Sabbatical Report
Academic Year
2006-2007

Robin Tripp
Study Abroad Coordinator
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ROBIN I. TRIPP
SABBATICAL LEAVE APPLICATION
ORIGINAL PROPOSAL
ACADEMIC YEAR 2006-2007

PROPOSAL TYPE: STUDY

Summary: I propose to do 24 units of course work for a second Master's Degree in European History and Cultural Studies at California State University, Chico through its Interdisciplinary Studies Master's Option.

Background: This interdisciplinary option provides students with the opportunity to design a unique course of studies tailored to their specific interests. The areas I propose to focus on will be History, Art, and Anthropology, with specific emphasis on European culture and history. This program requires students to complete 30 units total with 6 of those going specifically for the writing of the Master's Thesis. I have already met with the Graduate Advisor on campus in Chico and have determined that the approach I want to take is acceptable. I have the paperwork ready to submit to the Graduate Division once I receive acceptance of this Sabbatical Proposal.

Benefit to the College: As the Study Abroad Director, I develop programs and work closely with program providers and institutions in Europe. We have ongoing study programs in Italy and England and newly developed ones in Spain and Ireland. The emphasis on European Studies will expand my awareness of the life and culture of the countries to which we send students as well as enable me to interact more effectively with my colleagues abroad. In addition, these studies will prepare me to develop curriculum for our programs in Europe. At the moment, there are no formal Life and Culture courses offered for Mt. SAC credit in any of our study abroad programs. However, each program should include a specific coursed tailored to the destination culture to enhance the educational experience for participants. This interdisciplinary program of studies will provide a solid academic background from which to develop the necessary curriculum for such courses.

Specific Courses: I have studied both the CSUC Catalogue and the Fall 2005 and Spring 2006 Schedules to determine which courses I can reasonably expect will be offered next year. I have listed here the courses I plan to be able to take based on what has been available this year. In addition, I have listed alternative courses I may have to substitute if the core courses I want are, for some reason, not offered as expected.

Fall 2006 – 12 units

History	620	Graduate Seminar in European History	3.0 units
Arts	619	Problems in 20th Century Art	3.0 units
History	416	Contemporary Europe 1914-Present	3.0 units
Anth	496	History of Theory/Methodology in Anth.	3.0 units

Spring 2007 – 12 units

Arts	617	Problems in European Art 1850-1900	3.0 units
Anth	603	Seminar in Cultural Anthropology	3.0 units
Anth	444	Material Culture Studies	3.0 units
History	415	The European Century 1815-1914	3.0 units

(Preparation of Master's Thesis TBA – 6.0 units)

(30 TOTAL DEGREE UNITS – 24 during Sabbatical)

Alternative Courses to Substitute if Needed:

History

412	The Reformation and Early Modern Europe	3.0
410	Medieval Civilization	3.0
404	History of Rome	3.0
413	Culture, Society and Politics from Machiavelli to Locke	3.0
424	Modern Britain	3.0
414	Absolutism, Enlightenment, Revolution 1660-1815	3.0
421	Russian and Soviet History	3.0

Arts

409	Northern Renaissance and Mannerist Art	3.0
410	Italian Renaissance and Mannerist Art	3.0
415	Roman Art	3.0
418	European Art 1850-1900	3.0
419	European Art 20th Century	3.0

Anthropology

423	Human Behavioral Ecology	3.0
437	Anthropology and Development Issues	3.0
451	Ethnolinguistics	3.0

ABSTRACT OF PROPOSAL FOR BOARD AGENDA

During the academic year 2006-2007, Robin Tripp will complete 24 units of course work for a second Master's Degree at California State University, Chico. Her interdisciplinary studies will include upper division and graduate courses in the areas of history, anthropology and art, with an emphasis on European cultural studies. As the Director of International Studies at Mt. SAC, she works closely with colleagues and program providers in Europe, and this interdisciplinary degree will assist in that regard, as well as providing a sound academic background from which to develop Life and Culture courses for our programs in Europe.

STATEMENT OF PURPOSE
ROBIN TRIPP
COURSEWORK FOR INTERDISCIPLINARY MASTER'S DEGREE:
European History and Cultural Studies

Since 1995, I have been the Coordinator of Study Abroad programs, and in that capacity I have developed and administrated numerous programs in a variety of European locations. My course of studies in the Interdisciplinary Master's program relates directly to my position as Coordinator. A Master's Degree in European History and Cultural Studies will provide the theoretical groundwork for me to develop curricula for our European programs and to better represent Mt. San Antonio College in its dealings with European colleges, universities and program providers.

As Director of International Education, I develop programs and work closely with program providers and institutions in Europe. We have ongoing study programs in Italy and England and newly developed ones in Spain and Ireland. Courses in History, Art and Sociology, with specific emphasis on European culture and history, will expand my awareness of the life and culture of the countries to which we send students as well as enable me to interact more effectively with my colleagues both here and abroad.

There are currently no specific Life and Culture courses offered for Mt. San Antonio College credit in any of our study abroad programs. This is a shortcoming I would like to remediate. Ideally, each program should include a coursed tailored to the destination culture. This would enhance not only the participants' cultural experience but the academic rigor of our programs as well. The coursework in European Cultural Studies will enable me to develop these curricula more effectively.

