世界文明史 （第四版）

WORLD CIVILIZATIONS

SOURCES, IMAGES, AND INTERPRETATIONS

[美] 丹尼斯·舍曼 等编著

葛晓华 审校/注释

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Sources, Images, and Interpretations

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高级英语选修课教材·历史与文化系列

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前 言

一部难得的教材和重要的文献

陈世丹

同国外的大学一样，我国大学里的人文学科（包括文、史、哲、外国语言文学等）也都开设了有关西方文明史或西方文化（包括外国国别文明或文化）等课程，其目的是使学生开阔视野，了解西方文明和文化的发展历程，从而借鉴国外先进的文化成果，更好地促进文化交流并发展我们自己的民族文化。自上个世纪90年代初"冷战"结束以来，"全球化"取代了"冷战"，成为一个人们津津乐道的词语。随着"经济全球化"的不断进展，"文化全球化"已经是大势所趋。在这样一个大背景下，每一个民族的文明发展都将不可避免地融入到世界文明发展的潮流中去，为整个人类文明的发展做出贡献。先进文明的成果必然来自于不同文明之间的撞击、借鉴、吸收和创新。因此，为使我们历史悠久、博大精深的中华文明走向世界，在"文化全球化"的历史进程中为世界文明的发展做出贡献，有必要在大学里给人文学科的本科生和研究生开设"世界文明史"这门课程。中国人民大学出版社与时俱进，非常适时地引进了《世界文明史》（英文版），为我国高校人文学科的课程建设填补了一项空白。

本书分为26章，以丰富、翔实的历史资料概括性地介绍了过去6000多年整个人类文明的发展历程。章节的划分依据的是世界的不同文明在不同的历史时期、不同的地理区域的发展状况；每一单独章节研究的是某一种文明或几种文明在特定历史时期、特定区域的兴起、发展及其与其他文明的相互影响；每一章都以引言开始，概述该种文明的各有关主题，随后以时间为线索，简略而直观地叙述该种文明的兴起和发展以及重要的人物、事件等等。

权威性资料的使用是本书的一大特色。编者不仅提供了第一手历史文献，而且还提供了视觉资料和第二手资料。这些资料正是历史学家诠释历史的工具。对每一份资料，不论是文献、绘画（或照片），还是地图，编者都配有文字介绍、评论和若干提供重要背景并便于读者理解其重要意义的思考题。此外，编者还在政治、经济、社会、知识、宗教和文化历史方面编选了一些保持总体平衡的不偏不倚的资料。不同的章节侧重不同的主题，这对于理解某一种文明历史的重要性非常必要。例如，一些章节提供较多的关于社会和妇女历史的资料，而其他章节的资料则可能强调政治和宗教的历史。

本书主要使用了三种资料：第一种资料通常是书面文献，表达历史事件亲历者的个人看法；第二种是视觉资料，包括绘画、雕刻、制陶、照片、建筑物、纪念碑、硬币、地图等，它们提供了仅从书面文献难以得到的宝贵的历史证据；第三种是由当代学者们撰写的研究成果，可以作为对前两种资料的解释和评论。

每一份资料前面都用注释来表明其性质，并将其置入历史背景中，其中视觉资料的注释非常广泛，有助于读者看到它们作为历史证据的独特价值。在注释之后是"思考要点"，这些要点并非仅仅是要求读者在所给出的资料中寻求事实，而且，它们可以激发读者对事实的思考。每一章结尾处都提出几个问题，邀请读者总结该章的主题。

作为教材，与同类书相比，本书的资料的确非常丰富；然而，历史资料浩如烟海，本书只能包含浩繁资料的一小部分。因此，确切地讲，这本《世界文明史》是一份精练的世界文明发展历程的概述。编者希望本书所提供的材料将主要用作对世界文明史和世界文明史学科进一步探讨的起点。在使用这本书时，读者面对着所有历史学家所面临的共同任务：弄清楚过去的人们想什么、做什么，为什么那样想、那样做，并将这些信息组织成一个按时间顺序安排的记录。要完成这一任务，历史学家们必须从过去寻找证据，他们最终所写的是他们提出的问题、他们使用的资料和他们自己见解的综合。

