Part I. ID’s. Identify TEN of the following items, writing two sentences for each item. In the first sentence you should, clearly and as completely as possible, identify the item. In the second sentence you should make a claim regarding the significance of that item for the texts, themes, and arguments central to the objectives of this course.

1. “a gelding or a mare”
2. Gonzalo
3. *Claudius Civilis*
4. Emelye
5. Raphael Nonsenso
6. Ariel
7. “book of wikked wyves”
8. Francesco Borromini
9. “Who hath the worse, Arcite or Palamon?”

10.
Part II. Short Answer. Answer FOUR of the following in a paragraph or two.

A. In what ways are Miranda and Claribel similar? In what ways can we compare the following two pairs: Prospero/Miranda and Sycorax/Caliban?
B. Summarize Montaigne’s philosophical approach to death.
C. Summarize the various ways we might read/interpret The Prince. Which one do you think is the best way to read it? Provide two or three pieces of evidence to support your claim.
D. Explain the significance of The Anatomy Lesson of Dr. Tulp.
E. Describe the penal system of the Tallstorians. How might it improve on the criminal justice system of 16th-century England?

Part III. Essay. Write an essay in response to ONE of the following questions. Make sure you support your argument with numerous relevant details from the assigned texts, films, and/or images.

A. The Erotic in the European Imagination: 1100-1700. Write an essay in which you discuss the relationship between the body, the spirit (or spiritual), and the erotic in the texts we have studied this semester. Use Bernini’s organization of the erotic in his Ecstasy of St. Teresa as a starting point, then compare this depiction with at least two other works we have read.

B. Social Organization. In class I argued that The Tempest serves as a kind of “desert island experiment” in which social and political dynamics can be analyzed. Write an essay in which you compare the political philosophy of The Tempest with the political philosophy in works by two of the following authors: Montaigne, Dante, and Chaucer.
Part I. 1615

1. Two possible readings of The Pardoner & His Tale in The Canterbury Tales by Chaucer. The "gelding" reading focuses on assigning meaning to the Pardoner based on him as a "cunning" & the "moral" reading assigns meaning to him based on him as "homosexual.

2. Gonzalo is the "wise counselor" figure in Shakespeare's The Tempest. He offers important themes in the play, such as a utopian political philosophy which helps the readers & other characters make use of the philosophical "spaces" on the island.

3. Claudius Civilis is a painting done by the artist Rembrandt. This painting challenged conventional art at the time because it portrayed figures realistically, rather than beautiful simply for the sake of beauty.

4. Raphael Nonogoso is a sailor & political philosopher in More's Utopia. His discourses w/ More the character introduce us to Utopia the country, "Communist" political theory. Raphael's ideas challenge the world of Henry VIII that More was writing in.

5. Ariel is a spirit in Shakespeare's The Tempest. This spirit performs Prospero's bidding & is enslaved to him; much of the central action of the play comes from Ariel's magical workings done at Prospero's request.
7. The "book of witted wyves" is the book that the Wife of Bath's misogynistic husband Jankin reads aloud to her in the WoB's Prologue in Chaucer's *The Canterbury Tales*. This book drives WoB over the edge, causing her to lose her temper & hit Jankin; theme of domestic violence.

8. Francesco Borromini is an Italian painter & sculptor of the Renaissance. He dominated Baroque art through his popularity w/ the church & patrons, revolutionizing art through tectes such as painting patrons' portraits as sculptures.

9. This is a quote from Chaucer's *The Canterbury Tales* & it comes from *The Knight's Tale*. The quote references two of the main characters, Arcite & Palamon, & their similar but also unique trials in trying to win the girl they both love.

10. "Costanza" by Borromini, which is an Italian Sculpture. Borromini did this for his lover Costanza, focusing on the passion & detail (down to the collar of the gown) of the stone.

11. "The Beheading of Goliath" by Caravaggio, an Italian painting. This painting illustrates Caravaggio's unique habit of painting himself as the villain, which in this instance he did as a political strategy to protect himself from the Roman Catholic Church.
Part II. Short Answer

A. Miranda & Claribel are similar in that they are the two female characters of *The Tempest*. Both of them are subject to their fathers' plans for them. Prospero & Miranda were both cast away to their island unjustly by Prospero's brother, so they're both isolated. Sycorax & Caliban are also related, & they are both misused. Prospero & Sycorax both use magic, for selfish purposes. Miranda & Caliban are both within Prospero's control.

B. Montaigne's philosophical approach to death as he discusses in "To Philosophize is to Learn How to Die" involves acknowledging & confronting death instead of avoiding it. He says that death is a part of the order of the universe & of life itself, and that the feeling of insignificance death brings should be something that is liberating rather than depressing. Death should be celebrated, not feared.

C. Machiavelli's *The Prince* can be read in a straightforward manner, a satirical manner, or as a commentary on how principalities are really inferior to republics. The straightforward reading is that Machiavelli's claims, although evil, should be taken literally & seriously as guidelines for how to govern. The satirical reading is that the guidelines he
offers are so evil & preposterous that, implicitly, they must be understood as a kind of ‘entertainment’ rather than serious suggestions for rulership. The reading advocating republics is that since Machiavelli's guidelines are so backwards for a principality & it's ruler, they are really also in a backwards way, advocating a republic as better. I think the straightforward reading is best because it does offer applicable methods of rulership, although evil. For example, in book 

Another example is when he advocates “morality by necessity rather than virtue” which considers the consistent fallibility of humans, religious or not. This reading considers the reality rather than the ideal, which makes it painful.