Body of Report (Chronology)

After my original request was approved by the Salary and Leaves Committee, I discovered that I would be unable to take the anthropology courses because of lacking prerequisites. I contacted Dr. Nixon and requested substituting sociology for anthropology. The request was approved, and I reconfigured my planned course of studies. I worked independently with the Chair of Sociology, Dr. Anthony Waters, during the Fall of 2006 and sat in on his Classical Theory class. The reading list included major works by Hobbes, Locke and Rousseau, as well as Adam Smith, Durkheim, Weber, Marx and Engels – and ancillary others such as Wolstonecraft, de Tocqueville and DuBois. This course provided me with a solid theoretical background in social theory from which to assess and better understand European social thought and practice.

In Fall 2006 I also found it necessary to substitute "Tudor and Stuart England" for the expected History class, "Contemporary Europe 1914 to the Present" because it was not being offered. Again, I made the change request through Dr. Nixon's office, and it was approved. This course was an examination of the rise of the Tudors from Henry VII's ascension through the reigns of Henry VIII, Elizabeth I and the Stuarts, as well as the Commonwealth. It included a close examination of the English Reformation and the concept of English Exceptionalism. I came away from this course with a clear understanding of the roots of modern Britain and the characteristics of life and culture that are unique to the British people. One of the papers I wrote for this course is included in the Appendix to this report. It is titled: "Hiding Behind the Persona: More's Use of Satire to Criticize the Monarchy in Utopia."

I also participated in a graduate seminar in European History during the first semester of my sabbatical. The emphasis of this course was on European colonialism and its impact on both the colonized countries as well as the European states themselves. As expected for a graduate seminar, there was an extensive reading list:

Empires by Doyle

Imagined Communities by Anderson

Guns, Germs, and Steel by Diamond

Orientalism by Said

The History of Sexuality by Foucault

Gender and Empire

Domesticating Empire by Clancy-Smith

Carnal Knowledge by Stoler

Imperial Leather by McClintok

King Leopold's Ghost by Hoschild

Late Victorian Holocausts by Davis

Confessions of an Economic Hit Man by Perkins

In addition, I wrote an extensive seminar paper titled: "Nineteenth-Century Orientalism: Art in the Service of Empire." In it, I was able to combine material from the history seminar with the other graduate seminar I participated in: "Problems in Nineteenth-Century European Art." This Art History course focused on the tumultuous period in European art that saw the collapse of the Salon system and the rise of Impressionism. The final exam I wrote for this class is included in the Appendix of this report, as is the Bibliography of the Orientalism paper.

The second semester of my Sabbatical studies also required making a few minor changes to my expected course list. The history course, "The European Century" was not offered, so Dr. Nixon allowed me to substitute "Historiography" for it. Also, I had anticipated taking "World Sociology", but it turned out that it was not what I considered rigorous enough, and Dr. Nixon allowed me to substitute "The Reformation and Early Modern Europe" for it. The only other sociology class I took was Environmental Sociology, and I also completed another graduate seminar in Art: "Problems in International Art: Contemporary."

"Historiography" is a graduate seminar in the history of history writing. Its emphasis in Spring 2007 was on early European historians from the Classical Period to the Enlightenment. We read and discussed works by Herodotus, Livy and Plutarch, as well as Bacon, Vico and even Hegel. (Obviously, this is only a partial list.) As the terminal project for this course, I wrote an extensive paper on the Barbarian historians titled: "The 'Fervent Pathos' of Barbarian Historiography." A short (seven page) précis of it is included in the Appendix of this report. I have also included the Bibliography of the longer paper in the Appendix.

The other history course I took in Spring 2007 focused on the Reformation and early modern Europe. It was an examination of the issues and events surrounding the violent reorganization of European society brought about by the Protestant break with Catholicism. It provided a solid complement to the Tudor History course of the previous semester. Having studied the peculiar forms of the English Reformation, I was able to expand my understanding of the issues to the larger European arena.

The Environmental Sociology course examined the impact of human behavior on the physical environment, and I was able to continue my focus on European issues by researching the social impact of the Black Plague on European social systems. A Bibliography detailing some of my research is included in the Appendix of this report.

In the Contemporary Art course I took in Spring of 2007 the Professor divided the class into three competing groups. I was one of the three leaders and was responsible for enabling my group to conceive, develop and implement three presentations during the semester. We created Power Point presentations and performance art. We created artworks for display in one of the campus galleries. We even produced a film and shot it in my backyard. It was an extremely rewarding experience for me personally, and the other members of the group assured me that it also was for them. Unfortunately, I was unable to participate in the final presentation due to the death of my mother in May. However, I will always look back on the experiences I had with that group as a high point of my sabbatical year.

Conclusions:

The time awarded me by the college to pursue the studies I have outlined above was an incredibly enriching and rewarding period that I will always cherish. The experience of returning to the school where I had been an undergraduate some thirty years prior was delightful. I found myself in a kind of pleasant time warp getting to experience the excitement and rewards of initiating a course of studies while at the same time viewing it all from the perspective of age and maturity. I had been somewhat apprehensive that being so much older than the other students might be difficult, but I'm pleased to report that the students accepted me openly, even eagerly.

In addition to the obvious benefits anyone who has been teaching for more than twenty-five years gains from the experience of being a student again, as a writing teacher I had every word I have spoken in classes about the importance of writing well in college validated. By my estimate I wrote nearly five hundred pages of formal text and filled six large binders with class notes. My ability to write with relative ease proved invaluable. I saw it repeated time and again that the students who struggled with writing were frustrated and not successful in their studies. I definitely bring that knowledge and first-hand experience back to my writing students on our campus.

