

The West in the World

A Mid-Length Narrative History

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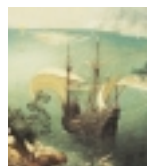
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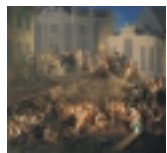
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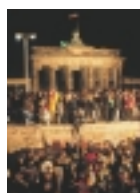
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Preface

WHAT'S DIFFERENT AND WHY

Western civilization influences—and is influenced by—peoples all over the world today; it remains a fascinating (and at times controversial) subject. While many have studied the strong contributions of the West to the world, too often the reverse influences have not been stressed. In fact, one of the hallmarks of Western civilization has been its power to be transformed through contact with people outside its center. This quality has contributed to the West's capacity to keep changing as it embraces new ideas, new people, and new challenges. We chose the title of this book—*The West in the World*—to emphasize this characteristic, and we have written the story of the West in a way that reveals its complex interactions with the surrounding world.

When we first prepared to write this book, we set five goals for ourselves:

- To demonstrate the complex relationship between Western and world history
- To weave a strong social-history “thread” into the political/cultural framework
- To write a book that would hold readers' attention and that would convey the drama and interest inherent in the story of the past
- To integrate some unique features that would enhance the narrative and support learning on the part of readers
- To make the book an attractive, manageable length

With each chapter and each round of revision, we reminded ourselves of these five goals and asked our reviewers to hold us accountable for achieving them.

To address the first goal, we dealt with the thorny issue of the relationship between Western and world history. In doing so, we chose to present the concept of Western civilization as an ever-changing pattern of culture that first emerged in the ancient Middle East and that then moved west through the Mediterranean lands, north to Europe, and, in the sixteenth

century, across the Atlantic. Throughout the narrative we have tried to emphasize the importance of the interactions—economic, social, and cultural as well as political—that have created our modern civilization that in the twenty-first century is in many ways a world civilization.

Civilizations grow and are shaped through the decisions and actions of people, and we have kept this idea in mind as we wove the story of the West. To meet our second goal, we integrated social history, including women's history, throughout this text, acknowledging that people of all ages and walks of life have affected the course of history. Social historians have sometimes written about “the masses” while losing touch with the individual men and women whose lives have shaped the past. We frequently “stop the music” for a moment to let the words and experiences of individuals illustrate broad developments, and in addition we have presented biographical portraits of people who experienced some of the developments discussed in each chapter.

To meet our third goal, we sought to capture both the art and science of history. We strove for an engaging narrative of Western civilization (the “art”) that would also analyze the events, individuals, ideas, and developments (the “science”). We designed the book to draw students in as they follow the unfolding of Western culture from its earliest roots to the present.

As scholars who care as much about teaching as we do about history, and to fulfill our fourth goal, we have designed a number of unique pedagogical features to complement and support the narrative. For example, we treat art works and maps in an unusual way. Each illustration is discussed in the text itself rather than presented as a separate, optional feature or mere ornamentation. This approach not only brings the past alive for today's highly visual audience, it also helps teach students how to interpret art works and other illustrations. Maps are also treated as more than a visual aid. Each map comes with an analytical guide that encourages readers to consider connections between geography, politics, and other de-

velopments. A picture by itself is not worth a thousand words, but in this text the illustrations and maps serve as a central feature for learning.



THINKING ABOUT GEOGRAPHY

MAP 2.3 The Persian Wars, 490–480 B.C.

This map shows the routes of invasions and the major battles of the wars between Persia and the Greek poleis. ■ Notice the two routes through which the Persians tried to invade Greece. Consider the particular advantages and disadvantages posed by the land and sea routes. ■ Notice also the narrow land and sea areas where the Persians engaged the Greeks. Consider how the narrow spaces served as a disadvantage to the more numerous Persian forces.

To achieve our final goal of making this book an attractive size, we selected a length that is unusual for a Western civilization textbook. Long texts, while of great value, can be intimidating to students in their level of detail and can make the assigning of supplementary readings difficult, if not impossible—we’ve all had this experience. Brief texts, while leaving plenty of time for additional readings, are typically lacking in necessary coverage and detail, thus making it a remarkable challenge for the authors to achieve the kind of braided, nuanced narrative that history deserves. Medium in length, *The West in the World* is long enough to present a strong, rich narrative while allowing instructors the flexibility to use other sources and books as supplements.

ORGANIZATION AND COVERAGE

The West in the World is organized in a way that reflects the typical Western civilization course. The

twenty-five chapters follow the history of Western civilization chronologically, and the subheadings allow professors to select portions of chapters to suit their syllabi. The text is divided in two volumes, with overlapping chapters that cover the seventeenth and eighteenth centuries to provide flexibility for two-semester courses. While this organization makes it easy for instructors to use this text, it also allows us to cover traditional topics in fresh ways.

Narrative

Students and instructors often complain that history texts are dry. We agree. The strong narrative approach of this book reflects our belief that the various dimensions of an historical era—political, intellectual, social, and cultural—are best presented as part of an integrated whole rather than separate chapters or occasionally referenced in a discussion. The story of the West is a compelling one, and we have worked hard to tell it in a lively way that includes analysis (the “why” of history) as well as events and ideas (the “what”). For example, in Chapter 7, the discussion of Charlemagne’s wars and his relation with the papacy are framed in a larger theoretical discussion of the benefits of linking politics with religion. Similarly, in Chapter 11, a chronology of warfare is informed by an analysis of technological and social change.

