many years before becoming spiritual coadjutors or professed. This period of study, which usually lasts about 15 years for a high school graduate, provides both spiritual and academic training. A Jesuit's superiors determine if he is qualified for the rank of professed. They base their decision on the individual's record in his studies and on his qualities of spiritual leadership.

**Organization.** The Jesuits are headed by a superior general, who lives in Rome. He has broad powers to make decisions that affect the entire order. Jesuits live in about 100 countries. For administrative purposes, the order is divided into regions called provinces, vice-provinces, and mission territories. An official called a provincial supervises each province and vice-province. Provinces that share a common language or cultural background are grouped together into assistancies. An assistant serves as an adviser to the superior general on matters involving each assistancy. A local superior appointed by a provincial or by the superior general governs individual communities of Jesuits within each province or mission territory.

The superior general is elected for life by a congregation made up of assistants, provincials, and elected delegates from the order. The congregation also elects several principal assistants to the superior general. The superior general appoints provincials. He also appoints superiors, who supervise local groups of Jesuits. Most provincials and superiors serve six-year terms.

**History.** Saint Ignatius and six fellow students from the University of Paris began the **Society of Jesus**, which Pope Paul III formally approved as an order in 1540. He originally limited the Jesuits to 60 members. But in 1544, the pope authorized the order to increase its membership without limit. Ignatius wrote the order's constitutions (sets of rules), which have become models for hundreds of other Roman Catholic religious communities.

Under the leadership of Ignatius, the Jesuits grew to almost 1,000 members. By the time he died in 1556, the order had become firmly established in Europe, primarily through its activities in education. The Jesuits also conducted widespread missionary work in Africa, Asia, and North and South America. The order played a major role in the church's self-renewal movement called the Counter Reformation. [Some resources point out that Jesuits were also involved in plots against leaders of the Protestant Reformation. Further, some claim that Jesuits adopted the view that any means (righteous or sinful) to a good end (defined as the establishment of Catholicism) was justified.]

The Jesuits aroused opposition as their membership and influence increased. In France, for example, the Jesuits came into conflict with a powerful religious movement called **Jansenism**. Finally, in 1773, Pope Clement XIV banned the order. Pope Pius VII removed the ban in 1814. From 1814 until the 1960's, the Jesuits steadily increased their membership. Then membership began to decline, especially in Europe. Today, the largest concentrations of Jesuits are in the United States and India.

### World Book on Jansenism<sup>1</sup>

Cornelius Jansen (1585-1638) was a Catholic bishop best known for his book *Augustinus*, published in 1640, after his death. The book formed the basis of a religious movement called **Jansenism**. The church condemned as heresies

<sup>1</sup> From a *World Book* article entitled *Cornelius Jansen*. Contributor: Jill Raitt, Ph.D., Middlebush Prof. in Humanities and Chairwoman, Department of Religious Studies, Univ. of Missouri, Columbia.

Jansenism's views on grace, free will, and predestination. The movement created controversy among Catholics in France and the Netherlands.

Cornelius Otto Jansen was born in Acquoy, near Gorinchem, the Netherlands. He became bishop of Ypres, Belgium, in 1636. Jansen based *Augustinus* on his study of the writings of Saint Augustine, a leading early Christian theologian. In *Augustinus*, Jansen wrote that human nature is totally corrupt and that people need God's grace to act according to His will. Jansen also taught [as Calvin did] that God gives grace only to those he has predestined (chosen beforehand) for salvation and that Jesus Christ died only for the people predestined for heaven. Jansenism began to lose its influence in the 1730's.

### World Book on the Council of Trent <sup>1</sup>

The **Council of Trent** was a series of conferences held by the Roman Catholic Church in Trent, Italy, between 1545 and 1563. The council attempted to define Catholic beliefs and to counteract Protestant teachings. The council also established many reforms in church practices. Its work became a major force in the Counter Reformation, the renewal movement in the Catholic Church during the 1500's and 1600's. The doctrines issued by the council have greatly influenced the church ever since.

**Pope Paul III** called the council in 1542, and it opened on Dec. 13, 1545. The council met during three separate periods, and wars and religious disputes often interrupted its work. During the first period, from 1545 to 1547, the council declared that Scripture and tradition were equally valid sources of the Catholic faith. The council decreed that the church had the sole right to interpret Scripture. Tradition includes the writings of the apostles, the decrees of popes and councils, and the customs practiced by Catholics throughout church history. The council also rejected Protestant views on salvation and sin.

During the second period, from 1551 to 1552, the council defined the nature of the seven sacraments. The council also reaffirmed the doctrine of **transubstantiation**, the belief that bread and wine are changed into the body and blood of Jesus Christ during Communion.

During its final period, from 1562 to 1563, the council defended the granting of indulgences (pardons from some of the penalty for sins). It also approved prayers to the saints and defined the sacrifice of the Mass and many other Catholic doctrines. The council passed such reforms as the establishment of seminaries to train priests and the requirement that each bishop live in his own area. Pope Pius IV confirmed all the council's decrees on Jan. 26, 1564, and they became part of Catholic doctrine.

## CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

### *Church History in Plain Language*, by Bruce Shelley

- The Catholic response to Protestantism began after the 1530's. Why did it take so long for the church to react in any significant way?  
*Several factors were involved. One was politics: Charles V and Pope Clement VII fought a running battle over the calling of a general council that stretched over two decades. (Charles wanted a council to help settle religious affairs in Germany; like most popes, Clement VII feared the power of councils to change church life to his disadvantage, as with the councils of the Great Schism). Also, popes in the 1520's and 1530's were preoccupied with secular and political affairs, mostly concerning the government of Italy.*
- Which pope first began to reform the church seriously? Why is this surprising?  
*Pope Paul III. He had three illegitimate sons and a daughter and it seems like he would have been an unlikely pope to seek reform. Holy Roman Emperor Charles V, a Roman Catholic, sacked Rome during his argument with Clement VII, and this seems to have sobered Paul III into the realization of the need for reform.*
- What specific reforms were initiated?  
*New cardinals who had a heart for reform were appointed to the College of Cardinals and the pope called the Council of Trent, which, when it eventually convened, and after several decades of meetings, did make broad reforms.*

<sup>1</sup> From a *World Book* article entitled *Council of Trent*. Contributor: William J. Courtenay, Ph.D., Professor of Medieval History, University of Wisconsin, Madison.