In terms of the focus on European culture, I come away from my studies enriched with a broader understanding of the development of distinct European states and their unique national characteristics. My intensive research on Roman and Barbarian cultures especially brought a deeper understanding of how cultural identities formed among the various European civilizations, and I now have a stronger awareness of social theory as it arose in Europe and has come to dominate our modern social systems and organizations.

Finally, the study of art within the context of the social and historical assumptions of European culture has enriched my understanding and will serve to inform any curricula I develop in the future – not just for study abroad programs but in my own English and literature classes as well.

Summary of Courses Completed During Sabbatical:

Fall 2006

- Graduate Seminar in European History: The Global Impact of European Colonialism [History 620]
- Problems in European Art 1850-1900 [Art 618]
- Special Topics in Sociology: Classical Theory [Soc. 499 Sat in on Soc. 300]
- Tudor and Stuart England [History 423]

Spring 2007

- Historiography [History 690]
- History of the European Reformation [History 412]
- Problems in Contemporary Art [Art 604]
- Environmental Sociology [Soc.420]

Appendix

Transcripts [Please note: Official transcripts are on file in HR. The "W" on Soc. 300 appears because the professor had to add me to the course officially in order to provide access to the online materials he posted. There is also an explanatory letter regarding this on file in HR from the professor.]

Sample Papers Written During Sabbatical

"Jordanes, Gregory of Tours and Fredegar: Barbarian Historians in the Context of Antiquity" [Historiography]

"Hiding Behind the Persona: More's Use of Satire to Criticize the Monarchy in Utopia" [Tudor and Stuart England]

"One Man's ISM is Another Man's Schism" [Nineteenth Century European Art]

Bibliographies

"Nineteenth-Century Orientalism: Art in the Service of Empire"

"The 'Fervent Pathos' of Barbarian Historiography"

The Black Plague

Official Transcript

California State University, Chico
400 West First Street
Chico, CA 95929
United States

Name : **Tripp,Robin Isabel**
Student ID: **000922286**
SSN : **XXXXX7087**

Print Date : 2007-07-19

- - - - - Academic Program History - - - - -

Program : Graduate
2006-05-23 : Active in Program
2006-05-23 : Intrdisciplinary Studies (MA) Major

Program : Post-Baccalaureate
1993-01-01 : Active in Program
1993-01-01 : Unclassified (GNDG) Major

- - - - - Beginning of Postbaccalaureate Record - - - - -

Prior to Summer 1993

Course		Description	Attempted	Earned	Grade	Points
Session : Regular State Support						
UGED	CONV	Chico Prior Fa 93 Conversion	30.00	30.00	336	100.800
UGED	CONV	Chico Prior Fa 93 Conversion	6.00	6.00	CR	
TERM GPA :	3.360	TERM TOTALS :	30.00	36.00		100.800
CHICO GPA :	3.360	CHICO TOTALS :	30.00	36.00		100.800
CUM GPA :	3.360	CUM TOTALS :	30.00	36.00		100.800

Fall 2006

Course		Description	Attempted	Earned	Grade	Points
Session : Regular State Support						
ARTS	618	Prob European Art: 1850-1900	3.00	3.00	A	12.000
HIST	423	Tudor-Stuart Brit: 1485-1688	3.00	3.00	A	12.000
HIST	620	Grad Seminar: European History	3.00	3.00	A	12.000
SOCI	300	Social Theory: Classical	3.00	0.00	W	
SOCI	499	Special Problems	3.00	3.00	CR	
TERM GPA :	4.000	TERM TOTALS :	9.00	12.00		36.000
CHICO GPA :	3.508	CHICO TOTALS :	39.00	48.00		136.800
CUM GPA :	3.508	CUM TOTALS :	39.00	48.00		136.800

Spring 2007

Course		Description	Attempted	Earned	Grade	Points
Session : Regular State Support						
ARTS	604	Problems Intl Art: Contemp	3.00	3.00	B	9.000
HIST	412	Reform/Early Mod Eur:1400-1660	3.00	3.00	A	12.000
HIST	690	Historiography	3.00	3.00	A	12.000
SOCI	420	Environmental Sociology	3.00	3.00	B	9.000
TERM GPA :	3.500	TERM TOTALS :	12.00	12.00		42.000
CHICO GPA :	3.506	CHICO TOTALS :	51.00	60.00		178.800
CUM GPA :	3.506	CUM TOTALS :	51.00	60.00		178.800

Postbaccalaureate Career Totals

CUM GPA :	3.506	CUM TOTALS :	51.00	60.00	178.800

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Robin Tripp
Historiography
April 3, 2007

Jordanes, Gregory of Tours and Fredegar: Barbarian Historians in the Context of Antiquity

Historian Donald R. Kelly asserts that the impulse to write history is one of the initial indications that a society is developing a distinct culture, and the works of the early medieval barbarian historians illustrate his point.[1] To the Romans, any people existing outside their sphere of influence were considered barbarians, and toward the end of the empire there were increasing numbers of such groups: nomadic raiders, especially from the North and East, descending upon Roman territories to plunder and despoil. They were tribal people with little cultural sophistication who exploited weakness in the Roman body politic like a swarm of opportunistic infections on a human body ravaged by disease and decay. The barbarians were early representatives of the Middle Ages, a contested term that delineates a period of time perceived by some as simply the pause between the greatness of Rome and its "second spring," the Renaissance.[2] Yet, as Kelly notes: "Western historiography was transformed by the …experiences and fortunes of barbarian tribes with their own sense of identity and tradition, mythical if not historical."[3] Thus, the barbarian historiographers existed both within and outside of antiquity, wanting to establish their own unique cultural identity yet eager to explain their "national" histories in the context of Christianity and the classical world.