Integration of Political and Social History

History is about people, and we keep that point “front and center” in our narrative, which integrates political and social history. Women, families, peasants, and workers are not treated as an afterthought, but as essential players in the evolving story. Our “Biography” feature as well as illustrative anecdotes throughout, regularly reminds readers that the human past emerged through the interaction of all members of society and that human agency is an essential component of the past. For example, Chapter 17 begins by comparing the differing experiences of industrialization for a middle-class couple with that of a railroad worker. That comparison is then used to reflect broader developments and leads to an analysis of the causes of the Industrial Revolution. The same theme is echoed in the chapter’s *Biography* section, *The Cadburys*.

Art and Culture

In addition to written evidence, paintings, sculpture, ceramics, photographs, and buildings all provide valuable historical information. In this book, the examples of material culture and art do far more than just beautify the presentation. Each visual source is discussed and interpreted within the narrative. For example, we analyze a painting of a nineteenth-century middle-class family to show gender roles, attitudes toward children, the place of servants, and relationships to the outside world. Similarly, we use a beautiful Rubens painting of the miracles of Saint Ignatius Loyola to comment on the theology and sensibilities of sixteenth-century Catholicism. All this is discussed within the narrative of the text. Visuals serve as sources of history and encourage students to arrive at richer insights than they would have gained solely through reading the text.



FIGURE 11.7
Peter Paul Rubens, *The Miracles of St. Ignatius*, 1620.

sacrament of “last rites” (attacked by the Protestants) by depicting it as the occasion of a miracle. Finally, this work points out that, in less than a century, Loyola’s accomplishments had earned him the status of sainthood and his Society of Jesus had become the army of the new Catholicism.

Rubens’ painting is an example of a new style of painting (and the arts in general) called baroque, which also served to forward the ideas and spirit of reformed Catholicism. Baroque art was characterized

by passion, drama, and awe, and was designed to involve the audience. Catholic patrons, in particular, spurred this art. Baroque art that spoke as eloquently of Catholic doctrine and passion as a Jesuit sermon. However, before either the new art style or the energetic order of Jesuits could be effective, the church had to agree on its doctrine in response to the Protestant critique.

THE COUNCIL OF TRENT, 1545–1563

With the conclusion of the Habsburg–Valois Wars, the Catholic monarchs could now focus on the religious questions dividing his empire. After the treaty of 1544 that ended the wars, church leaders from all over Europe gathered in northern Italy. Reforming corruption at Trent, and the council met intermittently from 1545 to 1563. Charles wanted the council to concentrate on reforming abuses, and they confronted this thorny issue honestly, establishing stern measures to clean up clerical corruption, ignorance, and apathy. They even banned the selling of indulgences along with the office of indulgence-seller (like the pardoners shown in Figure 11.2). But the real work of the council took place when they confronted the theological debate that had driven the Protestants from the church. As these leaders clarified their beliefs, it became obvious that there would be no compromise with Protestant Christianity.

The Council of Trent determined that Catholics did not stand alone before God. Rather, they claimed, the community of the faithful, both living and dead, could help a Catholic to salvation. Thus prayers to the saints and to the Virgin Mary did matter. The church also affirmed the existence of purgatory and the power of prayer and even indulgences to free souls from their punishment.

Science and Medicine

An enthusiasm for science and technology has been a hallmark of Western civilization. Like many developments in the story of the West, this enthusiasm has ebbed and flowed over time. To meet the growing interest among today’s students and scholars, we emphasize these topics throughout the narrative. For example, a discussion of medieval technology reveals the significant inventions that brought mechanical power to a central point in society, and students will also see how other cultures—like early Muslim societies—performed surgery, dispensed drugs, and established hospitals. Even in the modern period, we discuss the experience of going to a doctor in addition to reporting on new developments in medicine, such as antiseptics, anesthetics, and antibiotics. Consistent with our use of art as history, illustrations such as Caroline Naudet’s “Journey of a Dying Man to the Other World” are used to reveal both typical medical practices and common attitudes toward physicians.

Public Health and Medicine in the Industrial Age

ing laxatives to purge the “bad humors” and fluids from the body. Physicians routinely prescribed pills that at best did nothing and more likely contained toxic substances such as mercury. Frequently, the addictive drug laudanum was suggested for the treatment of pain, sleeping problems, difficulties with children, and a variety of other complaints. Such treatments more often led to fluid depletion, poisoning, and addiction than any improvement of the patient’s condition.

More benignly, doctors might recommend fresh-air cures or “taking the waters” at health spas. Many of the wealthy traveled to coastal resorts and centers in Caldas da Rainha in Portugal, Bath in England, and Baden Baden in Germany for these health cures. They may have gained some temporary relief from conditions such as arthritis, but they more likely enjoyed the lively social events and casinos that also attracted them to these spas.

Figure 17.12, an 1820 print by the French artist Caroline Naudet (1775–1839), reveals popular attitudes toward physicians. Entitled *Journey of a Dying Man to the Other World*, the print depicts a wealthy doctor in black robes leading a procession that includes a dying man, a clergyman pointing up, a surgeon with a blundering bat over his head, a sinister-looking apothecary carrying an enema device, and an undertaker. The solemn physician carries a banner that describes the traditional treatment for diseases: “To give a clyster [enema], after that to bleed, finally to purge.”