这部教材为读者提供了丰富的史料，足以促使读者能够像历史学家那样去思考。历史证据通常都是缄默的，历史学家的职责是揭示证据的中心思想——从某种意义上讲，表达出创造那一文献的人的见解或很久以前的一幅绘画的主题。因此，历史学家必须是一个熟练的"侦探"。本书提供了帮助读者磨练侦探技巧的指导方针：

1. 了解要阅读或分析的资料的背景。要做到这一点，首先要阅读该章的简介，以了解该章所描述的某一历史时期文明的发展过程，以及该章的主题、争论点和要点问题；其次要观察简介下面的那条时间线，它揭示该章描述的历史脉络并指明某一文明发展的大致日期和存在期间，并指明资料中所描写的主要人物；再次要阅读资料前面的批注，即每份资料前面的斜体文字说明，这些批注给资料提供直接的背景，介绍资料的作者或创造者，并指出资料的大概内容。

2. 弄清楚资料的种类。第一手资料是目击者对历史事件和争论点的描述。历史学家把这些文献视为他们了解和解释过去的重要的材料。书中的绘画、雕刻和建筑物绝不仅仅是点缀。如果你知道如何解释这些视觉资料，它们就会同那些书面资料揭示得一样多。伴随那些视觉资料的大量的批注会帮助你理解这些证据；第二手资料是由非亲历者（通常是回顾过去的学者）所做的关于事件的描述或分析，其作者通常根据他们对大量的第一手文献和其他资料的研究来解释所发生的事件。这些分析反映了作者的立场和他们自己对历史事件的理解。对于如何解释重要的历史事件，学者们经常是见仁见智。有时，当资料的作者生活在他所解释的事件发生期间但并未直接目睹该事件时，第一手和第二手资料之间的区分是模糊不清的。如果一位历史学家把这样一份文献视为对所发生事件的解释，那么该文献被视为第二手资料。但是，如果那位历史学家把该文献当作对作者所处时代的假设和作者态度的证据，那么该文献就被视为第一手资料。

3. 理解资料所提示的信息。所有的资料都直接或间接地提示关于过去的人和社会的某种信息。在思考每一份资料时，读者都应问自己：关于主题、社会、个人或时代，这份文献告诉了我什么？批注后面的思考题会帮助你理解其中的重要信息。

4. 确认资料的作者及其产生的原因。若要批判地研究一份资料，读者要弄清楚四个问题。第一个

问题：谁创造了这份资料？作者到底是宗教人士、学者还是工人？第二个问题：作者的偏见和假设，例如政治倾向、群体忠诚或宗教信仰，可能是什么？辨识作者的偏见和假设可能会为你提供作者不想表达的宝贵信息；第三个问题：为什么该文献被写出来或创造出来？其目的也许是作者为了表达对一种特殊观点的拥护或为了满足一个强大群体的愿望。了解该资料背后的动机使该资料的意义更易于理解；第四个问题：该资料的预期读者或观众是谁？是学者、贵族、还是妇女？弄清楚资料的预期读者或观众会帮助你解释一份文献的主题和意义。每一种资料，不论是第一手的、视觉的、还是第二手的，都是对试图批判地分析它的历史学家的挑战。为了充分理解一份第一手资料，读者应努力想象自己生活在该资料最初产生的那个时期和社会里。视觉资料需要特别仔细地解释。对于不同时期的观看者，同一幅绘画可能意味着完全不同的东西。地图可以使各种关系，例如地理因素与政治发展之间的关系，易于理解。第二手资料是作者（通常是历史学家）试图提供一份对某一事件或某一时代的描述，或对某个社会或政治发展的因果的解释。因此，读者在阅读第二手资料时，必须想到这些问题：作者的观点是什么？他用何种证据支撑自己的观点？你理解作者的观点吗？作者的解释揭示了何种政治或意识形态偏见？