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[1] Kelly, Faces 104
[2] Schaeffer p. 24
[3] Kelly, Faces 104

Many barbarians, especially the Germanic, had previously been recognized by Roman historians, and in some cases lauded as having the noble qualities that Romans seemed to have lost. Working in the tradition of Herodotus, Tacitus recorded the story of how the tribes came from the East to Germany, and how they formed their tribal identity.[4] Writing in A.D. 68, he idealized the Germanic people, expressing admiration not only for their skills in battle, but many of their customs as well. He felt that their refusal to intermarry was a sensible way to keep their forces pure and complimented them because they "choose their kings by birth, their generals for merit." [5] He praised not only their close family ties but also the democratic way in which the chiefs ruled. He also found much to admire in their prudent system of justice and their methods for dealing with people who transgressed their customs. His admiration for the Germans is obviously a thinly veiled criticism of the behavior of the Romans at the end of empire. Taking an ironic stance, he counts as virtues those behaviors and attitudes that are the very opposite of contemporary Roman ones. He says the Germans "live uncorrupted by the allurements of public shows or the stimulant of feastings."[6] They commit little adultery and do not lend money for profit. Furthermore, "no one in Germany laughs at vice, nor do they call it the fashion to corrupt and to be corrupted."[7] In short, the Germans possessed all the admirable qualities Roman should have had, and presumably once did have before their decline into decadence. Indeed, Salvian later lamented:

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[4] Kelly, Versions , 95
[5] Kelly, Versions , 96
[6] Kelly, Versions , 98
[7] Ibid

"What hope can there be when the barbarians are more chaste and pure than the Romans."[8]

For their part, the barbarians themselves seem to have been especially concerned with asserting their own identity within the Roman historical continuum. For example, Jordanes, chronicler of the Goths, set about to write their history in the manner of Cassiodorus's histories.[9] Cassiodorus himself referred back to Josephus, whom he considered "almost a second Livy," and also attempted to incorporate the works of Eusubius, Jerome and others.[10] "Jordanes also had a larger design, not inferior to that of his contemporary Procopius but with more attention to religious matters, which was to compose Roman and Christian history in the age of Justinian and only secondarily to write about his fellow Goths."[11] His narrative ascribes a glorious ancestry of Roman lineage to his people, and his method commingles the history of the Goths with established Greek and Roman myth. For example, in his description of how the Goths made their way from the North across Eastern Europe to the South, Jordanes speaks of encounters with Amazons. He also claims that "Mars has always been worshipped by the Goths."[12] Whether he means this literally or figuratively, he is still seeking to align his people with an imagined classical heritage. He refers to the Goths as "wiser than other barbarians and …nearly like the Greeks."[13] He also celebrates the Goths for their "virility" and ferocity in battle like the warriors of antiquity.[14] Using these references, he

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[8] Kelly, Faces , 105
[9] Kelly, Versions, 168
[10] Ibid, 137
[11] Kelly, Faces, 106
[12] Ibid 107
[13] Ibid
[14] Wallace-Hadrill, 38

walks a fine line between hyperbole, mythology and complete fantasy, which points to the difficulties in interpreting the accuracy of barbarian accounts.

Like other historians before him, however, Jordanes concerns himself with truthfulness, asserting repeatedly that he has not fabricated events. He even claims that his account is in line with that of Josephus, "who everywhere follows the rule of truth, and unravels from the beginning the origin of things."[15] His chronological narrative extols the heroic deeds of the Goths as developed through generations of kings. He describes the movement of the tribe from its origins in the North (probably Scandinavia), across Eastern Europe to the South, praising their military prowess much in the heroic manner of the Norse sagas.

Gregory of Tours is a more significant figure "more careful and comprehensive" in his historiography, who emphasizes the Christian ties of barbarian people to their Roman antecedents.[16] In his History of the Franks, Gregory apologizes for his tendency to "transgress the rules of the grammatic art," yet he asserts his purity of purpose and "untainted faith" in God.[17] He explains that the culture is in such a state of decline that "no grammarian skilled in the dialectic art could be found to describe these matters either in prose or verse."[18] Interestingly, the need to set forth a history of his people seems to override any concerns about rhetoric, and it is also interesting that he is compelled to avow his Catholic faith in his text. He seeks to create a chronology of the history of the world, not unlike Eusebius's, from its creation by God to its eventual (and apparently

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[15] Kelly, Versions, 169
[16] Kelly, Faces, 107
[17] Kelly, Versions 171
[18] Ibid, 170

forthcoming) end point, and to explain the Franks' place in it.[19] Though he specifically sets out to record the history of the Franks, Gregory actually has little solid information about the specifics of their earliest beginnings. He acknowledges their warrior status, however, and praises Clovis, the ruler who converted them to Christianity. He even credits the Christian faith with their success in battle:

> Clovis, who believed in the trinity, crushed the heretics with divine help and enlarged his dominion to include all Gaul; but Alaric, who refused to accept the Trinity, was therefore deprived of his kingship, his subjects, and what is more important, the life hereafter.[20]

