

T.G. Shevchenko National University «Chernihiv Colehium»
Educational and Scientific Institute of History and Social Studies

Department of World History and International relations

Adopted
Protocol №__date «__» _____ 2020
Head of the Department
_____ prof. Yachmenihin K.M.

Syllabus
of the educational discipline
«ORIGIN OF MODERN EUROPE: CULTURAL DIMENSION»

Sphere of education – 03 Humanity Studies
Speciality – 032 History and Archeology
Educational Degree – bachelor
Form of education – daytime
Form of final control – credit

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Consultations – Tuesdays, 13.00–14.00.

1. Course Description

The course is designed for Master students in order to deepen their knowledge about the period of 1370-1750 – the time of great transformations in Europe, with the emphases on the Renaissance culture. The Renaissance movement produced radical changes in almost every aspect of European lifestyle – art, architecture, culture, economics, politics, and society. Renaissance artists, patrons, thinkers, writers, and rulers such as Filippo Brunelleschi, Leon Battista Alberti, Leonardo Da Vinci, Michelangelo Buonarroti, Isabella d’Este, Lorenzo “il Magnifico” de’ Medici, Vittoria Colonna, Caterina Sforza, Niccolò Machiavelli, Catherine de’ Medici, and Galileo Galilei continue to excite our imaginations and inspire creative work.

This course will delve into the historical context of the Renaissance movement in Europe, including discussions of Renaissance ideals, Renaissance art, the commercial revolution, urbanization, the Renaissance palazzo, theater, ceremonial, the Columbian Exchange, and the New Science. During the course, we will consider how the Renaissance movement reshaped European society and whether the Renaissance really invented ‘modernity’.

2. Prerequisite.

For mastering the content of the suggested discipline students should know the material of the basic discipline “Medieval History and Early Modern Ages in Europe”.

3. Postrequisite.

The suggested discipline is a vital subject that provides student with a framework for understanding the complexities of human societies and cultures. The historical discipline also provides valuable skills that are essential for managing and evaluating information, that will make the gained course knowledge applicable in future professional life – before and after graduation.

4. Aim of the course.

This course is intended to provide students with specific answers on the question "what is the role of the Renaissance period in the creation of modern European culture?". It is intended to stimulate discussion and critical thinking about representations and idealizations of the concept of Renaissance, with special regard on fine art, superstitions and science, intellectual revolution, everyday life of that period and its contribution in the construction of Modern Europe.

This course will provide you with opportunities to improve in the following three areas of intellectual endeavor:

- **Contextual Knowledge:**

In this course you will improve your knowledge of the events, historical actors, and transformational trends in European culture from 1370-1750, and particularly in the areas of art, everyday life, witchcraft and science. You will gain information on these topics by reading, evaluating, discussing, and writing about the books and in-class readings assigned for the course and by writing the research papers that the course requires.

- **Historical Thinking:**

our main goal will be to understand how different historians have tried to understand complex historical phenomena, you will improve your ability to evaluate conflicting interpretations of past events and issues. You will do this in two ways: 1) by contributing to discussions in class, which is a major component of the course grade, and 2) by writing the various papers that form the writing component of the course, and especially by writing the research paper required for the course.

- **Historical Research Skills:**

All of the papers in this course are tied in some way to the research paper that you need to write for the course. In order to write these papers you will thus learn how to engage closely with primary *and* secondary source materials. We will also discuss how historians have tried to relate their work to that of other historians (historiography); how they have used sources to explore the past (methodology); and how historians deal with the complex task of defining change, continuity, and the causes behind each. Thus, you will be thinking about how to conduct, organize, and present research by examining and discussing how others have done these things and you will gain a knowledge of the terms and categories that historians use when they practice their craft. In addition, you will have the opportunity to experience the research process as you write your research paper.

5. Expected results of the course.

At the conclusion of this course students should be able to:

- describe stylistic characteristics of historical art and architecture;
- develop a critical lens in viewing, discussing, and writing about art;
- explain the spiritual, social, political, and economic influences on historical art and architecture;
- distinguish artworks from different periods concurrent with a basic theoretical framework;
- describe regional differences between art and architecture from the same period;
- utilize appropriate art and theoretical terminology in the description of artworks;
- analyze the influence of art on subsequent cultures.