5．懂得联系和比较。在研究一份资料时，要弄清楚该资料是否与其他资料、其他主题、甚至其他教科书所涉及的同类资料之间的关联。寻找联系和比较能帮助读者超越资料中的直接主题，从而站到资料的背后，辨识更深远的历史意义。为了发现这些联系，读者必须阅读每一章的引言，并进行分析性的思考，把本章中的几份资料放在一起研究，有时还需要参考其他章节中的资料。

本书的编者站在非党派、无政治倾向的立场上，用非常丰富的、有时观点完全不同甚至对立的第一手资料、视觉资料和第二手资料，客观、真实地解释世界文明史上的事件，其分析留有很大的空间，而且结论都是开放的，目的是为读者参与世界文明史的研究创造一个良好的开端。第一手资料涉及到中国读者熟悉的儒家、道家和法家的学说、马克思和恩格斯的《共产党宣言》、列宁的《四月提纲》、孙中山的《同盟会纲领》和斯大林、毛泽东的著作。这本《世界文明史》堪称一座人类历史知识的宝库，是大学人文学科本科生和研究生的一部宝贵教材；本书又是一座具有重大学术价值的、难得的世界文明研究资料的宝库，因此它又是世界文明、世界历史、世界经济、国际关系与国际政治研究者的一部难得的参考文献。

前言作者简介：陈世丹，文学博士，美国哈佛大学英语系访问学者，美国耶鲁大学美国学方向东方学者研究班毕业，中国人民大学外国语学院和文学院教授，博士生导师，研究方向是英美文学、西方文论与西方文化。作品有《美国后现代主义小说艺术论》和《虚构亦真实》等。

Preface

We compiled *World Civilizations: Sources, Images, and Interpretations* with three main goals in mind. First, we wanted to show readers the variety of sources that historians use to write about history. Therefore, we have included not only primary documents, but also visual and secondary sources. Second, this collection is intended to be relatively concise, so we wanted the sources to "get to the point." To do that, we have carefully edited each selection to highlight its historical meanings as efficiently as possible. Third, we sought to structure the book in a way that makes sense to the reader and does not dominate the organization of a course that may be following a textbook or using other books. To this end, we arranged the sources along clear chronological and regional lines.

This book thus provides a broad introduction to the sources that historians use, the ways in which they interpret historical evidence, and the challenges they face in studying the evolution of civilizations around the world over the past 6,000 years. Each selection—whether a document, photograph, or map—is presented with an introduction, commentary, and questions designed to provide meaningful context and to facilitate readers' understanding of the selection's historical significance.

Moreover, the book overall addresses the course of human history as a whole, as it has ebbed and flowed over various parts of the globe. Individual chapters then examine particular civilizations as they have risen, developed, and interacted with other civilizations. We have also selected sources that provide a general balance among political, economic, social, intellectual, religious, and cultural history. However, different chapters highlight particular themes that are important for understanding certain eras of a civilization's history. For example, some chapters offer more sources on social and women's history, while others might emphasize political and religious history.

A book of this size can contain only a small portion of the historical material that is available. Thus *World Civilizations* is truly an introduction. Indeed, it is our hope that the materials presented here will serve primarily as a jumping-off point for further exploration into history and the historian's discipline.

New in This Edition

This new edition includes some important changes.

- The larger format and the use of full color add to the book in several ways. Since the images in each chapter's Visual Sources section are presented in ways to encourage students to "read" and analyze what they are seeing as historical documents, the color and increased size of the paintings and photographs make this popular section more useful. Maps within the Visual Sources section are presented similarly and now are easier to read and understand. Finally, the use of color in the graphics should make the book more appealing to the reader.

- To take greater advantage of the new color format, we added many new Visual Sources.

- In response to reviewers' requests, we added several new primary and secondary sources.

- To reflect changing developments, we reorganized and revised the material in the final chapter. In particular, we have added several sources on international terrorism.