Many sufferers looked for treatments opposed by ordinary doctors to cure their ailments. Homeopathy, which emphasized the use of herbal drugs and natural remedies, gained in popularity during the period. Other options—from vegetable laxatives, claimed to be effective for all ills, to faith healers—saw wide use. These alternatives at least gave sufferers a sense of controlling their own health.

As for surgery, people turned to this option only as a last resort. Surgical methods became safer in the first half of the nineteenth century, but anesthesia and antiseptics still lay in the future. Those who managed to survive the pain of an opera-

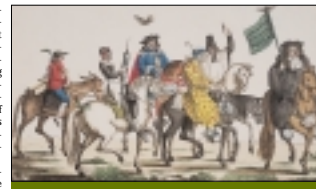


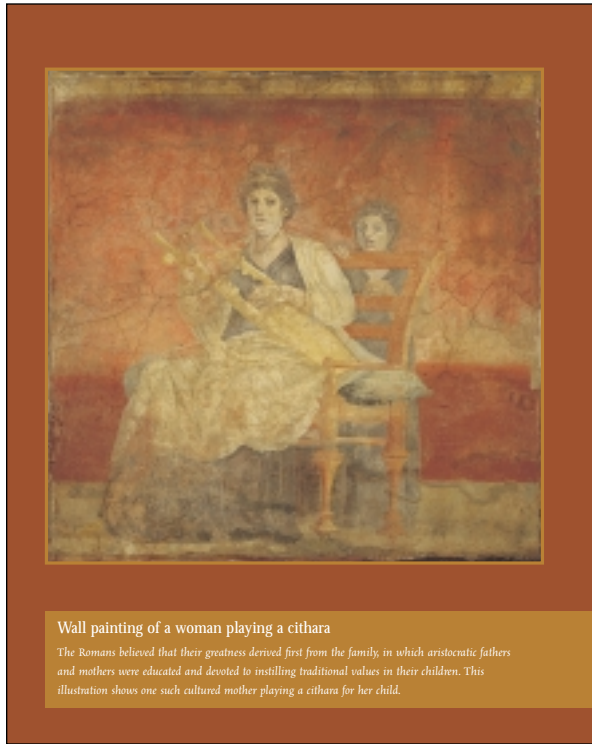
FIGURE 17.12
Caroline Naudet, *Journey of a Dying Man to the Other World*, 1820.

tion faced a likelihood of dying from an infection afterward.

PROMISING DEVELOPMENTS FOR PUBLIC HEALTH

Despite all the dangers, the period had a few bright spots for the future of public health. Improvements in diet probably held the most promise. Many nutritious foods had become more available than ever, especially potatoes, which were an affordable, rich source of vitamin C and minerals; dairy products, which helped newborns survive infancy and childhood; and meat, which contained high-grade proteins. Inexpensive cotton underwear, thanks to the new cotton mills, kept people warmer and cleaner than before. The smallpox vaccine, developed during the eighteenth century and made into a safe form in 1796 by Edward Jenner in England, would virtually erase a disease that had once afflicted almost 80 percent of Europeans and killed millions. The discovery of anesthetics—nitrous oxide and, after 1846, ether and chloroform—began to make surgical trauma bearable.

Other developments showed some potential as well. Following the lead of a small group of influential French physicians, European doctors applied scientific methods to medicine and made great strides in pathology and physiology. Hospitals proliferated and increasingly became places to observe the sick and



CHAPTER 4

Pride in Family and City

"No country has ever been greater or purer than ours or richer in good citizens and noble deeds; . . . nowhere have thrift and plain living been for so long held in such esteem." The Roman historian Livy (59 B.C.–A.D. 17) wrote a long history of Rome, in which he wanted to show how the heroic citizens of a small city-state became the masters of the world. He attributed their success to their upright character. At the same time that Greek civilization was flourishing, a people had settled in the center of Italy, on the hills surrounding what would become the city of Rome. They

Rome from its Origins through the Republic, 753–44 B.C.

were a serious, hardworking people who placed loyalty to family and city above all else. At first, the great nearby powers like Greece, Persia, and the Hellenistic kingdoms hardly noticed them. In time, however, this small group would conquer the Italian peninsula, forging a coalition of peoples that enjoyed the benefits of peace and prosperity while relentlessly expanding through military conquest.

After overthrowing the monarchy, Rome developed a republican form of government, in which rich and poor citizens alike participated in a highly public legislative process. Within the city, men worked, relaxed, and talked in public spaces, while noble women directed the household. Both non-noble men and women worked in many areas of the city and contributed to an increasingly prosperous urban life.

Military success strengthened the Republic, but at the same time planted the seeds for future troubles. Conquests throughout the Mediterranean funneled untold wealth and numerous slaves into Rome, and contact with Hellenistic civilization brought new culture, ideas, and values—causing Livy to lament the decline of 'plain living' that he believed had made the Romans great. The republican form of government began to degenerate into power struggles, and violence came to dominate the political process. Yet despite its troubled demise, the Roman Republic left a lasting legacy. Throughout the Mediterranean world, everyone knew of the proud city and its old families who had established laws, technology, and a way of life that exerted a continuing influence.