This course meets the following General Education Learning Outcomes:

- Appreciation through experience in the fine and performing art;
- Articulate how intellectual traditions have helped shape present cultures.

This course meets the following Humanities Learning Outcomes:

- Critically view artistic works from multiple perspectives;
- Articulate how intellectual traditions have helped shape present cultures;
- Evaluate experiences in the fine or performing arts.

6. Organization of Education.

Thematic plan

№	Theme title	Total	Lectures	Practical classes	Self-preparation
1	Discovering Modern Europe: Introduction		2	2	12
2	Ideal vs Illusion: Renaissance and Baroque Architecture.		4		4
3	Renaissance Titans: Masters of Painting		4	2	16
4	The Da Vinci Code: Genius Leonardo		2		
5	Baroque Magnificence			2	4
6	Astronomers and witches: The Origin of Modern Science		2		4
7	Coffee, Tea and Chocolate: Changes of Food Structure		2	2	12
8	European woman in Early Modern Age: merchant vs peasant.			2	8
9	Modern European Art in local collections.		4		
Total for the course		90	20	10	60

7. Themes of practical classes.

Theme 1. Humanism as a cultural phenomenon. (2 h.)

Theme 2. Giants of the Northern Renaissance. (2 h.)

Theme 3. Barocco Magnificence. (2 h.)

Theme 4. European woman in Early Modern Age: merchant vs peasant. (2 h.)

Theme 5. Old World – New Lifestyle: changes in foods&goods structure. (2 h.)

8. Tasks for self-preparation.

Students are expected to prepare for practical classes (mostly in the form of reports and presentations) and to do individual tasks, prepare scientific researches, articles or paper for scientific journals and conferences.

Themes for individual work:

1. Charlemagne and the birth of Europe: Birth of a world myth.
2. The rise of the Medici family. A new power in Italy.
3. The age of Lorenzo: Florence as the new capital of the world.
4. Urban Planning and Renaissance Engineering.
5. Private Residences of Renaissance.
6. Renaissance Palazzo: Domestic Space and Display.
7. Dante Alighieri and the birth of Modern Italian Language.
8. Portraiture and the Rise of Renaissance Man and Woman.
9. Women Artists of Renaissance.
10. The impact of the Renaissance on Northern Europe.
11. Sixteenth-Century Altarpieces North and South of the Alps.
12. Renaissance Festivities: Carnival and World Turned Upside Down.
13. Science and alchemical experimentation.
14. Revolutionary development of Renaissance printing and the printing press.
15. Masters of Baroque Art.
16. Niccolò Machiavelli e Francesco Guicciardini.
17. Commodities and Money: Mediterranean Commercial Revolution
18. Consider women in patriarchal family systems.
19. Artistic Patronage and Conspicuous Consumption.
20. A Revolution in Cuisines.

9. Grading.

№	Type of activity	Total grades	Number of classes	Grades for 1 class
1	Classroom presence and work at lectures	50	10	5
2	Practical	50	5	10
3	Individual work	30	-	-
4	Credit	30	-	-

Total for the course	100	50	50
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10. Rating scale: national and ECTS

Total grade for all types of activity	Grade ECTS	National rate	
			Credit
90-100	A		credit
83-89	B		
75-82	C		
68-74	D		
60-67	E		
35-59	FX	not accepted with possibility to re-take the credit grade	
0-34	F	not accepted with obligatory re-taking the discipline	

11. Credit questions.

1. Early Modern Europe as a specific period of the World history.
2. Primary sources for Early Modern Europe History.
3. Humanism.
4. The main features of Renaissance.
5. Flaming Gothic.
6. Renaissance architecture.
7. Filippo Brunelleschi, Leon Battista Alberti.
8. Bramante and Rafael as architects.
9. Michelangelo.
10. Baroque architecture
11. Gian Lorenzo Bernini
12. Renaissance Titans: Masters of Painting
13. Low Countries: Jan van Eyck, Bruegel.
14. Italy: Masaccio, Botticelli
15. Italy: Leonardo, Raphael, Michelangelo
16. Germany: Dürer
17. Spain: El Greco
18. The Da Vinci Code: Genius Leonardo
19. Astronomers and witches: The Origin of Modern Science
20. The portrait of a witch: myths and reality.
21. Copernican revolution

- 22. Giordano Bruno, Galileo Galilei,
- 23. Tycho Brahe, Johannes Kepler
- 24. Columbus exchange: Changes of Food Structure
- 25. Sweet History of Europe: Sugar, Coffee, Tea and Chocolate
- 26. Modern European Art in Chernihiv Regional Art Museum collection.