We have provided excerpts from the Council of Trent canons in Supplement 4. Canons 4, 9, 11, 12, 14, 30, and 33 are of special note to those trying to understand the theological differences between Roman Catholic and Protestants. (John Calvin's responses to these canons were summarized for students in chapter 10 of *Reformation Sketches*, by W. Robert Godfrey and discussed in the context of our history discussion.)

1. Here are some points to bring out concerning justification:

- ❑ Ask students, "Can you see how the kernel, or central, arguments between Catholics and Protestants can be reconciled only if one side or the other changes its view completely?"  
*Canon 11 in particular expresses the distinction between infused righteousness and imputed righteousness, which we noted in the History Discussion Outline of Week 16. As a means of review, you might discuss with students which viewpoint they believe, and why it matters.*
- ❑ The canons of Trent were the Roman Catholic Church's answer to the doctrinal challenges to the Reformation. To quote a popular TV game show, this was their "final answer."
  - ❑ Discuss what these proclamations would mean to evangelical Protestants. What would Protestants have to accept in these canons that goes totally against their doctrinal views?  
*The word "anathema" means, "Let him be accursed." Virtually all of Luther and Calvin's deviations from the Roman Catholic doctrines of their day received this resounding condemnation.*
  - ❑ What appears to be at stake here?  
*Protestants and Roman Catholics alike would say that the most important issues of life and eternity are at stake: the gospel message, its purity, and the salvation of human souls.*
  - ❑ Discuss whether or not the student agrees or disagrees with the canons of the Council of Trent. Challenge them to bring biblical arguments in support of their position.  
*Answers will vary. This is an important part of the discussion, and we suggest that you use this and earlier week-plans, which go into detail on various aspects of the canons of Trent, to establish your family's views on these doctrines from a biblical perspective.*
- ❑ Discuss the obvious connection between the Roman Catholic view of justification and their doctrine of Purgatory. Once it is clear why Roman Catholics believe it, have students argue the other side by refuting this doctrine using Protestant theology (and Scripture).  
*Roman Catholics would say that the purpose of Purgatory is to purge sins that remain on the conscience of a soul before entering Heaven. If one believes in infused righteousness, Purgatory makes total sense. We are saved (made righteous) by Christ's righteousness infused into us, but we still sin, and we must be chastised for that sin. Just as we suffer during life on earth so that God can remake us into the image of His Son, so we need to be completely remade by the purification process of Purgatory. (See canon 30.)*

2. The Council of Trent was careful to state what the Roman Catholic Church believes about the Bible. (See Supplement 4 for excerpts on this). Many Protestant groups have written their own statements of faith that address the same issue. Here is one representative sample from one Baptist church:

We believe that the Bible, consisting of sixty-six books in both the Old and New Testaments, is God's holy Word. It was inspired of the Holy Spirit, without error in the original manuscripts, uniquely preserved for us by the Holy Spirit, and is our sole authority for faith and practice. We believe that because the Bible is God's sufficient Word for our salvation and sanctification, we reject all extra-biblical revelation.<sup>1</sup>

Students were asked to compare the Council of Trent's statement on Scripture to this Protestant statement (and other sources they have read in this unit) and fill out the chart below.

ISSUE	COUNCIL OF TRENT	PROTESTANT POSITION
IS THE APOCRYPHA PART OF THE BIBLE?	<i>Yes: the Bible includes 39 Old Testament books, 27 New Testament books, and at least 11 books in the Apocrypha.</i>	<i>No. The Bible consists of 66 books: 39 in the Old Testament and 27 in the New.</i>
WHICH TRANSLATION OR VERSION OF THE BIBLE IS WITHOUT ERROR?	<i>The Vulgate, which was translated into Latin by Jerome around A.D. 400</i>	<i>Only the original manuscripts, written by the author's own hand in their original language, are sure to be free from error.</i>

*Chart continues on the next page...*

<sup>1</sup> From the website of Graceway Baptist Church in Milton, Ontario. Accessed 6/28/04. <<http://www.gracewaybaptist.org/believe.htm>>. The wording of this statement of faith is typical of many Protestant churches.

ISSUE	COUNCIL OF TRENT	PROTESTANT POSITION
IS TRADITION AUTHORITATIVE AS WELL AS SCRIPTURE?	<i>Yes: the Council of Trent “receives and venerates with an equal affection of piety and reverence” both Scripture and the traditions of the Roman Catholic Church.</i>	<i>No. Some of the traditional teachings of the Roman Catholic Church might be true, but only Scripture is authoritative.</i>
WHO CAN INTERPRET SCRIPTURE?	<i>The task of interpreting Scripture according to its true sense and interpretation belongs to the Roman Catholic Church, and no one relying on his own judgment shall presume to interpret the Scriptures contrary to the teaching of the church.</i>	<i>Every believer can and should seek to understand what Scripture means.</i>

**GOVERNMENT: RHETORIC DISCUSSION OUTLINE**

Your student was instructed to pay close attention to chapter 10 of this book, “The Social Contract,” because we will refer back to it in Weeks 24-25 when we study the writings of John Locke. The term “social contract” was popularized by an eighteenth-century French thinker, Jean-Jacques Rousseau, but the basic idea had been worked out in some detail a century earlier by two Englishmen, Thomas Hobbes and John Locke. The idea in its simplest form is that states

originate in a voluntary contract between people, whereby they give up some of their rights to their freedom or property in order to gain the benefits of protection from foreign or domestic enemies.