3. The penal system of the Tallstarns is incredibly humane & advanced even by modern standards. It focuses on the responsibility of the criminal to his/her society by offering them recompense for their errors in the form of manual labor. They have rules which are strictly enforced, like they cannot have money, must wear clothes & a piece of their ear cut-off that distinguishes them from other citizens. They have humane sights,
but those rights are taken away if they don’t obey the rules, which are not unreasonable. This system could radically improve on the Criminal Justice System of 16th-C England, as Raphael asserts, by assigning capital punishments on a more reasonable basis. That is, not for the unlawful sin itself (like stealing) but for a criminal’s consistent disobedience to the law. The Tallonian system aims at not punishing people for responding negatively to a negative system (the hungry must steal b/c they cannot find a job, for example), rather it aims to reform unmally citizens if possible. This idea could drastically change the harsh, unjust system of Marx’s time, when a thief who had no other choice but to steal was hung immediately.

Part III. Essay A - “Bernini’s Trinity”

The texts, narratives, & essays popular in Renaissance Europe feature heavily, varying discussions of the relationship between the body, the spiritual, & the erotic. This related ‘trinity’ of seemingly unrelated parts of the human condition comes to harmony perfectly & brilliantly in Italian artist Bernini’s sculpture
"Ecstasy of St. Teresa." His organization of these three facets is also seen in the letters of Abelard & Heloise, Chretien's Knight of the Casse & Dante's Inferno.

Bernini organizes the body & the spiritual & dual counterparts. Their harmony in his statue creates an eroticism that reflects the 'one-ness' of body & mind. This unity as greatly eroticism exists in the relationship between Abelard & Heloise, a priest and a nun who were lovers. Abelard introduces Heloise to a deep eroticism in their sexual connection, & then after he leaves her in a nunnery, this erotic connection spurs her into a sort of connection w/ the spirituality of the Church. There is a connection between the co-existence of her spirituality to God, and her spirituality w/in her sexuality, which is shunned by 'institutions,' but which also is achieved through her body (sex, and her mind).

An otherwise dissonant relationship of these things in Heloise, then, is newly rendered harmonious in the light of Bernini's own rendering of the erotic as correlated to the holiness of body & mind.

This relationship between body, spirit, & the erotic is also illustrated in the love affair
between Lancelot + Guinevere in Chrétien de Troyes’ *The Knight of the Cat*. Lancelot + Guinevere have a deeply erotic & physical (bodily) connection, yet the spirituality of it strikes & nearly supersedes the aforementioned. In the story, they only make love once. However, the spiritual harmony of their souls is felt as intensely sexual throughout the narrative via the masochistic (at times) lengths that Lancelot goes through to maintain his lover’s devotion. This is, for instance, felt as Lancelot subjects himself to bodily pain & humiliation in the lists at Guinevere’s request. This experience, for one, points to the kind of suffering Lancelot goes through, like Bernini’s Teresa, in a physical sense, in order to attain a spiritual transcendence. This transcendence is of the soul, & it’s ascension is perhaps the most erotic of all, despite the physically erotic means (Teresa’s ‘cupid’s bow’; Lancelot’s masochistic pain (dominance)) used to acquire it.

The fluidity of Bernini’s ‘trinity’ is perhaps most potently felt in Dante’s *Inferno*, through the heavily spiritual relationship between Dante the character & Beatrice, his love in Heaven. It is Dante’s erotic love for
Beatrice that spurs him, inspires him, to
brave incredible bodily challenges whilst
in the throes of Hell; all to eventually
achieve the ‘spiritual transcendence’ that
Beatrice is urging him towards. Again, the
importance of the soul as a separate entity
from the body becomes centred here; it elevates
a base, bodily eroticism into a means for
the salvation of the soul. For example,
when Beatrice learns while in Heaven that
Dante is in spiritual danger, the reader hears
him described by her in very loving terms. She
loves Dante the man, & therefore desires to
save Dante’s soul, so she proceeds to send
Virgil to his aid to guide him towards her
& God. The specificity & intensity of all
this is felt in Bernini’s masterpiece as Teresa
arches herself, gown flowing around her, in seeming
orgasmic pleasure up to the venerable reaches
of Heaven. The erotic leading to the spiritual
by means of the body is felt strongly in both
text & artwork.

Bernini’s “Ecstasy of St. Teresa” is
a bold & genius representation of the inextricable
correlation between body, spirit, & erotic that
has dominated Renaissance literature & culture.
This is felt in Heloise’s reading of spirituality,
through her erotic experiences, it is exemplified in Lancelot's physical trials as they relate to him attaining spiritual connection w/ Bucherene & maintaining their erotic connection, and it is clear in Dante's own spiritual journey through his erotic connection w/ Beatrice. The form & details of Bernini's masterpiece, the gown, direction of Cupid's bow, slight parting of the lips, all point to the organization these texts illustrate: there is a relationship, felt deep to our core as human beings, between our spiritual, physical, & erotic essences.