PEDAGOGICAL FEATURES

We believe that telling a good story is only part of the task facing those who teach the history of the West. Instructors also have to engage students in the enterprise of learning, and the more actively engaged they are, the more they learn. Therefore, we have designed and included a number of pedagogical features to help students participate actively in the learning process. These can be used by students alone or become part of classroom activity.

- Chapter Previews and Summaries

Each chapter opens with a short preview and telling anecdote that, together, set the stage for understanding the material. Chapters then end with a summary of key themes. Rather than dry outlines, these features instead preserve the engaging narrative style while satisfying the pedagogical dictum: "tell them what they'll learn; teach them, then tell them what they have learned." The chapter previews and reviews help students stay focused on the main themes in the narrative.

The Twilight of the Republic, 133–44 B.C.

peace seemed to come at the price of the traditional Republic, and at the expense of the old power structure. Some conspirators were simply self-serving, hoping to increase their own power. Sixty senators with various motives entered into a conspiracy to murder their leader. Even Brutus, a friend and protégé of Caesar, joined in the plot. He would be like the Brutus of early Rome who had avenged Lucretia and freed Rome from the Etruscan kings. This Brutus would save Rome from a new king—Caesar.

Caesar was planning a military campaign for March 18, 44 B.C., so the assassins had to move quickly. On March 15, the date the Romans called the "ides," or middle of the month, they surrounded the unwary dictator as he approached the Senate meeting place. Suddenly they drew knives from the folds of their togas and plunged them into his body. He died at the foot of the statue of Pompey, his old enemy. Most of the killers seem to have genuinely believed they had done what was best for Rome. They saw themselves as "liberators," who had freed Rome from a dictator and who would restore the Republic. In 43 B.C. they issued the coin shown in Figure 4.13. The coin depicts the assassins' daggers and reads "Ides of March." On the other side of the coin is a portrait of Brutus.

This attempt to celebrate a great victory on the coin was mere propaganda. The conspirators had no real plan beyond the murder. They apparently had

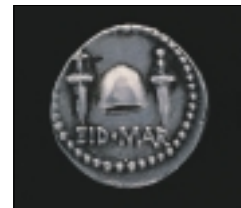


FIGURE 4.13
Coin commemorating the murder of Caesar, 43 B.C.

made no provision for control of the army, nor for ensuring peace in the city. In the end, their claim to "save the Republic" rang hollow. After Caesar's death, one of his friends supposedly lamented, "If Caesar for all his genius, could not find a way out, who is going to find one now?"

Summary

The Republic of Rome, with its emphasis on family and city, rose to great power from 509 B.C. to the death of Caesar in 44 B.C. By that year, Rome controlled much of the Mediterranean world, and a system of wealthy slave owners and a large standing army had replaced the citizen farmer-soldier who had laid the foundation for the Republic's success. Whereas the early Romans had emphasized the ties between citizens, now violent power struggles tore at the social fabric. A people who had preserved stories of serious Roman heroes began to treasure Greek models of beauty and individualism.

Julius Caesar became a central figure in Rome's transformation from republic to empire. Since Caesar's death, historians have argued about his qualities. Was he a great man who detected the inability of the republican form of government—designed to govern a city-state—to adapt to the changed circumstances of empire and social unrest? Or was he a power-hungry politician who craved control and blocked his fellow citizens from having any political involvement in the Republic? The truth no doubt falls somewhere between these extremes. One thing is certain: Despite the assassins' confident claims, Caesar's murder did not solve anything. More violence would ensue until a leader arose who could establish a new form of government that would endure even longer than the Republic.

· Time Lines and Reminder Dates

Many instructors and reviewers have told us that students lack a sense of chronology. We believe that this problem stems in part from the way history texts are written—as the narrative progresses in a linear way, students lose track of simultaneous developments, and indeed of the dates themselves. We have added several features to strengthen readers' sense of chronology. For example, we include dates in the chapter titles and many of the chapter subheadings. We have also sprinkled important dates throughout the narrative and whenever key individuals are named.

As a significant feature to address the understanding of chronology, we have included time lines at the beginning and end of each chapter. The beginning lines that we have called “The Big Picture” show blocks that indicate the large events, periods, or dynasties that will be covered within the chapter.

The ending lines, called “A Closer Look,” detail events and people that were covered within the text. Both these lines depict simultaneous developments in a memorable, visual way and provide a sense of broad chronological context. Finally, we have made sure that the time lines draw from the material in the previous and forthcoming chapters. Again, this technique emphasizes connectedness and continuity in the story of Western civilization.

TIMELINE: THE BIG PICTURE

Demands for Democracy

In 1896, the Russian statesman Konstantin Pobedonostev (1827–1907) published what would become a widely read attack on democracy. “What is this freedom by which so many minds are agitated, which inspires so many insensate actions, so many wild speeches . . . ?” His answer was democracy, “the right to participate in the government of the State.” He complained that “the new Democracy now aspires to universal suffrage—a fatal error, and one of the more remarkable in the history of mankind.”

However, between 1870 and 1914, it became increasingly clear to those who had long enjoyed political power in the West that, sooner or later, the beliefs of the masses counted in politics. Since the French Revolution in 1789, a widening pool of Europeans tasted political power, a trend that ruling elites had feared ever since. Some politicians, such as Pobedonostev, tried to turn their backs on democracy. Others tried to tame it, and still others flourished with it.