Some people believe our Western ideal of limited government was founded solely on the social contract theory of these Enlightenment thinkers. M. Stanton Evans rejects this, arguing that the notion of limited government significantly predates the Enlightenment. He claims that the Western idea of limited government was already present in the feudal notion of a two-way relationship between lords and vassals, and crystallized into well-developed religious doctrines during the Reformation. Instead of coming up with a new secular theory in the late seventeenth century, Locke, according to Evans, was applying sixteenth century Reformation doctrines to the politics of his day.

**World Book on Political Outgrowths of the Struggle of the Huguenots<sup>1</sup>**

The struggle between Huguenots and Catholics in France contributed to the growth of freedom and democracy in Europe. Arguments for civil disobedience and rebellion against tyranny emerged among both groups. Some writers suggested that the source of political authority should not lie in a hereditary monarchy, but with the people. These ideas influenced English thought of the 1600’s and, later, the American and French revolutions.

**The Theme Is Freedom, by M. Stanton Evans, Chapter 10**

- Evans starts this chapter by describing how most secular historians think of the development of social contract theory. What is their simplistic view?  
*The “standard history” of social contract theory is that it is a product of rational speculation, primarily by John Locke. Locke came up with his theory to justify the Glorious Revolution of 1688 in England, and American revolutionaries latched onto his thoughts to justify their own rebellion against King George III in 1776.*
- What evidence does Evans offer to show that the medieval era was an intricate system of contracts between rulers and their subjects?
  - Kings could legislate and tax only with consent of Parliament.*
  - One house of Parliament was chosen by election.*
  - The common law of England was understood to operate on the basis of consent.*
  - Lords and vassals were related by mutual reciprocal promises, which created obligations and defined limits.*
- Which medieval institution had a double interest in enforcing the contractual relationship between lords and vassals? What were its interests?
  - Stanton argues that the church had an interest in making sure that religious oaths were treated as sacred.*
  - The church also had an interest in limiting the power of kings, since that power was often in conflict with the power of the church.*
- What two related concepts limited the role of princes in the Middle Ages?
  - Princes were limited by the idea of an implied or explicit contract with their subjects.*

<sup>1</sup> Excerpted from a *World Book* article entitled *Huguenots*. Contributor: Donald A. Bailey, Ph.D., Prof. of History, Univ. of Winnipeg.

- Even though they were princes, they were also subjects—under a higher law than the state, as represented in the prerogatives of the church.*
5. What role does Evans say the Protestant Reformation had in converting these medieval assumptions into specific political and religious doctrines?  
*Evans claims that the religious disputes of the Reformation pitted rulers against nonconformist subjects in states all over Europe. Subjects had to make a painful choice between their king and their convictions. This resulted in a shift from medieval to modern doctrine across the board.*
6. Which religious tradition does Evans focus his attention on, and why?  
 *Although he argues that Catholics as well as Protestants developed a modern notion of limited government, Evans focuses his attention on the Protestant expressions of this theory.*  
 *The English Puritans had the greatest impact on American political thought, so Evans focuses his discussion on their specific reformed doctrines, which are based on the teachings of John Calvin.*
7. What were the French Protestants called, what did they suffer, and how did their experience wind up influencing the people who developed the doctrines that had such an influence on American political thought?  
 *The Protestants in France were known as Huguenots. They included many nobles and wealthy merchants. For a while, France tolerated them, but eventually they were attacked and killed by mobs, most notably on Saint Bartholomew's Day in 1572.*  
 *John Calvin was French, even though he moved to Geneva, Switzerland, and his thinking had a major influence on his Protestant countrymen. Calvinism influenced Huguenot thinking, and Huguenot suffering influenced later Calvinist thought, which in turn helped form American political thought.*
8. Evans quotes from *Vindiciae Contra Tyrannos* ("A Defense [of Liberty] Against Tyrants"). Which religious group wrote this, when was it published, and what does it say?  
 *It is a Huguenot manifesto that was first published in 1579 and widely reprinted thereafter.*  
 *It says, among other things, "If the prince fail in his promise, the people are exempt from obedience, the contract is made void, the rights of obligation of no force."*
9. Last week, we read John Calvin's teaching on the subject's duty to his prince. Did Calvin say that a subject could refuse to obey a wicked ruler? What possibility did he leave open in the next-to-last paragraph of "On Civil Government"?  
 *In paragraph 25 of "On Civil Government," Calvin argued that the Word of God makes us subject to bad princes as well as good.*  
 *In paragraph 31, he noted several examples of states where various office-holders set aside wicked kings. Although Calvin believed that subjects should always submit in their private capacity, he was "far from forbidding" such lesser magistrates to "officially check the undue license of kings."*

### PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no Philosophy discussion outline for this week.

### GLANCE INTO NEXT WEEK ...

#### WEEK 19: ELIZABETHAN ENGLAND AND THE SCOTTISH REFORMATION

Lower Grammar

The children's version of *A Midsummer Night's Dream* that we recommend uses an alternate word for donkey. The pages are unnumbered, but look particularly at the ones with illustrations of a man with a donkey head. If you aren't familiar with this Shakespearean work, you should also be aware of the mention of fairies and magic throughout the story.