Otherwise, the structure, approach, and approximate length of this edition remain as in previous editions.

Structure of the Book

As the **table of contents** indicates, each of the book's two volumes contains chapters of manageable length. The chapter divisions are based on how the different civilizations of the world have developed over time and within certain geographic contexts. A **topical table of contents** further facilitates cross-chapter comparisons among different civilizations and over time.

All the chapters are structured similarly. Specifically, each opens with a **chapter introduction** that previews the period of history and the topics covered. A **time line** follows, outlining the relevant dates, individuals, events, and developments focused on in the chapter.

Then come the three categories of historical sources. First are **primary sources,** usually written documents which give voice to the individuals who lived through the events described. These are followed by the **visual sources**—paintings, drawings, sculpture, ceramics, photographs, buildings, monuments, coins, and so forth—that provide valuable historical insights that are difficult to gain solely through written documents. Included within

this category are **maps.** Finally, **secondary sources**—most written by scholars looking back on the time in question—offer interpretations of primary sources.

Each source is preceded by a **headnote,** which identifies the nature of the source, places it in historical context, and indicates its particular focus. Headnotes for visual sources—including maps—are extensive, to help readers see their unique value as historical evidence.

The headnotes end with **points to consider.** These are not simply facts that readers must search for in the selection. Rather, they are designed to stimulate thought about the selections and to indicate the uses of each source.

Each chapter then ends with **chapter questions** that challenge readers to draw major themes together.

The first chapter of this volume contains three special sections: **Using Primary Sources, Using Visual Sources,** and **Using Secondary Sources.** They offer suggestions for interpreting and using these different kinds of sources.

Finally, what immediately follows the **acknowledgments** is a section on **Using This Book,** aimed at helping readers to use all the features in this book to their best advantage.

For the Instructor

The *Instructor's Guide to Classroom Discussion* is designed to show some of the ways in which the materials in *World Civilizations: Sources, Images, and Interpretations* can be used for classroom discussion. The *Guide* suggests a number of ways to organize discussion based on the selected sources.

Videos

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. Contact your McGraw-Hill sales representative for further information.

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.

For the Student

Magellan Geographix World History Atlas is a printed collection of maps from early civilizations to the states of the world in 2000.

Acknowledgments

Dennis Sherman
A. Tom Grunfeld
Gerald Markowitz
David Rosner
Linda Heywood

About the Editors

Dennis Sherman is professor of history at John Jay College of Criminal Justice, the City University of New York. He received his B.A. (1962) and J.D. (1965) degrees from the University of California at Berkeley, and his Ph.D. (1970) from the University of Michigan. He was visiting professor at the University of Paris (1978–79, 1985). He received the Ford Foundation Prize Fellowship (1968–69, 1969–70), a fellowship from the Council for Research on Economic History (1971–72), and fellowships from the National Endowment for the Humanities (1973–76). His publications include *The West in the World: A Mid-Length Narrative History*, Second Edition (co-author), *A Short History of Western Civilization*, Eighth Edition (coauthor), *Western Civilization: Images and Interpretations*, Sixth Edition, a series of introductions in the Garland Library of War and Peace, several articles and reviews on 19th-century French economic and social history in American and European journals, and several short stories in literary reviews.

A. Tom Grunfeld is a professor of history at the State University of New York/Empire State College, where he has just been appointed a State University of New York (SUNY) Distinguished Teaching Professor. He received his B.A. (1972) from the State University of New York/College at Old Westbury, his M.A. (1973) from the University of London/School of Oriental and African Studies, and his Ph.D. (1985) from New York University. He has received numerous travel and research grants from, among others, the National Endowment for the Humanities (1984), the Research Foundation of the City University of New York (1985), the State University of New York, and the Ford Foundation (1993). His publications include over 100 articles in periodicals published in over a dozen countries, *The Making of Modern Tibet* (1996), *On Her Own: Journalistic Adventures from the San Francisco Earthquake to the Chinese Revolution, 1917–1927* (1933), and *The Vietnam War: A History in Documents* (with Marilyn Young and John Fitzgerald) (2001). He has lived and traveled extensively throughout Asia since 1966 and is a frequent commentator on Chinese and Tibetan matters for BBC Radio and CNN International.