12. Attendance and behavior policy.

Students may miss up to 2 classes with no penalty to their grade. Students who miss 3 class will have their grade lowered by one letter grade for each additional absence. For example, if you have an “A” in this class and you are absent 3 times you will receive a “B” in the course. If you are absent more than 4 times you will receive an “F” on your transcript.

- Tardiness: After 10 minutes into class time, students are considered absent.
- Students who leave 10 minutes before class time ends will be considered absent.
- Excused absences require a doctor’s note or a written note from the Director.
- Arriving in class unprepared to work is considered an unexcused absence.
- The use of cellular phones is prohibited during class time except of cases when Professor gives special tasks.
- Students are expected to participate in class, act responsibly, and behave properly. Classrooms are to be left in order and clean. Students must take care of equipment and materials and promptly report any damage and/or loss.

No eating in class, exception is for drinking water.

13. Academic Integrity Policy.

Compliance to academic integrity by students involves:

- ✓ Independent performance of educational tasks, tasks of current and final control of learning outcomes (for persons with special educational needs this requirement is applied taking into account their individual needs and capabilities);
- ✓ Addressing to sources of information when using ideas, developments, statements, information
- ✓ Compliance with copyright and related legislation;
- ✓ Providing reliable information about the results of their own (scientific, creative) activity, used research methods and sources of information.

14. Reading

Primary sources:

1. Christopher Columbus: Extracts from Journal. *Medieval Sourcebook*. URL: <https://sourcebooks.fordham.edu/source/columbus1.asp>
2. Erasmus, Collected Works. Controversies: De Libero Arbitrio / Hyperaspistes I, Peter Macardle, Clarence H. Miller, trans., Charles Trinkhaus, ed., University of Toronto Press, 1999. URL: [Internet archive](#).
3. Francesco Petrarch, Letters of Old Age (Rerum senilium libri), translated by Aldo S. Bernardo, Saul Levin & Reta A. Bernardo. New York: Italica Press, 2005.
4. Francesco Petrarch, Letters on Familiar Matters (Rerum familiarium libri), translated by Aldo S. Bernardo New York: Italica Press, 2005. URL: <http://www.swarthmore.edu/SocSci/bdorsey1/41docs/02-las.html>
5. Giorgio Vasari. The Lives of the Painters, Sculptures and Architects. Translated by Gaston du C. de Vere; with an introduction and notes by David Ekserdjian. New York: Alfred A. Knopf, 1996.
6. Lorenzo Valla. "Dialogue on Free Will", C. Trinkhaus (trans.), in The Renaissance Philosophy of Man, E. Cassirer et al. (eds.), Chicago: University of Chicago Press, 1948.
7. Wine, beer, ale, and tobacco, contending for superiority. A Dialogue. London: Printed by J.B. for John Grove, 1658., EEBO, 2010.

Reading:

1. David Gentilcore. *A History of the Tomato in Italy Pomodoro!*, New York, NY: Columbia University Press, 2010.
2. A. Hyatt Mayor, "Rembrandt and the Bible," *The Metropolitan Museum of Art Bulletin*/ 36, No. 3, (1978-1979), pp. 2-48.
3. Albrecht Durer. The Leonardo of the North. URL: <https://www.italian-renaissance-art.com/Durer.html>
4. Alfred W. Crosby on the Columbian Exchange. URL: <https://www.smithsonianmag.com/history/alfred-w-crosby-on-the-columbian-exchange-98116477/>
5. Anne Gerritsen & Giorgio Riello, "Material culture in the first global age," in *The Global Lives of Things*, 2016.
6. *Baroque: Style in the Age of Magnificence, 1620-1800*, V& A Museum, 2009.
7. Bolgar, R. R. *The Classical Heritage and Its Beneficiaries: from the Carolingian Age to the End of the Renaissance*. Cambridge, 1954.
8. Bosch Research and Conservation Project". [boschproject.org](http://boschproject.org/#/). URL: <http://boschproject.org/#/>
9. Carney Judith. *Black Rice*. Harvard. 2001. University Press. pp. 2-8.