Interestingly, Kelly criticizes Gregory's writing as being "less coherent than required by historiographical standards" because he arranged his narrative around "images rather than concepts," especially within the framework of Christian theology.[21] This has also led Gregory to be criticized as primarily a hagiographer rather than a historiographer.[22] Certainly his position as Bishop in one of the most important Sees of Europe helps to explain his preoccupations, and it does appear that Gregory was able to distinguish between the conventions of the two approaches. J. M. Wallace-Hadrill, for example, regards his non-theological writings as "accurate and persuasive" historical accounts.[23] Kelly even lauds him as a "master of anecdotal history."[24]

The Chronicle of Fredegar, a compilation by an unknown person or persons, was a later history of the Franks which followed Gregory's path in attempting a universal

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[19] Ibid, 171-2
[20] Kelly, Faces, 109
[21] Ibid, 108
[22] Wallace-Hadrill, 28-29
[23] Ibid, .31
[24] Kelly, Faces, 109

chronicle. However, the most significant difference was that it claimed Trojan and Roman origins for the Franks. This was the first text to do so, and as Kelly notes, it created "a parallel genealogy through Adam and Christ on one side and the Trojan heroes and Roman emperors on the other."[25] In this way, the Frankish rulers were elevated by their supposed relationship both to Christianity and the classical world. It provided persuasive evidence that the barbarians were as important and noble as their Roman precursors and solidified their right to occupy the lands they had chosen. This has become a dominant trope in European historiography, as other groups eager to claim legitimacy have also aligned themselves with Christian and Roman antiquity.[26]

As Kelly notes, barbarian historiography "sheds light on what still seem the darkest ages of Western history."[27] Amid the chaos and confusion stemming from the fall of Rome and the ascendancy of Christianity, the Franks, Goths and others chose to embrace the outward forms of civilization by settling and forming fixed communities. That they subsequently sought to align themselves historically with the glory that *was* Rome only makes sense. Certainly those were the only cultural standards by which the barbarians could measure themselves. More than anything else, though, it seems that the spread of Christianity served to bring disparate groups together under a common set of principles and world view that would eventually grow to dominate all of European culture.

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[25] Ibid

[26] Ibid

[27] Ibid, 106

Bibliography

Kelly, Donald R. Faces of History. New Haven: Yale University Press, 1998.

---. Versions of History. New Haven, Yale University Press, 1991.

Schaeffer, Peter. "The Emergency of the Concept 'Medieval' in Central European Humanism" Sixteenth Century Journal, Vol. 7, No. 2. (Oct., 1976), pp21-30. J-Stor. Merriam Library, Chico, 14 March 2007 <http://www.jstor.org/>.

Wallace-Hadrill, J.M. "The Work of Gregory of Tours in the Light of Modern Research" Transactions of the Royal Historical Society, 5th Ser., Vol.1. (1951), pp. 25-45. J-Stor. Merriam Library, Chico, 14 March 2007 <http://www.jstor.org/>.

Robin Tripp

Dr. L. Bryant

History 423

18 September 2006

Hiding Behind the Persona:
More's Use of Satire to Criticize the Monarchy in Utopia

The Commonwealth of Utopia described for us by Sir Thomas More is a place where gold is good only for chamber pots and the chains of slaves. Precious jewels are considered mere baubles and given to children as toys. Silk clothing is "despised," and people do not understand why "a dunderhead with no more brains than a post and who is about as depraved as he is foolish, should command a great many wise and good people" merely because he is rich (Utopia 48). Clearly, this is not the England of Henry VIII. It is the diametrical opposite in almost every way, even in its location on the reverse axis of the earth. Despite this, More's descriptions of its physical geography make the little island sound remarkably like England, and there is no question that we are meant to associate the two. Since Utopia is presented in this work as an ideal civilization, England necessarily becomes not only less than ideal; it is the very opposite. This opposing "reality," the creation of a world gone topsy-turvy, is part of More's rhetorical strategy for what remains today one of the most revolutionary books ever written in the western world. In 1516 it caused people to view the world in new and radical ways, and it still resonates with readers today. More's rhetorical strategy, which J.H. Hexter refers to as the "Utopian Discourse," is satiric and owes to a long tradition of satiric expression in early English literature with a number of literary precedents, among them Piers the Plowman and certain works by Chaucer (A.R. Heiserman 167).

More creates a persona in the character of Raphael Hythloday and has "sent him around the world to Noplace, using … a Vespuccian travel-memoir as his structural device; he has also placed him in a Platonic dialogue, and named him Nonsense" (Heiserman 167). Thus, More is able make statements that would be considered seditious, even heretical, if they were attributable to him. However, More ingeniously puts all the potentially objectionable statements into the mouth of Hythloday while injecting himself into the fictional dialog as the voice of the *status quo*. Further, his narrative puts him on a diplomatic errand for "The most invincible King of England, Henry the Eight of that name, a prince adorned with the royal virtues beyond any other" to remind his readers (presumably the King among them) that he is one of the crown's most loyal supporters. Using the methods of satire and what A.R. Heiserman refers to as "satiric inversion," More is essentially able to have it both ways (Heiserman 173). He protects himself against the King's wrath by hiding behind the persona of Hythloday and appears in the actual narrative to disagree with Hythloday. In this way, More's searing criticisms of society and the monarchy are made possible by his use of satire as a rhetorical device.