During the 1870s and 1880s, three developments became entwined with demands for democracy. First, many governments established national systems of free and compulsory public education at the primary-school level. With this policy, they hoped to create more patriotic citizens. They also wanted to provide citizens with the skills and discipline needed by modernizing economies and military establishments. Moreover, they wanted their voting electorate to be educated. To liberals especially, access to the schoolhouse and democracy went hand in hand.

Second, educated, voting citizens could read newspapers, and popular journalism responded to the call.

Before 1850, newspapers were few, small, expensive, and written for a limited readership. By the end of the century, a new kind of newspaper had popped up everywhere—one that was cheap, sensational, and wildly popular. In the United States, publishers such as Joseph Pulitzer (1847–1911) and William Randolph Hearst (1863–1951) built influential newspapers featuring screaming headlines, flag-waving patriotism, an easy style, sensational news, and attention-getting columns. Other newspapers throughout Europe, especially in the capital cities, followed the same pattern. They catered to the newly educated public's hunger for news and in turn powerfully molded public opinion.

Third, politicians realized they had to appeal to the new voters. They devised innovative campaign strategies, such as crisscrossing the country by railroads and delivering stirring campaign speeches to cheering crowds in large halls and outdoor forums. They listened to newly formed interest groups—whether business organizations, reformers, or labor unions. These interest groups held rallies on their own, to gather support and gain influence through newspaper coverage of their meetings. Finally, politicians began creating all sorts of state institutions, from census bureaus to social security administrations, to satisfy the demands of their politically aroused societies and persuade new voters to support them. All of these changes vastly reshaped parliamentary politics.

Such developments put pressure on politicians to adjust the way they conducted themselves, for democratic reform meant more than widening the right to vote and bringing new faces into government. To succeed in the new world of mass politics, politicians had

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TIMELINE: A CLOSER LOOK

• Map Exercises

Because a sense of geography is essential to the study of history, we have included a wealth of full-color maps, and we treat them uniquely. As instructors know very well, too often students just glance at maps without understanding them or engaging them critically. To address this, we have included a feature called “Thinking about Geography,” which provides analytical exercises that invite students to delve into the meaning of each map. We hope this approach will not only help students remember particular maps, but will also get them into the habit of actively seeking to understand how geographic features shape human events.

• Biographies

Each chapter features a biographical essay of a man or woman who embodies major themes from the chapter. The individuals selected are not necessarily the most celebrated nor the most typical, but instead are powerful illustrative examples. Each biography serves as a reminder of the major themes—another kind of review—and provides a concrete way to discuss some of the more abstract concepts covered, and each biography

THINKING ABOUT GEOGRAPHY
MAP 16.4 Europe, 1810

This map shows Europe at the height of Napoleon's empire. ■ Notice the extent of area Napoleon controlled—directly and indirectly. Where would you expect Napoleon's rule to exert the greatest impact? What geographical problems did Napoleon face trying to control his empire? ■ Locate those areas that remained hostile to Napoleon. How might geography help explain why those areas retained their independence?

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phy includes questions that guide students to think critically about the individual's life and connect it with the chapter's themes. We designed the biographies to bring the past to life, as well as to encourage students to think about how large developments affect individuals. For example, the biography of Isabelle D'Este, found in Chapter 10, illustrates the Renaissance by her patronage of the arts, her political struggles, and her strong family ties. Similarly, the biography of Jean-Jacques Rousseau in Chapter 14 analyzes his life as well as how it reflects the broad themes of the Enlightenment.

Biography

ISABELLA D'ESTE (1474–1539)

Isabella d'Este was born the daughter of a duke in 1474 in the small Duchy of Ferrara, just south of Venice. She grew up in a court that both appreciated Renaissance education and art and succumbed to the violence that marked fifteenth-century Italy.

When Isabella was only two, her father's nephew attacked the palace in an effort to seize power from the duke. Before she was eight years old, Venetian armies had invaded Ferrara to try to dominate the small duchy. Yet Isabella's father was a skillful diplomat and withstood these and many other challenges. In the process, his daughter began learning about Renaissance diplomacy.

The young girl was educated in the best humanist tradition. Her tutors taught her to read the great classics of the Roman world in the original Latin. She learned quickly and spoke Latin fluently at an early age. She also was an accomplished musician and excelled at singing and playing the lute.

When she was six years old, Isabella's parents began searching for a suitable future husband for her. They approached the family of the nearby Duke of Mantua to discuss a betrothal between Isabella and their eldest son, Francesco. When representatives of Francesco's family interviewed the young child, they wrote back to the prospective in-laws that they were astonished at her precocious intelligence. They sent Francesco's parents a portrait of the lovely black-eyed, blond child, but assured that “her marvelous knowledge and intelligence are far more worthy of admiration [than her beauty].” A betrothal was arranged that would unite the two houses trying to maintain independence from their powerful neighbors, Milan and Venice.

Isabella and Francesco were married in 1490, when she was fifteen. An elaborate ceremony joined the two families, and in her old age, Isabella proudly wrote of her memories of the gifts, decorations, and lavish banquet that marked this turning point of her life.

Under the skillful rule of Francesco and Isabella, Mantua rose to the foremost rank of the smaller Italian city-states. Isabella involved herself in the art of diplomacy throughout the couple's reign. She wrote more than 2,000 letters—many of them to popes, kings, and other Italian rulers. Periodically, when Francesco was away, Isabella ruled directly in his name. In one letter to her husband, Isabella assured him that he could concentrate completely on military matters, for “I intend to govern the State . . . in such a manner that you will suffer no

wrong, and all that is possible will be done for the good of your subjects.” Her claim seems to have been true, for by her diplomacy, she protected Mantua from Cesare Borgia and invading French kings.