Gerald Markowitz is Distinguished Professor of History at John Jay College of Criminal Justice and the CUNY Graduate Center. He is also Adjunct Professor in the Department of Sociomedical Sciences at Columbia's Mailman School of Public Health. He and David Rosner have recently published *Deceit and Denial: The Deadly Politics of Industrial Pollution* (2002). He has been awarded numerous grants, including those from the National Endowment for the Humanities, the National Science Foundation, the Milbank Memorial Fund, and the Robert Wood Johnson Foundation. He was a recipient of the Viseltear Prize from the Medical Care Section of the American Public Health Association for "Outstanding Contributions" to the history of public health. He has co-authored and edited numerous books and articles, including *Deadly Dust: Silicosis and the Politics of Occupational Disease in Twentieth Century America* (1991; 1994), *Children, Race, and Power: Kenneth and Mamie Clark's Northside Center* (1996), *Dying for Work* (1987), *"Slaves of the Depression," Workers' Letters about Life on the Job* (1987), *Democratic Vistas: Post Offices and Public Art in the New Deal* (1984), and *The Anti-Imperialists: 1898–1902* (1976).

David Rosner is Professor of History and Public Health at Columbia University and Director of the Center for the History of Public Health at Columbia's Mailman School of Public Health. He and Gerald Markowitz have recently authored *Deceit and Denial: The Deadly Politics of Industrial Pollution* (2002). He was University Distinguished Professor of History at the City University of New York. He has been a Guggenheim Fellow, a National Endowment for the Humanities Fellow, and a Josiah Macy Fellow. Presently, he is the recipient of a Robert Wood Johnson Investigator Award. He has been awarded the Distinguished Scholar's Prize from the City University, the Viseltear Prize for Outstanding Work in the History of Public Health from the APHA, and the Distinguished Alumnus Award from the University of Massachusetts. He is author of *A Once Charitable Enterprise* (1982; Princeton University Press, 1987), and editor of *"Hives of Sickness," Epidemics and Public Health in New York City* (1986). In addition, he has co-authored and edited numerous books and articles, including *Deadly Dust: Silicosis and the Politics of Occupational Disease in Twentieth Century America* (1991; 1994), *Children, Race, and Power: Kenneth and Mamie Clark's*

Northside Center (1996; 2000), *Dying for Work* (1987), "Slaves of the Depression," *Workers' Letters about Life on the Job* (1987), and *Health Care in America: Essays in Social History* (1979).

Linda Heywood is an associate professor of African history and the history of the African Diaspora at Boston University. She received her Ph.D. (1984) from Columbia University. Her publications include *Contested Power in Angola, 1840's to the Present* (2000), *Black Diaspora: Africans and the Descendants in the Wider World*, Parts One and Two (1988 revised ed., co-editor), and numerous articles on Angolan and African Diasporic history. She is the editor of *Central Africans and Cultural Transformations in the American Diaspora* (Cambridge, forthcoming), and is co-authoring a study on the first generation of Africans in the Dutch- and English-speaking Americas.

We Look Backward,
All of Us,
To Know,
All of Us,
If We Can.

Using This Book

In using this book, you face a task similar to that confronting all historians: discover *what* people in the past thought and did, and *why*, and to organize this information into a chronological record. To do this, historians must search for evidence from the past, and this evidence comes in many different forms. Most sources consist of written materials, ranging from government records to gravestone inscriptions, memoirs, and poetry. Other sources include paintings, photographs, sculpture, buildings, maps, pottery, and oral traditions. Historians also use secondary sources—accounts of a particular topic or period written by other scholars. But in searching for sources, historians usually have something in mind—some particular interest or tentative conclusions that shape their search. Thus, in working with sources, historians make numerous decisions about which ones to include and emphasize, and how to interpret them. What historians write is ultimately a synthesis of the questions they posed, the sources they used, and their own ideas.