Through a kind of ironic reversal (Heiserman's "satiric inversion") More tells us what the English monarchy is *not* by telling us what it *is* in the ideal land, Utopia. There, all households elect a representative ("syphogrant") to participate in the democratic election of a prince by secret ballot. The elected prince must consult with the democratically elected representatives of the people every other day, and as a guard against factionalism and dissent, it is a "capital offense to consult together on the public business outside of the senate or the popular assembly" (Utopia 35). The concept of

representative democracy was unheard of in the court of Henry VIII or anywhere else in Europe at that time. This would put man at the center of political and social life and violate the Great Chain of Being. The idea of man as central to the experience of his own life and the world around him, made visual by Leonardo's Vitruvian Man, was a dominant feature of humanist thought; however, even to humanists the idea of common people electing another commoner to be king was radical. Furthermore, as R.W. Chambers points out, there are no "class distinctions" in Utopia, yet in the England of the day class was everything (146). The King sat smugly at the top of the heap, everyone else in a pile below him. The idea of electing a king is a denial of the Divine Right of Kings, and as such could have earned More the guillotine much earlier than he eventually got it – but *he* doesn't actually express it in the narrative. Through his poetic conceit, he exists in the narrative but stands outside of the controversial parts of it by having Hythloday report what he has seen in Utopia.

Through Hythloday's commentary on the life and culture of Utopians, More is able to make satiric observations on the issues of his day while hiding safely behind his persona. For example, Priests, who were on a social par with kings in More's day, are also elected in Utopia, and there are few of them "to prevent the order, which the Utopians now esteem so highly, from being cheapened by numbers" (79). This comes at a time in English history when some religious orders, particularly the monks, were beginning to be seen as a drain on the economy. Utopians also have few laws and absolutely no use for lawyers. This is ironic in that the Christian humanists arose from the nascent Gentry class populated primarily by lawyers and others educated at the Inns of Court (Siegel 454-455). They were "a small specially privileged, self-perpetuating

group" who managed a "humanistic synthesis [of 'Christian faith and classical reason']" (qtd. in Siegel 457). A further irony: this is the class to which More himself belonged.

More, as Hythloday, also takes a broad swipe at various monarchies of his day, as well as the Pope, in his discussion of treaties and why Utopians refuse to make them. He notes that other countries are "constantly making treaties, breaking them, and renewing them" and that "treaties and alliances between kings are not generally observed with much good faith" (64). Utopians believe that people should simply be honest with one another and not be bound by formal documents, noting that if man is not aligned naturally with his fellow man, "is there any reason to think he will care about mere words?" (64) This was an age (perhaps not unlike our own) when treaties and alliances were flying across Europe from one monarchy to another, many allied by family ties that were designed specifically to cement those connections, yet wars and other minor skirmishes were almost constant. To compound the irony and make clear the satiric bent, Hythloday goes on to say: "in Europe, of course, the dignity of treaties is everywhere kept sacred and inviolable, especially in these regions where the Christian religion prevails. This is partly because the kings are all so just and virtuous" (64). Again, More is having it both ways. The text says that Christian kings (like Henry) are equitable and moral, but it is clear that we are intended to take away the opposite meaning from Hythloday's words. In the Europe of the day (again, not unlike our own), treaties seemed made to be violated and often amounted to little more than an expedient way for a king to regroup his armies before striking out again in violation of the very treaty he had just signed. This extends to the Pope, the ruler of the Holy Roman Empire. Hythloday says "the Popes never promise anything which they do not most conscientiously perform" and that they require

all believers to "adhere faithfully to their solemn word" (64-65). This flies in the face of contemporary history, as well as the history of the Papacy in general, a fact of which More and his readers were well aware. There is no escaping More's satire here.

Especially significant in an analysis of More's use of satire to criticize the *status quo* is his discussion of the Commonwealth. Here we also see an ironic reversal in his use of wordplay and punning. Hythloday calls the "various commonwealths flourishing today … a conspiracy of the rich, who are fattening up their own interests" (83). By contrast, in Utopia wealth is indeed held in *common.* There is no private ownership of property, and all *wealth* is share equally among the citizens. This is because, according to Hythloday, the root cause of all social evil is private ownership of land. Utopia, however, is a "state from which the principal cause of evil has been removed" (Heiserman 169). This seems to be an oblique reference to the situation of the Enclosures when wealthy landowners took away lands previously held in common and drove the peasants off to enclose the fields for sheep so the landowners could profit from the lucrative woolen market. The landowners thus were enriched while the peasants' lives were made all the more wretched. In fact, in Book I, Hythloday refers metaphorically to this situation in England when he says: "your sheep…are becoming so greedy and wild that they devour men themselves" (12). In this way, the man-eating sheep metaphorically evoke the rapacious aristocrats who "devour" the poor in pursuit of excessive riches, "hideous poverty" existing "side by side with wanton luxury" (13).