*Chart continues on the next page...*

WEEK 19: ELIZABETHAN ENGLAND AND THE SCOTTISH REFORMATION

Upper Grammar	<p>History readings for this week are longer than normal, so consider allowing your student to get a head start on them over the weekend.</p>
Dialectic	<ul style="list-style-type: none"> <li><input type="checkbox"/> Typically, core readings represent the main learning threads for the week. However, in Week 19, readings from <i>Our Island Story</i> take front and center, while assignments from <i>This Country of Ours</i> cover only additional details. Be aware of this fact as your student answers questions and prepares for discussion.</li> <li><input type="checkbox"/> Students are encouraged to learn the order (and perhaps the dates) of the English kings and queens from the dynastic houses of Tudor and Stuart this week. Help him if necessary to complete this task.</li> <li><input type="checkbox"/> Themes of murder and revenge are forefront in <i>Tragedy of Hamlet</i>. Your student will encounter the ghost of Hamlet's deceased father, as well as some cursing, insanity, and murder. In particular, pay attention to pages 37, 38, 40, 43, 44, 48, 59, and 67.</li> <li><input type="checkbox"/> Set an appropriate time for your student to recite his memorized passage from <i>Hamlet</i>. If you are having a Unit Celebration, this would be an excellent addition to your program.</li> <li><input type="checkbox"/> Remind your student to study for the literary terminology quiz that he will take at the end of the week. Students will need to study words found in Weeks 12, 13, 16, 17, and 18.</li> </ul>
Rhetoric	<ul style="list-style-type: none"> <li><input type="checkbox"/> Mary, Queen of Scots, is described as "sex-driven" on page 45 of <i>The Age of Religious Wars</i>.</li> <li><input type="checkbox"/> If you intend to give your student the Unit 2 Exam (found in <i>Evaluations 2</i>) at the end of Week 19, we recommend that you have him prepare for it this week. If possible, you should pre-read the exam yourself in preparation for the week, so that you can guide his efforts. Study material has been provided in <i>Evaluations 2</i>. If time to prepare is a problem for your student, you may consider giving him the exam during Week 20.</li> <li><input type="checkbox"/> Students are assigned to read a poem by Ben Jonson on Shakespeare: "To the Memory of my Beloved, the Author, Mr. William Shakespeare." Lines 13-14 of this poem contain an allusion to whores (<i>Norton Anthology of English Literature</i> 1444). Otherwise, Jonson's tribute is perfectly clean and very beautiful.</li> <li><input type="checkbox"/> Literature: WARNINGS: <i>The Tempest</i> <ul style="list-style-type: none"> <li><input type="checkbox"/> Act I: In scene i, lines 41-45 contain some blasphemous and rude language, and lines 48-49 contain some sexual references. In scene ii, lines 383-384 and 440 contain some blasphemous and rude language.</li> <li><input type="checkbox"/> Act II: In scene i, lines 181-182 contain some sexual references. In scene ii, lines 110-111 contain some disgusting imagery, and lines 135 and 138 contain some blasphemous and rude language.</li> <li><input type="checkbox"/> Act III: In scene ii, lines 70 and 85-88 contain some blasphemous and rude language, and lines 114-115 contain some sexual references.</li> <li><input type="checkbox"/> Act IV: In scene i, lines 16 and 107 contain some sexual references, and line 223 contains disgusting imagery.</li> </ul> </li> </ul>
Teacher	<ul style="list-style-type: none"> <li><input type="checkbox"/> Rumors of affairs and sexual misconduct were common in the time frame we are studying this week. In particular, if you choose alternate resources, be on the look out for this, especially when reading about Elizabeth, Mary, Queen of Scots, and Shakespeare.</li> <li><input type="checkbox"/> The read-aloud selection from <i>The Children's Shakespeare</i> for this week involves witches and magic, and also some murder and death. Pre-read "The Tempest" if you are concerned about this. Likewise, "A Midsummer Night's Dream" involves fairies and magic. Also, be aware of the use of an alternate word for donkey on pages 46-49.</li> <li><input type="checkbox"/> Help your students polish their work and complete any final preparations for your Unit Celebration.</li> <li><input type="checkbox"/> Decide on review strategies for any evaluations you may give. See the <i>Evaluations 2</i> disc or pages 29 and 32-33 of the Teacher's Notes for further help.</li> <li><input type="checkbox"/> If you choose to have your family or co-op watch any movie versions of Shakespeare's plays, be sure to pre-view them for appropriate attire and language.</li> </ul>

## SUPPLEMENT 4: COUNCIL OF TRENT

## EXCERPTS ON JUSTIFICATION AND SCRIPTURE

**Canons on Justification**<sup>1</sup>

**Canon I:** If any one saith, that man may be justified before God by his own works, whether done through the teaching of human nature, or that of the law, without the grace of God through Jesus Christ; let him be anathema.

**Canon II:** If any one saith, that the grace of God, through Jesus Christ, is given only for this, that man may be able more easily to live justly, and to merit eternal life, as if, by free will without grace, he were able to do both, though hardly indeed and with difficulty; let him be anathema.

**Canon III:** If any one saith, that without the prevenient inspiration of the Holy Ghost, and without his help, man can believe, hope, love, or be penitent as he ought, so as that the grace of Justification may be bestowed upon him; let him be anathema.

**Canon IV:** If any one saith, that man's free will moved and excited by God, by assenting to God exciting and calling, nowise co-operates towards disposing and preparing itself for obtaining the grace of Justification; that it cannot refuse its consent, if it would, but that, as something inanimate, it does nothing whatever and is merely passive; let him be anathema.

**Canon V:** If any one saith, that, since Adam's sin, the free will of man is lost and extinguished; or, that it is a thing with only a name, yea a name without a reality, a figment, in fine, introduced into the Church by Satan; let him be anathema.

**Canon VI:** If any one saith, that it is not in man's power to make his ways evil, but that the works that are evil God worketh as well as those that are good, not permissively only, but properly, and of Himself, in such wise that the treason of Judas is no less His own proper work than the vocation of Paul; let him be anathema.

**Canon VII:** If any one saith, that all works done before Justification, in whatsoever way they be done, are truly sins, or merit the hatred of God; or that the more earnestly one strives to dispose himself for grace, the more grievously he sins: let him be anathema.

**Canon VIII:** If any one saith, that the fear of hell—whereby, by grieving for our sins, we flee unto the mercy of God, or refrain from sinning—is a sin, or makes sinners worse; let him be anathema.

**Canon IX:** If any one saith, that by faith alone the impious is justified; in such wise as to mean, that nothing else is required to co-operate in order to the obtaining the grace of Justification, and that it is not in any way necessary, that he be prepared and disposed by the movement of his own will; let him be anathema.