This book provides examples of all these materials and lets you try your hand at thinking as a historian does. However, working with sources takes practice. Each piece of historical evidence is usually mute. It's up to the historian (or "you") to unlock the message in the evidence—to give voice, in a sense, to the people who created that document or those paintings so long ago. The historian (or "you") therefore must be a skilled detective. Here are some guidelines to help you hone your detecting skills:

1. What Is the Context? Get a sense of the **context** of the source you are about to read or analyze. This book gives you three ways to do this. First, read the brief introduction to the chapter in which the source appears. This preview sketches some of the most important developments in the period covered by the chapter. It introduces the topics, issues, and questions that the sources in the chapter focus on, and places these sources in the larger historical context of the civilizations being examined.

Second, look at the time line, which shows the period covered by the chapter and indicates the approximate dates and lifespans of the developments and people depicted in the sources. Third, read the headnote—the one or two paragraphs in italics that precede each source. These provide the immediate context to the source, introduce the source's author or creator, and indicate what the source is about.

2. What Kind of Source Is It? Each chapter is divided into three kinds of sources: primary, visual, and secondary. Primary sources are "firsthand" or "eyewitness" accounts of historical events or issues. Historians consider these documents their main building blocks for learning about and interpreting the past. These pieces of evidence are the most direct links possible to what people thought, how and why they acted as they did, and what they accomplished.

The visual sources in the book—such as paintings, sculpture, photographs, and buildings—are far more than just ornamentation or examples of renowned pieces of art and architecture. These sources reveal just as much of the past as written materials do—if you know how to interpret them. The extensive headnotes accompanying the visual sources will help you with this challenge.

Finally, secondary sources are accounts or analyses of events by someone (usually a scholar looking back on the past) who did not witness the event or live through the particular era described in the source. Secondary-source writers usually base their interpretations of what occurred on their examination of numerous primary documents and other sources. The analyses in these sources reflect the authors' choices and their own understanding of what happened. Often scholars differ on how to interpret significant historical developments.

At times the distinction between primary and secondary sources blurs, as when the author of a source lived during the events he or she is interpreting but did not witness it directly. If a historian views such a document as an *interpretation* of what occurred, the document is considered a secondary source. However, if the historian treats the document as evidence of the *assumptions and attitudes* of the author's times, the document is considered a primary source.

3. What Does the Source Seem to Be Saying? All sources reveal some information (whether directly or indirectly) about people and societies of the past. As you consider each source, ask yourself: What does this document or image tell me about this topic, society, individual, or era? The **"Consider"** questions that follow the headnote to each source will help you identify the important information contained in the sources.

4. Who Created the Source, and Why? To critically examine a source, ask yourself four questions. First, *who* created the source? Knowing the author or creator—a religious figure? scholar? worker?—may give you clues to the point reflected in the view expressed in the source. Second, what might be the author's *biases and assumptions,* such as political sympathies, group allegiances, or religious beliefs? Discerning these can give you valuable information that the author did not intend to convey. Third, *why* was the document written or created? Perhaps the author was trying to advocate a particular point of view or satisfy the wishes of a powerful group. Identifying the motivation behind the source sheds further light on its meaning. Fourth, who were the source's *intended readers or viewers?* Were they scholars? nobles? women? Knowing this can help you interpret a document's message or decipher the meaning of a painting.

Each kind of source—primary, visual, and secondary—poses its own challenge to historians who are trying to analyze them critically. Some primary documents, for example, may be forgeries or contain errors. There may also be inconsistencies within the document. These problems call into question the credibility of a document. The kind of primary source may limit its usefulness as well. For example, a law may not tell you anything about whether people followed it or whether it was enforced. And just because a book was published doesn't necessarily mean that it was widely read at the time. A formal written statement may reveal less about an individual's feelings and actual behavior than a diary entry can. Moreover, language constantly evolves, so the meanings of words and phrases may have changed over time. To fully understand a primary source, try to imagine yourself living during the time and in the society in which the source was first created.