More makes his criticism of the state clear when Hythloday says: as long as you have private property, and as long as cash money is the measure of all things, it is really not possible for a nation to be governed justly or happily" (28). "When every man tries

to get as much as he can for his own exclusive use, a handful of men end up sharing the whole thing, and the rest are left in poverty" (28) These are men who "live idly like drones, off the labors of others" (10). Furthermore, they "run mad with delight over their own blue blood" (53). There is no mistaking this frontal attack on the aristocracy. [To add another layer of irony, Henry VIII possessed absolutely no royal blood. His father seized the throne and had himself crowned before Parliament or anyone else could object.] These landowners are "insatiably greedy and evil men" driven by Pride, "the prime plague and begetter of all others," and this leads to one of More's principal accusations against the nobility (83). These are people who lead meaningless lives and please themselves with "empty, ceremonial honors" (53). They elevate their own wicked sense of pride by subjugating others. They "plume themselves on their nobility, and applaud themselves for all their rich ancestors ...and all their ancient family estates" (53). This view of the aristocracy presents them in violation of one of the main tenets of Christianity: they are Prideful. After all, isn't that what sent Lucifer off to Hell?

Perhaps the most interesting aspect of More's satiric method – at least from a linguistic standpoint – is his use of Latin neologisms and elaborate puns to signal his satiric purpose. In addition to Hythloday, he creates other fictional people to do and say the things he, Thomas More, cannot. For example, there are the "Placeless People (Achoriens), who limit their king to one kingdom; and the Blessed People (Mararians), who limit their monarch's wealth to 1,000 pounds" (Heiserman 169). Even more compelling is the passage that ends the Utopia when More injects himself directly into the narrative to declare the Utopian system "absurd" (84). He claims to object to the "moneyless economy," but the language he chooses alerts us again to his use of irony.

He claims that communal ownership of property, a *commonwealth* in the truest sense of the word, and something he has advocated for throughout the text, would rob the nation of its "true ornaments": "all the nobility, magnificence, splendor and majesty" (84). Throughout the text More has reviled the nobility as little more than worthless bloodsuckers and has advocated (albeit surreptitiously through the use of layers of irony and satire) for the abolition of the monarchy by presenting a land of representative democracy as the ideal. There can be no mistaking his clever choice of the words *nobility* and *majesty* here. Yet again, More constructs a narrative with multiple levels of interpretation and thereby create another safe vantage point from which he is able to make severe criticisms of the monarchy and the court.

As Hexter notes, Utopia "is the production of a Christian humanist uniquely endowed with a statesman's eye and mind, a broad world experience and a conscience of unusual sensitivity" (152). More is able to reveal all of this to us in a way that is indirect enough to shield him from the wrath of the monarchy, while creating a tract that is revolutionary to its core, one that, if taken literally, advocates the abolition of the monarchy and the aristocracy, communal ownership of property and representative democracy. Britons are still arguing about the abolition of the monarchy, and the House of Lords has only recently been reformed. As for communal ownership of property and representative democracy, the Utopia teaches us that these are not just modern concerns. In the words of A.R. Heiserman: "More's art directs his attacks at his own time, it also directs them to our own. In this way, great satire, while completely contemporary, survives its time" (170).

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Art 618
Fall 2006
Final Exam

Beauty is truth, truth beauty, -- that is all
Ye know on earth, and all ye need to know
--*Ode on a Grecian Urn*, John Keats

One Man's ISM is another Man's Schism

Naturalism…Realism…Classicism…Romanticism… Modernism… Symbolism…It's all about truth and beauty, isn't it? Poetics and aesthetics. Ultimately, what all of these movements have in common, whether in literature or fine art, is that the purveyors of each think they have cornered the market on truth. Classicists and Romantics idealize their subjects to arrive at an Aristotelian truth. Realists and Naturalists strip away the idealism to reveal an existential truth. Symbolists find truth in emotion and a kind of Jungian collectivism, and finally Modernists see truth in individualism and iconoclasm. In the final analysis, what binds these seemingly disparate movements together is far more interesting than what distinguishes one from the next.

Taken chronologically, the first movements in European painting to consider are Classicism and its close relative, Romanticism. Both concern themselves with the idealization of subject matter, and both are grounded in the objective world of people, places and things. The re-birth of classical concerns has traditionally been traced to the Renaissance, but even as late as the nineteenth century the classic ideals of human proportion, compositional structure, formal line and appropriateness of subject matter still resonated with artists, as well as being reflected in the official sanctions of the French Academy. Historical and mythological subjects were rendered in a careful, idealized

fashion that both dignified and elevated. For example, Ingres, using classical principles of line, created "a near photographic verisimilitude of details and surface textures" in his works.[1] Even Delacroix, mortal enemy of Ingres and "great protagonist of Romanticism, saw himself as a Classicist, an artist working in the great traditions of the history of art." [2]

In the mid-nineteenth century, artists began to rebel against what they viewed as the stranglehold of tradition epitomized by the academic style and began to experiment with other modes of expression. Gustave Courbet in his "Realist Manifesto" established the principles of the new movement, chief among them an engagement with "real" life. Realists turned away from historical and mythological subjects, focusing instead on the world and people around them. Courbet painted rural peasants at work in the fields and other humble subjects that were still considered by traditionalists to be inappropriate to "high art." "While advocates saw in it a democratic style of art, an art by the common man for the common man, detractors criticized it for a lack of poetry and imagination." [3]

Arguably, the "poetry and imagination," if indeed they were lacking in the works of Courbet, become apparent in the works of the Impressionists whose aesthetic may be viewed as an outgrowth of Realism. They too rebelled against the strictures of the academic style, deliberately violating the "laws" of composition and structure advocated by the Ecole. Their choice of subject matter was also contemporary, though they tended to depict bourgeois, urban scenes.[4] However, with the Impressionists art begins to move from the realm of the purely physical to more abstract representation. Impressionists still deal with concrete reality, but as Schiff argues, "Impressionism, even in its initial form, was never free of the concerns later associated with Symbolism." [5] Both sought to express reality subjectively in order to arrive at the *truth* of experience. [6]