10. Celenza C., 2005. "Lorenzo Valla and the Traditions and Transmissions of Philosophy". *Journal of the History of Ideas*. 66. P. 483–506.
11. Claudia Lyn Cahan and Catherine Riley (1980). [Bosch~Bruegel and the Northern Renaissance](#). Avenal Books.
12. Crosby Alfred. *The Columbian Exchange: Biological and Cultural Consequences of 1492*. Westport, 2003. Connecticut: Praeger. P. 184.
13. David Lorenzo Boyd, Ruth Mazo Karras. The Interrogation of a Transvestite Prostitute in Medieval London. *GLQ* 1.1995. P. 459-65.
14. Edelheit Amos. The Scholastic Theology of Giovanni Pico della Mirandola: Between Biblical Faith and Academic Scepticism. *Recherches de Théologie et Philosophie médiévales*, 74. 2007. P. 523–70.
15. Emmer Pieter. The Myth of Early Globalization: The Atlantic Economy, 1500–1800. *European Review* 11, no. 1. Feb. 2003. P. 46
16. G. Martin, *Rubens in London: Art and Diplomacy*. London, 2011.
17. [Garin, Eugenio](#). *Science and Civic Life in the Italian Renaissance*. New York: Doubleday, 1969.
18. Gauvin Alexander Bailey, *Baroque & Rococo*, 2012.
19. Gauvin Bailey, *Baroque and Rococo*. London: Phaidon Press, 2012.
20. Geraldine Johnson. Pictures fit for a Queen: Peter Paul Rubens and the Marie de Medici Cycle. *Art History* 16 (Sept 1993). P. 447-69.
21. Glenn F. Benge. Hieronymus Bosch. *Religion and the Arts*. 21. 2017. Pp. 545–554.
22. Goldberg. Gender and Matrimonial Litigation in the Church Courts of the Later Middle Ages: The Evidence of York. *Gender & History*. 19. 2007. P. 43-59.
23. Gombrich E.H. [The Story of Art](#), Phaidon, 13th edn. 1982.
24. Harbison Craig. *The Art of the Northern Renaissance*. Weidenfeld & Nicolson. 1995.
25. Harry Vredeveld, "The Ages of Erasmus and the Year of his Birth". *Renaissance Quarterly*. Vol. 46. No. 4. Winter, 1993. Pp. 754–809. URL: <https://plato.stanford.edu/entries/pico-della-mirandola>
26. *Humanity and divinity in Renaissance and Reformation*. Cambridge, 1993.
27. Jan van Eyck. *The art Story*. URL: <https://www.theartstory.org/artist/van-eyck-jan/life-and-legacy/>
28. John Boswell. Christianity, Social Tolerance, and Homosexuality. Pp. 372-4, 381-89.
29. Jonathan Brown. *Painting in Spain 1500–1700*. 1998.
30. Judith Bennett. *Ale, Beer, and Brewsters in England: Women's Work in a Changing World 1300-1600*.

31. K. Mulcahy. The Cultural Policy of the Counter-Reformation: The Case of St. Peter's. *International Journal of Cultural Policy*. 17, no. 2. 2011. Pp. 131.
32. Katherine Park (with Lorraine J. Daston). The Hermaphrodite and the Orders of Nature: Sexual Ambiguity in Early Modern France. *GLQ*: 1. 1995. Pp. 419-38.
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39. Nauert Charles Garfield. Humanism and the Culture of Renaissance Europe (New Approaches to European History). Cambridge University Press, 2006.
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42. Patricia Crawford. Women as Mothers in Pre-Industrial England: Essays in Memory of Dorothy McLaren, ed. Valerie Fildes. London: Routledge, 1990. P. 3-37.
43. Rabil Albert. [Humanism : An outline.](#)
44. S. Stratton-Pruitt. “Velázquez’s Las Meninas: An Interpretive Primer,” in Velázquez's 'Las Meninas', Cambridge and New York, 2003. Pp. 124-49.
45. Shannon McSheffrey. Place, Space, and Situation: Public and Private in the Making of Marriage in Late Medieval London. *Speculum*. 79. 2004. Pp. 960-990.
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49. Suzanne L. Stratton-Pruitt. "Velázquez's Las Meninas: An Interpretive Primer," in Velázquez's las Meninas (2003)
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