Like other Italians influenced by Renaissance pseudo-science, Isabella avidly believed in astrology. She embarked on no important ventures without consulting her astrologers. But she also took an interest in the real-world findings of the time. She received correspondence about Columbus' discovery of America and the “intelligent and gentle” natives he found there.

Yet the educated duchess is most remembered as a patron of the arts. She wrote explicit instructions for the works she commissioned: One painting prompted her to pen as many as forty letters. Recognizing excellence, she wanted to commission a work from Leonardo da Vinci, but the artist never found the time to oblige her.

With a love of literature nurtured since her youth, Isabella accumulated a library that became one of the best in Italy. She took advantage of the new printing industry to acquire the first editions of the great classics as well as the contemporary works of Petrarch and Dante. Her requests for these editions show her appreciation of beauty even in her search for literature.

She asked for books printed on parchment (instead of paper) and bound in leather.

When Isabella was sixty-four years old, Francesco died. The aging duchess turned to her many children and grandchildren for comfort and companionship. She took particular delight in one grandchild who could recite Virgil at the age of only five. Isabella died in 1539, a year after losing her husband. In the last months of her life, a great scholar of the age called her “the wisest and most fortunate of women”—an apt epithet for someone who so personalized the Renaissance spirit.

■ CONSIDER how Isabella's life sheds light on the importance of patronage during the Renaissance, the position of women, and the significance of family ties.

Duchess of Mantua, Diplomat, and Patron of the Arts

Biography

JEAN-JACQUES ROUSSEAU (1712–1778)

Jean-Jacques Rousseau described himself as a “singular soul, strange, and to say it all, a man of paradoxes.” A celebrity both admired and hated in his own time, he wrote more deeply on a wide range of subjects than any of his contemporaries.

“My birth was my first misfortune,” Rousseau once stated wryly. His mother died shortly after he was born in 1712 in the Republic of Geneva. His father, a watchmaker, raised him to the age of ten, then abandoned him to a series of homes where he served unhappily as an apprentice. One day in 1728, returning late from walking in the countryside, he found the gates of Geneva closed. Anticipating punishment from his master for his tardiness, he turned around and set off on the first of a series of wanderings that would mark the rest of his life.

He lived for much of the next ten years as the guest and lover of a baroness, Madame de Warens. In his own words, Rousseau became her “piece of work, student, friend. . . .” Rousseau addressed Madame de Warens as “Mamma,” and she referred to him as “my little one.” This was the first of Rousseau's numerous relationships, many of them with older women. Yet he also lived as a recluse for long stretches of time during which he educated himself.

In 1742 the shy Rousseau arrived in Paris. He would often live there, though he harbored “a secret disgust for life in the capital,” with its “dirty stinking little streets, ugly black houses,

. . . poverty, landl' beggars.” His first gained attention in Paris by writing about music, and by joining the cultural circles. He also earned a modest income by serving as secretary to aristocratic patrons and by copying music. In 1745 Thérèse Levasseur, a young laundress, became his lifelong companion and ultimately his wife. The couple would have four children and abandon them all to a founding hospital for adoption.

In 1749 Rousseau entered an essay contest that abruptly changed his life. He won the competition by arguing that progress in the arts and sciences corrupted rather than improved human conduct. Suddenly he was controversial and famous. “No longer [was I] that timid man, more ashamed than modest. . . . All Paris repeated [my] sharp and biting sarcasms. . . .” Buoyed by his newfound fame, he contributed several articles on music and political economy to the *Encyclopédie*, edited by his close friend Denis Diderot. He came to know and eventually quarrel with most of the leading figures of the Enlightenment.

Rousseau went on to publish several critical and widely circulated books, including *Discourse on the Origin of Inequality*

Singular Soul, Controversial Thinker

· Clear Headings and Marginal Notes

Each chapter has clear thematic titles and precise headings that guide students through the narrative. Throughout, brief marginal notes help students focus on the key concepts, terms, and events and provide a tool for reviewing the chapter.

New Markets, Machines, and Power

ning jenny, which revolutionized thread production. By 1812 one spinner could produce as much cotton thread as 200 spinners had in 1760. Other inventions, such as Richard Arkwright's (1732–1792) water frame and Edmund Cartwright's (1743–1823) power loom, allowed weavers to turn cotton into cloth in tremendous quantities. Two American developments added to the acceleration in textile production: Eli Whitney's (1765–1825) cotton gin (1793), which efficiently removed seeds from raw cotton; and the expanding slave plantation system in the South. Indeed, British manufacturers' growing demand for cotton became an important force perpetuating slavery in the cotton-growing areas of the United States.

By 1850, British cotton manufacturers had boosted cloth production from less than 40 million yards per year during the 1780s to over 2,000 million yards per year. Cotton had become hugely popular and, alone, accounted for some 40 percent of British exports.