It seems paradoxical then that as art becomes more personal it also becomes more universal. How can individual, subjective impressions and what "Schiff calls "objective naturalism" both exist at once? [7] How can individual truth reconcile with a more universal truth? Baudelaire in his critique of the Salon of 1859 makes the distinction between the truth of photos, which he refers to as "mechanical realism" and the truth of a "human emotional encounter with nature." [8] All of this seems to be an exploration of reality from both within and without: what is true, what is real? Schiff says Impressionists look inward to the truth of their own emotional experience as an "expression of the ideal."[9] For the later Symbolists, this becomes the primary focus. Schiff explains that Symbolists sought out expressions of dreams and other "mystical visions or revelations, and the apperception of universal principles or harmonies underlying all significant sensation."[10] These are Moreas' "primordial ideas." [11]

According to Moreas, the symbolist ethos goes something like this: "Objective reality is but pure semblance, a vain appearance which I am free to vary, transform or annihilate as I wish."[12] Perhaps nowhere is this more apparent than in the works of Vincent Van Gough. In The Genesis of Modernism, Sven Loevgren asserts that Van Gough's paintings are a "direct outflow of his artistic and human personality."[13] He refers to the artist's "orgiastic extremes" and his ability to attain simultaneously the "sublime" and the "grotesque."[14] He even claims that it is the "fruit of hyperaestheticism, of abnormal, intolerable intensity." [15] In this way, Van Gogh shifts the focus from the concrete world to the world of abstraction, what Aurier refers to as "*ideisme*."[16] In his article, "Le Symbolisme en peinture, Paul Gauguin," Aurier asserts that Symbolists "strove to express ideas pictorially," and he speaks of individual works as having a "soul"

the truth of which arouses emotion in both artist and audience.[17] Symbolism, then, was more than just a repudiation of traditionalism. Instead, it arose out of a "tangled web of relations … between art and literature."[18] The symbolist poets provided a theoretical, even aesthetic framework for what is referred to as symbolist painting, though the lines between it and Impressionism are frequently blurred, as Schiff points out.

Modernism is marked by a turning inward of the artistic gaze. In both literature and fine art, Modernism was heavily influenced by the unprecedented discoveries of Freud and Jung regarding the unconscious mind. Jung especially sees the universal in the particular, which is the essence of archetype. In literature, the best example is the work that is also arguably the masterpiece of modernist fiction, James Joyce's Ulysses. In it he attempts to relate the history of all humankind by telling the tale of one day in the life of three people in 1906 Dublin.[19] Schiff argues that Impressionist art is both subjective and objective."[20] That is exactly what Joyce is up to in Ulysses. Through the use of archetype and the universality of Jung's collective unconscious, modernists were thought to arrive at a universal truth through the particulars of a private or individual one. One of the most significant techniques Joyce uses is the Interior Monologue in which he attempts to recreate the meandering, confusing tide of sometimes dissonant images and thoughts that rumble through our minds constantly. There is nothing more intensely personal than individual thoughts, but in their very immediacy and mundane nature they attain a universality that transcends the particular. As Aurier asserts, modernist art is "the representative materialization of what is the highest and the most truly divine in the world, of what is, in the last analysis, the only thing existent—the Idea."[21]

How is pure Idea – the ultimate abstraction – materialized in Modernist expression? In literature, it can be seen in the Interior Monologue, which reveals the essential human truth of a given character's inner being. In the works of Vincent Van Gogh we see a corollary to the Interior Monologue. Here is Idea -- and emotion -- made visual. What has always stood out in Van Gogh's works is his raw, naked presentation of self. There is an emotional intensity and honesty in his painting that certainly must play a part in his enduring popularity. He deals in emotional truth. Another possible explanation is that he has touched on the universal in his images. He may be attaining a kind of archetypal communication – allowing us to see the universal in the particular, moving from the world of objects to the world of ideas and emotions – which exactly correlates to the progression of artistic theory and practice throughout the nineteenth century and into the twentieth.

Notes

1. Petra ten-Doesschate. Nineteenth Century European Art. (China: Prentice-Hall): 214.

2. Chu, 215.

3. Chu, 257.

4. Chu, 378

5. Richard Schiff. "The End of Impressionism." In The New Painting, Impressionism From 1874-1886. (San Francisco: The Fine Arts Museum of San Francisco): 67.

6. Ibid.

7. Schiff, 69.

8. Schiff, 71.

9. Schiff, 81.

10. Ibid.

11. Jean Moreas. "Symbolism – A Manifesto." In Art in Theory: 1015.

12. Jean Moreas. "Chronicle." In Art in Theory: 1018.

13. Sven Loevgren. The Genesis of Modernism: Seurat, Gauguin, Van Gogh and French Symbolism in the 1880's. (New York: Hacker Art Books, 1983): viii.

14. Ibid.

15. Ibid.

16. Loevgren, 153.

17. Loevgren, 156-7).

18. Loevgren, xi.

19. Robin Stovall (Tripp). Joycean Elements in Dos Passos' Camera Eye. Chico: Master's Thesis in English Literature, 1984.

20. Schiff, 80.

21. Albert Aurier. "Symbolist Painting: Paul Gauguin." In Art in Theory. Harrison et.al., Eds.: 1025.

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