**Canon X:** If any one saith, that men are just without the justice of Christ, whereby He merited for us to be justified; or that it is by that justice itself that they are formally just; let him be anathema.

**Canon XI:** If any one saith, that men are justified, either by the sole imputation of the justice of Christ, or by the sole remission of sins, to the exclusion of the grace and the charity which is poured forth in their hearts by the Holy Ghost, and is inherent in them; or even that the grace, whereby we are justified, is only the favour of God; let him be anathema.

**Canon XII:** If any one saith, that justifying faith is nothing else but confidence in the divine mercy which remits sins for Christ's sake; or, that this confidence alone is that whereby we are justified; let him be anathema.

**Canon XIII:** If any one saith, that it is necessary for every one, for the obtaining the remission of sins, that he believe for certain, and without any wavering arising from his own infirmity and disposition, that his sins are forgiven him; let him be anathema.

**Canon XIV:** If any one saith, that man is truly absolved from his sins and justified, because that he assuredly believed himself absolved and justified; or, that no one is truly justified but he who believes himself justified; and that, by this faith alone, absolution and justification are effected; let him be anathema.

<sup>1</sup> "The Council of Trent: The Sixth Session," trans. J. Waterworth (London: Dolman, 1848). *Hanover Historical Texts Project*. Accessed 25 July 2007. <<http://history.hanover.edu/texts/trent/ct06.html>>.

**Canon XV:** If any one saith, that a man, who is born again and justified, is bound of faith to believe that he is assuredly in the number of the predestinate; let him be anathema.

**Canon XVI:** If any one saith, that he will for certain, of an absolute and infallible certainty, have that great gift of perseverance unto the end—unless he have learned this by special revelation; let him be anathema.

**Canon XVII:** If any one saith, that the grace of Justification is only attained to by those who are predestined unto life; but that all others who are called, are called indeed, but receive not grace, as being, by the divine power, predestined unto evil; let him be anathema.

**Canon XVIII:** If any one saith, that the commandments of God are, even for one that is justified and constituted in grace, impossible to keep; let him be anathema.

**Canon XIX:** If any one saith, that nothing besides faith is commanded in the Gospel; that other things are indifferent, neither commanded nor prohibited, but free; or, that the ten commandments nowise appertain to Christians; let him be anathema.

**Canon XX:** If any one saith, that the man who is justified and how perfect soever, is not bound to observe the commandments of God and of the Church, but only to believe; as if indeed the Gospel were a bare and absolute promise of eternal life, without the condition of observing the commandments; let him be anathema.

**Canon XXI:** If any one saith, that Christ Jesus was given of God to men, as a redeemer in whom to trust, and not also as a legislator whom to obey; let him be anathema.

**Canon XXII:** If any one saith, that the justified, either is able to persevere, without the special help of God, in the justice received; or that, with that help, he is not able; let him be anathema.

**Canon XXIII:** If any one saith, that a man once justified can sin no more, nor lose grace, and that therefore he that falls and sins was never truly justified; or, on the other hand, that he is able, during his whole life, to avoid all sins, even those that are venial—except by a special privilege from God, as the Church holds in regard of the Blessed Virgin; let him be anathema.

**Canon XXIV:** If any one saith, that the justice received is not preserved and also increased before God through good works; but that the said works are merely the fruits and signs of Justification obtained, but not a cause of the increase thereof; let him be anathema.

**Canon XXV:** If any one saith, that, in every good work, the just sins venially at least, or—which is more intolerable still—mortally, and consequently deserves eternal punishments; and that for this cause only he is not damned, that God does not impute those works unto damnation; let him be anathema.

**Canon XXVI:** If any one saith, that the just ought not, for their good works done in God, to expect and hope for an eternal recompense from God, through His mercy and the merit of Jesus Christ, if so be that they persevere to the end in well doing and in keeping the divine commandments; let him be anathema.

**Canon XXVII:** If any one saith, that there is no mortal sin but that of infidelity; or, that grace once received is not lost by any other sin, however grievous and enormous, save by that of infidelity; let him be anathema.

**Canon XXVIII:** If any one saith, that, grace being lost through sin, faith also is always lost with it; or, that the faith which remains, though it be not a lively faith, is not a true faith; or, that he, who has faith without charity, is not as Christ taught; let him be anathema.

**Canon XXIX:** If any one saith, that he, who has fallen after baptism, is not able by the grace of God to rise again; or, that he is able indeed to recover the justice which he has lost, but by faith alone without the sacrament of Penance, contrary to what the holy Roman and universal Church—instructed by Christ and his Apostles—has hitherto professed, observed, and taught; let him be anathema.

**Canon XXX:** If any one saith, that, after the grace of Justification has been received, to every penitent sinner the guilt is remitted, and the debt of eternal punishment is blotted out in such wise, that there remains not any debt of temporal

punishment to be discharged either in this world, or in the next in Purgatory, before the entrance to the kingdom of heaven can be opened (to him); let him be anathema.

**Canon XXXI:** If any one saith, that the justified sins when he performs good works with a view to an eternal recompense; let him be anathema.

**Canon XXXII:** If any one saith, that the good works of one that is justified are in such manner the gifts of God, as that they are not also the good merits of him that is justified; or, that the said justified, by the good works which he performs through the grace of God and the merit of Jesus Christ, whose living member he is, does not truly merit increase of grace, eternal life, and the attainment of that eternal life—if so be, however, that he depart in grace—and also an increase of glory; let him be anathema.

**Canon XXXIII:** If any one saith, that, by the Catholic doctrine touching Justification, by this holy Synod inset forth in this present decree, the glory of God, or the merits of our Lord Jesus Christ are in any way derogated from, and not rather that the truth of our faith, and the glory in fine of God and of Jesus Christ are rendered (more) illustrious; let him be anathema.