IRON: NEW PROCESSES TRANSFORM PRODUCTION

Machines for the new cotton industry were just one source of a growing demand for iron. Armies needed guns and cannon; civilians needed nails and pans. Until the eighteenth century, British iron makers were limited by the island nation's dwindling forests, for they knew how to smelt iron ore only with charcoal, which came from wood. Even during the days of plentiful charcoal, ironworkers had only their own and their animals' muscle power with which to work the iron into usable forms. Figure 17.2, a painting by the British artist Joseph Wright of Derby (1734–1797), shows a typical eighteenth-century iron forge. As this picture suggests, most production came out of small family firms or houses of artisans. The men—posing proudly—use only hand-powered tools to transform the iron, while women and children stand by, averting their eyes or turning away from the white-hot metal.

Abraham Darby's (1678–1717) discovery in 1708 of an efficient way to smelt iron with coal in a blast furnace started the iron industry down a new path. By the end of the century, other novel processes enabled iron makers to double production again and again in the years that followed. Foundry workers began using the steam engine to operate smelting furnaces, drive forge hammers to shape the iron, and roll the iron into sheets.

By 1850, ironworks, with their tall, smoke-belching furnaces, had joined cotton factories as a pillar of the industrial revolution.

THE STEAM ENGINE AND THE FACTORY SYSTEM

Both the cotton and the iron industries created ever higher demand for power. At the beginning of the eighteenth century, people had to rely on muscle, wind, and water to supply the energy to do their work. Early mills used water power, which meant that their owners had to build them near waterfalls. A drought in the summer or a cold snap in the winter could threaten to dry up or freeze this essential power source.

The steam engine, first used in the early eighteenth century to pump water out of deepening coal mines, provided a solution and would become the industrial revolution's most important technological advance. Portable and easily controlled, the earliest models were nevertheless not yet efficient enough for widespread application. Over the course of the eighteenth century, inventors such as Thomas Newcomen (1663–1729) and James Watt (1736–1819) improved the power and efficiency of these engines. Watt, a skilled craftsman backed by the daring entrepreneur Matthew Boulton (1728–1809), worked for years on the engine, making several design changes and eventually converting the



FIGURE 17.2
Joseph Wright of Derby, *The Iron Forge*, 1772.

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· Review, Analyze, and Anticipate

At the end of each chapter are questions that not only ask students to think about the material discussed within the chapter, but also encourage them to place the material within the context of what has come before and what is coming next. The summary paragraphs included within these sections offer continuous reviews and previews of material, once again helping students to retain the larger picture while learning new details.

Chapter 21 "Alone Before God"

Summary

Through the sixteenth century, the monarchs of the unified states of Europe—England, France, Spain, and the Holy Roman Empire—struggled to snatch power, wealth, and land from each other. The wars that resulted accomplished little except to bankrupt some of the kings, leave the European countryside in ruins, and inflict misery on the people. Meanwhile, religious revolutionaries stepped up their criticism of the thousand-year history of Christian tradition. These Protestants effected a reformation that spurred a century-long religious war and that split Christendom as people followed their own paths to God. The religious quest had political ramifications as well—kings involved themselves in the Catholics' and Protestants' conflict in part to try to exert religious hegemony over their own lands and to gain land from their neighbors.

When the century of religious wars in Europe ended, it left a legacy of economic devastation, social and political change, and an intellectual revolution that transformed Western culture. More boys and girls in village schools began to read and write, men and women hoped to find love in marriage, and people began to take more pride in work over leisure. Nevertheless, the Protestant revolution failed to stop the competition for Christian souls. In the centuries to come, Europeans would take the battle between Protestants and Catholics across the seas, as they discovered lands that were new to them.

REVIEW, ANALYZE, AND ANTICIPATE

REVIEW THE PREVIOUS CHAPTER

Chapter 10—"A New Spirit in the West"—described the characteristics that we have come to identify with the Renaissance. In addition, Chapter 10 also discussed the complex political structure of Italy that engaged popes as well as princes in power politics.

- Which Renaissance characteristics also describe the ideas of the Protestant reformers? Consider how the Renaissance influenced the Protestant Reformation.
- Review the policies of Renaissance popes as they strove to become political powers in Italy. How did those policies contribute to the Reformation?

ANALYZE THIS CHAPTER

Chapter 11—"Alone Before God"—follows the expansion of warfare until it engulfed all of Europe in the sixteenth century. It also looks at the new religious ideas that split the Catholic Church and brought about a change in social life in the West.

- Review the various religious beliefs of the different Protestant sects, and consider the relationship of these ideas to the different social and economic groups who were attracted to them.
- How did the differing appeal help lead to the century of religious warfare? What were the results of this warfare?
- Review the reform movements of the Catholic Church. How did the church respond to the critique of the Protestants?
- How did the Reformation help contribute to changing social and cultural patterns that marked seventeenth-century Europe?

ANTICIPATE THE NEXT CHAPTER

Chapter 12—"Faith, Fortune, and Fame"—looks at the European expansion into much of the rest of the world that took place at the same time Europe was wracked with the religious wars discussed in Chapter 11.

- Based on the strengths and weaknesses of the various states discussed in Chapter 11, which countries do you think might take the lead in the explorations, and which might be left behind? Why?
- Which Christian churches do you think might be most vigorous in missionary activities? Review Chapter 11's discussion of the characteristics of each sect's relative theology as you decide.

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· Glossary and Pronunciation Guide

Important terms are briefly defined in the Glossary at the end of the book (that is conveniently marked by a color border to make it easy to locate). All the words, except the most simple, come with a pronunciation guide. This feature allows students to readily review terms, while giving them the confidence in pronunciation to help make the terms part of their vocabulary.