Visual sources require especially careful interpretation. For example, a painter's intentions can be difficult to discern. Furthermore, a particular painting might mean something completely different to a sixteenth-century viewer than it does to a twenty-first-century viewer. Similarly, it makes a great difference whether a photograph was posed or spontaneous. Scholars differ greatly over how to interpret sources such as paintings, ceramics, and coins. Therefore, the descriptions that accompany the visual sources in this book are open to debate. They are designed primarily to show you *how* historians use visual materials—as unwritten evidence of what people in the past valued, thought, did, and found interesting.

Maps are a special kind of visual source. In this book, they are intended to shed light on relationships, such as the connections between geographical factors and political developments. As with other visual sources, the descriptions in the headnotes indicate some of the ways historians use maps.

With secondary sources, the authors (usually historians) often try to present a narrative of an event or era, or explain some social or political development. By its very nature, writing secondary sources means making decisions about what information to include. The author must make numerous judgment calls from among a huge amount of historical data. Therefore, read secondary sources with these questions in mind: What is the author's point or argument? What sort of evidence does he or she use to support the argument? Does the author's argument make sense to you? What political or ideological biases are revealed in the author's interpretation? How might somebody argue against the interpretation presented by the author?

All historical sources—whether primary, visual, or secondary—can only be so "objective." In fact, most evidence from the past omits important information about ordinary people's lives, children's lives, or particular ethnic groups. But good sources do reveal valuable information when you know what to look for and analyze them critically. In the hands of careful historians, they can offer a provocative glimpse into the hopes, the dreams, and the thoughts and actions of people from the past.

5. What Connections and Comparisons Can Be Made? In considering a source, ask yourself: Does this source relate in any way to another source in the chapter, to a broader topic covered in the chapter, or to any themes or developments covered in a textbook or classroom? Looking for connections and comparisons helps you stand back from the source and identify larger historical trends—perhaps even about yourself and your own society—beyond just the immediate message in the source.

To spot these links, read the chapter introductions. These list some of the broad question and themes around which the sources are organized. Sometimes the headnotes or "consider" points also suggest comparisons. In addition, the questions at the end of each chapter can help you make connections and comparisons. To answer these questions, you'll need to engage in analytical thought, look at several selections in the chapter together, and sometimes consider sources from several chapters.

6. Employ the Models Presented in the "Using Primary Sources," "Using Visual Sources," and "Using Secondary Sources" Sections. These provide examples of how a primary, a visual, and a secondary source might be read and studied. They appear at the beginning of the "Primary Sources," 'Visual Sources," and "Secondary Sources" sections in the first chapter of this volume.

Six-Point Checklist for Using This Book

- **Context.**
- **Kind of source** (primary, visual, secondary).
- **Message** (what does the source seem to be saying?).
- **Critical analysis** (who created the source, and why?).
- **Connections and comparisons.**
- **Models** (in the first chapter's "Using Primary Sources," "Using Visual Sources," and "Using Secondary Sources" sections).

A Note on Chinese Romanization

From the first contacts of Europeans and Chinese there has been a problem in transliterating Chinese characters into the western alphabet. Many varied systems were developed. The romanization system most widely used in the English-speaking world was named after its 19th-century British creators, Wade and Giles.

In recent years there has been an attempt to develop a single transliteration that could be used universally. This system, adopted officially in the People's Republic of China in 1979, is known as *pinyin*. This system approximates the Chinese sounds more closely although it uses letters such as *q* and *x* in ways unfamiliar to most English speakers.

In this book we have used *pinyin*, but the first time a word appears, the Wade-Giles form will appear in parentheses except for particularly well-known names such as Sun Yat-sen, Chiang Kai-shek, Hong Kong, and Tibet.

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