### Decree Concerning the Canonical Scriptures<sup>1</sup>

The sacred and holy, ecumenical, and general Synod of Trent—lawfully assembled in the Holy Ghost, the Same three legates of the Apostolic See presiding therein—keeping this always in view, that, errors being removed, the purity itself of the Gospel be preserved in the Church; which (Gospel), before promised through the prophets in the holy Scriptures, our Lord Jesus Christ, the Son of God, first promulgated with His own mouth, and then commanded to be preached by His Apostles to every creature, as the fountain of all, both saving truth, and moral discipline; and seeing clearly that this truth and discipline are contained in the written books, and the unwritten traditions which, received by the Apostles from the mouth of Christ himself, or from the Apostles themselves, the Holy Ghost dictating, have come down even unto us, transmitted as it were from hand to hand; (the Synod) following the examples of the orthodox Fathers, receives and venerates with an equal affection of piety, and reverence, all the books both of the Old and of the New Testament—seeing that one God is the author of both—as also the said traditions, as well those appertaining to faith as to morals, as having been dictated, either by Christ’s own word of mouth, or by the Holy Ghost, and preserved in the Catholic Church by a continuous succession.

And it has thought it meet that a list of the sacred books be inserted in this decree, lest a doubt may arise in any one’s mind, which are the books that are received by this Synod. They are as set down here below:

Of the Old Testament: the five books of Moses, to wit, Genesis, Exodus, Leviticus, Numbers, Deuteronomy; Josue, Judges, Ruth, four books of Kings, two of Paralipomenon, the first book of Esdras, and the second which is entitled Nehemias; Tobias, Judith, Esther, Job, the Davidical Psalter, consisting of a hundred and fifty psalms; the Proverbs, Ecclesiastes, the Canticle of Canticles, Wisdom, Ecclesiasticus, Isaias, Jeremias, with Baruch; Ezechiel, Daniel; the twelve minor prophets, to wit, Osee, Joel, Amos, Abdias, Jonas, Micheas, Nahum, Habacuc, Sophonias, Aggaeus, Zacharias, Malachias; two books of the Machabees, the first and the second.

Of the New Testament: the four Gospels, according to Matthew, Mark, Luke, and John; the Acts of the Apostles written by Luke the Evangelist; fourteen epistles of Paul the apostle, (one) to the Romans, two to the Corinthians, (one) to the Galatians, to the Ephesians, to the Philippians, to the Colossians, two to the Thessalonians, two to Timothy, (one) to Titus, to Philemon, to the Hebrews; two of Peter the apostle, three of John the apostle, one of the apostle James, one of Jude the apostle, and the Apocalypse of John the apostle.

But if any one receive not, as sacred and canonical, the said books entire with all their parts, as they have been used to be read in the Catholic Church, and as they are contained in the old Latin vulgate edition; and knowingly and deliberately contemn the traditions aforesaid; let him be anathema. Let all, therefore, understand, in what order, and in what manner, the said Synod, after having laid the foundation of the Confession of faith, will proceed, and what testimonies and authorities it will mainly use in confirming dogmas, and in restoring morals in the Church.

<sup>1</sup> “The Council of Trent: The Fourth Session,” trans. J. Waterworth (London: Dolman, 1848). *Hanover Historical Texts Project*. Accessed 25 July 2007. <<http://history.hanover.edu/texts/trent/ct04.html>>.

**Decree Concerning the Edition and the Use of the Sacred Books**<sup>1</sup>

Moreover, the same sacred and holy Synod—considering that no small utility may accrue to the Church of God, if it be made known which out of all the Latin editions, now in circulation, of the sacred books, is to be held as authentic—or dains and declares, that the said old and vulgate edition, which, by the lengthened usage of so many years, has been approved of in the Church, be, in public lectures, disputations, sermons and expositions, held as authentic; and that no one is to dare, or presume to reject it under any pretext whatever.

Furthermore, in order to restrain petulant spirits, It decrees, that no one, relying on his own skill, shall—in matters of faith, and of morals pertaining to the edification of Christian doctrine—wresting the sacred Scripture to his own senses, presume to interpret the said sacred Scripture contrary to that sense which holy mother Church—whose it is to judge of the true sense and interpretation of the holy Scriptures—hath held and doth hold; or even contrary to the unanimous consent of the Fathers; even though such interpretations were never (intended) to be at any time published. Contraveners shall be made known by their Ordinaries, and be punished with the penalties by law established.

And wishing, as is just, to impose a restraint, in this matter, also on printers, who now without restraint—thinking, that is, that whatsoever they please is allowed them—print, without the license of ecclesiastical superiors, the said books of sacred Scripture, and the notes and comments upon them of all persons indifferently, with the press oft-times unnamed, often even fictitious, and what is more grievous still, without the author's name; and also keep for indiscriminate sale books of this kind printed elsewhere; (this Synod) ordains and decrees, that, henceforth, the sacred Scripture, and especially the said old and vulgate edition, be printed in the most correct manner possible; and that it shall not be lawful for any one to print, or cause to be printed, any books whatever, on sacred matters, without the name of the author; nor to sell them in future, or even to keep them, unless they shall have been first examined, and approved of, by the Ordinary; under pain of the anathema and fine imposed in a canon of the last Council of Lateran: and, if they be Regulars, besides this examination and approval, they shall be bound to obtain a license also from their own superiors, who shall have examined the books according to the form of their own statutes. As to those who lend, or circulate them in manuscript, without their having been first examined, and approved of, they shall be subjected to the same penalties as printers: and they who shall have them in their possession or shall read them, shall, unless they discover the authors, be themselves regarded as the authors. And the said approbation of books of this kind shall be given in writing; and for this end it shall appear authentically at the beginning of the book, whether the book be written, or printed; and all this, that is, both the approbation and the examination, shall be done gratis, that so what ought to be approved, may be approved, and what ought to be condemned, may be condemned.