SUPPLEMENTS

For the Instructor

Instructor's Manual, by Carol Bresnahan Menning, The University of Toledo

Test Bank, by David Hudson, California State University at Fresno

The Instructor's Manual portion of this combined Instructor's Manual/Test Bank includes chapter summaries, main themes, points for discussion, map exercises, essay questions, terms for identification, and a pronunciation guide. In addition, the Instructor's Manual draws on some of the unique features of the text, including a guide to visual analysis, discussion questions derived from the book's integrated coverage of visual material and boxed biographies, World Wide Web-related exercises accompanied by a listing of relevant websites for each chapter, and video suggestions.

The Test Bank includes short answer and essay questions, identification questions, multiple choice, fill-in-the-blank questions, mapping exercises, true/false questions and chronology exercises. Like the Instructor's Manual, it offers a range of questions that highlight the distinctive features of the text.

Computerized Test Bank Available for both Macintosh and IBM-compatible computers, this on-disk version of the test bank allows instructors to customize each test to suit any course syllabus.

Overhead Transparencies This comprehensive packet of approximately 140 transparencies is designed to support the text's unique integrated art program. Fine art, photos, and maps—many pulled directly from the text—allow instructors to easily illustrate classroom lectures.

Slide Set Available through your McGraw-Hill sales representative, instructors can choose from a list of hundreds of fine art slides to create a customized slide set to complement the text and enhance classroom lectures.

Presentation Manager The McGraw-Hill presentation manager organizes a diverse range of instructor's tools on one CD. Instructors can illustrate classroom lectures and discussions with

text-specific PowerPoint presentations including outlines, maps, and photos for each chapter. The Instructor's Manual and Test Bank are also included on this CD, as well as links to web-based research assignments.

Instructor's Online Learning Center

www.mhhe.com/sherman

At the homepage to the text-specific website, instructors will find a series of online tools to meet a range of classroom needs. The Instructor's Manual and most PowerPoint shows can be downloaded by instructors, but are password-protected to prevent tampering. Instructors can also create web-based homework assignments or classroom activities by linking to the Student Online Learning Center, and can create an interactive course syllabus using McGraw-Hill's **PageOut** (www.mhhe.com/pageout).

PageOut

www.mhhe.com/pageout

On the PageOut website, instructors can create their own course websites. PageOut requires no prior knowledge of HTML, no long hours of coding, and no design skills on the instructor's part. Simply plug the course information into a template and click on one of 16 designs. The process takes no time at all and leaves instructors with a professionally designed website. Powerful features include an interactive course syllabus that lets instructors post content and links, an online gradebook, lecture notes, bookmarks, and even a discussion board where instructors and students can discuss course-related topics.

Videos Created and narrated by Joyce Salisbury, this three-video collection illuminates the author's lectures on the Middle Ages with the sculpture and fine art of the times. Available to adopters through your local McGraw-Hill representative, this unique series contains a video on each of the following topics: medieval women, medieval Judaism, and medieval life.

A wide range of videos on classic and contemporary topics in history is available through the Films for the Humanities and Sciences collection. Instructors can illustrate classroom discussion and enhance lectures by selecting from a series of videos that are

correlated to complement *The West in the World*. Contact your local McGraw-Hill sales representative for further information.

For the Student

Student Study Guide, by Bruce Venarde, University of Pittsburgh, Megan McLean, University of Pittsburgh, and Melissa McGary, University of Pittsburgh

Available in two volumes, this guide helps students to process and master important concepts covered in the text. For each chapter of the text, the study guide offers valuable pedagogical tools such as chapter summaries and reviews, chapter outlines that include the main theme of each chapter, objective questions, short answer and essay questions, and mapping exercises. Visual learning exercises, chronology exercises based on the text's timeline, and questions that make use of the text's many biography sections highlight some of most distinctive features found in *The West in the World*. A unique guide to history on the Internet can be found at the front of the study guide.

Map Workbooks Students need all the work they can get on geography, and this supplement offers the opportunity for extra mapping practice. The workbooks are available in two volumes, and each builds upon the many unique map exercises found throughout the text.

Making the Grade Student CD-ROM, by Peter Seelig, The University of Wisconsin, Green Bay, and Benjamin Reilly, University of Pittsburgh
Packaged free with each new copy of the book, this interactive study tool allows students to test their mastery of text material with chapter-by-chapter quizzes. Multiple choice questions, fill-in-the-blank questions, and true/false questions test students on key facts and concepts. All quizzes are graded instantly, and each includes directive feedback to explain the correct response. In addition to quizzing, the CD offers a Learning Styles Assessment to help students understand how they learn, and based on that assessment, how they can use their study time most effectively. The CD also offers two different guides to the web. The Internet Primer explains the essentials of online research,

including how to get online and how to find information once you are there. For more experienced web researchers, the CD also contains the McGraw-Hill Guide to Electronic Research, which guides students through using web-based information databases and explains how to evaluate the quality of information gathered online.

Student Online Learning Center

www.mhhe.com/sherman

At the homepage to the text-specific website, students can link to an interactive study guide, including online essay questions, timelines, mapping exercises, and a variety of objective questions to guide students through the text material. Links to related websites make the student Online Learning Center a great place to begin web-based research.

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We live in the present with
what remains of the past,
scarcely knowing all that we
take for granted.