Besides the above, wishing to repress that temerity, by which the words and sentences of sacred Scripture are turned and twisted to all sorts of profane uses, to wit, to things scurrilous, fabulous, vain, to flatteries, detractions, superstitions, impious and diabolical incantations, sorceries, and defamatory libels; (the Synod) commands and enjoins, for the doing away with this kind of irreverence and contempt, and that no one may hence forth dare in any way to apply the words of sacred Scripture to these and such like purposes; that all men of this description, profaners and violators of the word of God, be by the bishops restrained by the penalties of law, and others of their own appointment.

1 "The Council of Trent: The Fourth Session," trans. J. Waterworth (London: Dolman, 1848). *Hanover Historical Texts Project*. Accessed 25 July 2007. <<http://history.hanover.edu/texts/trent/ct04.html>>.

LITERATURE SUPPLEMENT: PLOTLINE OF *KING LEAR*

ACT & SCENE	LEAR'S PLOT AND GLOUCESTER'S PLOT	TRAGIC HEROES' FALL	
1	1	The Earl of Gloucester explains to the Earl of Kent that he (Gloucester) has two sons, the legitimate Edgar and the illegitimate Edmund. He loves both equally. Lear declares his intention to retire and divide his kingdom between his daughters (Goneril, Regan, and Cordelia). He promises the best inheritance to the daughter who loves him most. Goneril and Regan both boast of their love, but Cordelia, Lear's favorite daughter, who loves him best, refuses to join in their hypocrisy. Lear disowns her in a rage and gives her as wife (without dowry) to the King of France. Kent tries to stop Lear, but is banished. Lear then tells his Goneril and Regan that they and their husbands will equally share all his lands and revenues, and that he keeps for himself only the title and respect due to a king, plus a hundred knights. Lear plans to alternate between one daughter's house and the other, living with each for a month by turns. Regan and Goneril, in private, talk of Lear's changeability and high temper, and plan to protect themselves from his whims.	Lear's <i>dilemma</i> occurs when Cordelia refuses to make professions of love for him (though in truth she loves him most). Lear makes a <i>moral choice</i> to disown her and give her to the King of France.
	2	Edmund, desiring Edgar's inheritance, suggests to Gloucester that Edgar is plotting against his (Gloucester's) life. Gloucester believes Edmund's suggestion, and asks him to find out the truth. Edmund then tells Edgar that their father is strangely angry with him (Edgar). He promises to help Edgar escape Gloucester's anger.	This is the beginning of Gloucester's <i>dilemma</i> .
	3	Goneril is displeased at Lear's treatment of some in her household, and at the behavior of his followers. She tells her steward, Oswald, that he and the other servants should act disrespectfully to Lear and his men, in order to bring matters to a head.	This is an omen of Lear's <i>catastrophe</i> .
	4	Kent reappears, disguised as a man named Caius and determined to serve Lear even under pain of death if he is discovered. Lear takes him into his service. Oswald is rude to Lear, for which Kent trips Oswald and shoves him out of the room. Lear calls for his Fool, who proceeds to tell Lear that he (Lear) is really the fool, because he has given up his royal land and power. Goneril appears to upbraid Lear for his followers' rowdy behavior, and to ask him to lessen their numbers (unknown to him, she has already dismissed fifty of the hundred). Lear flies into a rage, curses Goneril, and departs for Regan's estate. Goneril sends a letter to Regan by Oswald, asking her sister to side with her and behave to Lear as she has done.	Lear's <i>catastrophe</i> is prophesied again by his Fool, and then begins with Goneril's treatment. Lear <i>perceives</i> his error.
	5	Lear sends Kent with a letter for Regan, explaining his side of the dispute. The Fool predicts that Regan will act like Goneril.	
2	1	Curan, one of Gloucester's servants, tells Edmund that there is trouble between the Duke of Albany (Goneril's husband) and the Duke of Cornwall (Regan's husband). He also tells him that Cornwall and Regan are coming to stay with Gloucester. Edmund is delighted at this news. He tells Edgar to flee for his life from their father's anger, and to pretend to fight him. Edgar does so and runs away at Edmund's order. Edmund wounds himself in the arm, and then tells his father Gloucester that he got the wound from Edgar because he would not join in a plot to kill him (Gloucester). Gloucester orders Edgar to be pursued and killed. Cornwall and Regan appear; the Duke praises Edmund, taking him into his service.	Gloucester makes a <i>moral choice</i> to believe Edmund that Edgar is plotting against his life.
	2	Kent, after delivering his letter to Regan and Cornwall, abuses Oswald (who has also delivered Goneril's letter) by word and fist. Cornwall, Gloucester, and Regan come out to stop the fight. Cornwall, after hearing both sides, puts Kent in the stocks for unreasonable anger. This demonstrates his lack of respect for Lear, who is Kent's master. Gloucester tries to stop Cornwall, but fails.	This is part of Lear's <i>catastrophe</i> .
	3	Edgar, now outlawed, disguises himself as a madman and takes a madman's name: Tom of Bedlam.	
	4	Lear arrives, finds Kent in the stocks, and confronts Cornwall and Regan about it. Goneril arrives. Regan tells Lear that she is not yet ready to receive him, and that she will only allow him twenty-five followers. Lear declares that he will return to Goneril, who at least allows him fifty knights and squires. But Goneril and Regan now join in asking why he needs even one. Lear departs in a rage. Goneril, Cornwall, and Regan decide to bar the gate against him, in spite of Gloucester's protests and a rising storm outside.	Lear's <i>catastrophe</i> is complete.
3	1	Kent and a Gentleman (presumably a follower of Lear) meet in the storm. Kent learns that Lear is alone in the tempest with his Fool, and sends the Gentleman to Dover to meet Cordelia (who has landed with an army from France) and give her news of Lear.	
	2	Kent finds the Fool and Lear. Lear is raging at the heavens in his grief. Kent persuades them to shelter in a nearby hovel.	Lear's <i>suffering</i>
	3	Gloucester decides to go and help Lear, though Cornwall and Regan forbade him to do so. He confides his intention to Edmund, asking him to keep silent about it and about a letter Gloucester received that night. Edmund immediately goes to tell Cornwall about both.	
	4	Lear, Kent, and the Fool meet Edgar (pretending to be a madman) in the hovel. Lear is beginning to go truly mad. Gloucester enters, seeking Lear. He cannot get Lear away from Edgar, and so goes into the hovel with them, the Fool, and Kent.	Lear <i>suffers</i> .

Chart continues on the next page...

ACT & SCENE	LEAR'S PLOT AND GLOUCESTER'S PLOT	TRAGIC HEROES' FALL
3	5 Edmund denounces his father to Cornwall, who makes him Earl of Gloucester in his father's place.	Gloucester's <i>catastrophe</i>
	6 Gloucester goes to get provisions, leaving Kent, the Fool, Edgar, and Lear in the hovel. Lear, now quite mad, stages a trial of a stool (which he believes to be Goneril). Gloucester returns to say that they must flee the hovel for Dover—there is a plot against Lear's life.	Lear's <i>suffering</i>
	7 Cornwall sends Goneril and Edmund to the Duke of Albany with letters about the invasion of France. Gloucester is caught and brought to Cornwall, who together with Regan questions Gloucester and finally puts his eyes out. A servant challenges Cornwall as he is blinding Gloucester, calling it wrong. Cornwall kills the servant, but in the process receives a fatal wound. He orders Gloucester thrown out. The remaining servants decide to bind Gloucester's eyes and lead him to the madman (Edgar), who will lead him wherever he likes.	Gloucester's <i>catastrophe</i> began before—now he <i>suffers</i> and also <i>perceives</i> .
4	1 An Old Man, a tenant of Gloucester's, leads him to Edgar, who promises to take Gloucester to a cliff at Dover, as he requests.	Gloucester <i>suffers</i> .
	2 Goneril and Edmund meet Oswald at Goneril's house. Oswald tells how the Duke of Albany seemed unaccountably pleased by the arrival of France, and unaccountably angered to hear that his wife was coming and that Gloucester was disgraced and Edmund rewarded. Goneril bids Edmund go back to Cornwall, to hurry him forward with his army. She gives him a lover's farewell and he swears faith to her. Albany calls her a demon in a woman's shape. A messenger appears to say that Cornwall is dead because of his wound, and that Gloucester is blinded. Albany swears to avenge Gloucester, while Goneril frets because Regan, now a widow, will soon be with Edmund.	
	3 Kent and the Gentleman meet again. The King of France has returned home on pressing business, leaving Cordelia to read and grieve over the news of Lear sent to her by Kent. Kent tells the Gentleman that he will leave Lear in his hands, now they are at Dover.	
	4 Cordelia sends a Doctor to look for Lear, who is at Dover but is dancing in the fields, crowned with weeds. The Doctor says that Lear may recover his sanity if he can sleep. A messenger tells Cordelia that the British armies (Cornwall and Albany) are on the march.	
	5 Regan meets Oswald and in jealousy tries to get the letter that he has for Edmund from Goneril. Oswald refuses. Regan points out that she, being a widow, has a better right to Edmund. She tells Oswald to kill Gloucester if he sees him, which Oswald promises to do.	
	6 Edgar leads Gloucester across the stage, pretending that they are climbing a steep hill. He tells his father that they are now at the edge of the cliff. Gloucester sends him away and throws himself off the "cliff." Edgar, running up to him, now pretends to be a peasant at the bottom of the cliff who has come upon Gloucester and is astonished to find him still alive. Lear now appears, at first takes Gloucester for Goneril in his madness, then bids him read (though he is blind). A Gentleman comes to find Lear, whom he takes to Cordelia. Oswald enters and tries to kill Gloucester, but is prevented by Edgar, who kills him. Oswald, dying, gives Edgar a letter for Edmund. Edgar reads it and finds that it is a proposal from Goneril, asking that Edmund kill Albany and marry her.	Gloucester <i>suffers</i> . Lear <i>suffers</i> .
	7 Cordelia, Kent, and the Doctor enter. The King has been sleeping, but is now confronted with Cordelia, whom he recognizes with wonder, and humbly begs pardon of her. He is cured of his madness. Kent learns that Edmund commands Cornwall's army.	
5	1 Edmund swears lovers' faith to Regan and promises not to be intimate with Goneril. Albany agrees to join forces with Edmund, but only in order to repel France's invasion. Edgar appears and gives Albany Goneril's treacherous letter to Edmund. Edmund, meanwhile, plans to kill Lear and Cordelia, and let Goneril kill Albany for his sake, in order to advance his ambition.	
	2 Edgar seats Gloucester beneath a tree so that he can join the army. He returns later and hurries Gloucester (who doesn't want to go) away.	
	3 Edmund and his forces have conquered. He sends Lear and Cordelia to prison with secret orders to an officer to kill them. As they go, Lear comforts Cordelia. Regan claims Edmund as her husband, but is already sick to her stomach, not knowing that it is due to a poison given her by Goneril. Albany arrests and challenges Edmund for the treason that he read in Goneril's letter. Edmund accepts the challenge. Edgar appears in disguise and claims the right to fight Edmund. He wounds his brother, who does not know him until Edgar reveals himself and explains that Gloucester died upon recognizing him. Edgar also reveals that Kent is alive and in England. A Gentleman comes in to say that Regan is dead of poison and Goneril has stabbed herself. Edmund, dying, tells them to hurry and countermand his order against Lear and Cordelia. But it is too late; Lear enters with Cordelia's dead body in his arms. He laments her death; then dies himself. Albany asks Edgar and Kent to help him rule Britain and heal its wounds.	Lear's final <i>perception</i> and <i>death</i> . Gloucester's final <i>perception</i> and <i>death</i> .

