FOURTH EDITION

The Humanistic Tradition

GLORIA K. FIERO

4 FAITH, REASON, AND POWER IN THE EARLY MODERN WORLD

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Book 4

Faith, Reason, and Power
in the Early Modern World

Gloria K. Fiero

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McGraw-Hill Higher Education
A Division of The ***McGraw-Hill*** *Companies*

THE HUMANISTIC TRADITION, BOOK 4
FAITH, REASON, AND POWER IN THE EARLY MODERN WORLD
Published by McGraw-Hill, an imprint of the McGraw-Hill Companies, Inc.
1221 Avenue of the Americas, New York, NY, 10020.

This book is printed on acid-free paper.

4 5 6 7 8 9 0 QWV/QWV 0 9 8 7 6 5 4 3

Library of Congress Control Number: 2001087100

ISBN 0-07-231733-7

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Typeface: *10/12 Goudy*
Printer: *Quebecor World Versailles, Inc.*

http://www.mhhe.com

This book was designed and produced by
CALMANN & KING LTD
71 Great Russell Street, London WC1B 3BP
www.calmann-king.com

Senior editor: *Jon Haynes*
Picture researcher: *Peter Kent*
Cartographer: *Andrea Fairbrass*
Typesetter: *Fakenham Photosetting, Norfolk*

Front cover
Main image: Pieter de Hooch, detail of *Portrait of a Family Making Music*, 1663. Oil on canvas, 38⅞ × 45⅛ in. © The Cleveland Museum of Art 1998. Gift of the Hanna Fund (1951.355)
Insets: (top)Detail of *Rejoicing at the Birth of Prince Salim in 1569*. Manuscript illustration from the Akbar-Nama. The Chester Beatty Library, Dublin.
(center) Edward Hopper, detail of *Nighthawks*, 1942. Oil on canvas, 33 ⅛ × 60 ⅛ in. Art Institute of Chicago. Chicago Friends of American Art Collection, 1942.51.
(bottom) Francisco Goya, detail of *The Third of May, 1808: The Execution of the Defenders of Madrid*, 1814. Oil on canvas, 8 ft. 6 in. × 10 ft. 4 in. Prado, Madrid.

Frontispiece: Nicolas Poussin, detail of *Arcadian Shepherds*, 1638–1639. Oil on canvas, 33½ × 47⅜ in. Louvre, Paris. R. M. N., Paris.

Series Contents

"It's the most curious thing I ever saw in all my life!" exclaimed Lewis Carroll's Alice in Wonderland, as she watched the Cheshire Cat slowly disappear, leaving only the outline of a broad smile. "I've often seen a cat without a grin, but a grin without a cat!" A student who encounters an ancient Greek epic, a Yoruba mask, or a Mozart opera—lacking any context for these works—might be equally baffled. It may be helpful, therefore, to begin by explaining how the artifacts (the "grin") of the humanistic tradition relate to the larger and more elusive phenomenon (the "cat") of human culture.

The Humanistic Tradition and the Humanities

In its broadest sense, the term *humanistic tradition* refers to humankind's cultural legacy—the sum total of the significant ideas and achievements handed down from generation to generation. This tradition is the product of responses to conditions that have confronted all people throughout history. Since the beginnings of life on earth, human beings have tried to ensure their own survival by achieving harmony with nature. They have attempted to come to terms with the inevitable realities of disease and death. They have endeavored to establish ways of living collectively and communally. And they have persisted in the desire to understand themselves and their place in the universe. In response to these ever-present and universal challenges—*survival*, *communality*, and *self-knowledge*—human beings have created and transmitted the tools of science and technology, social and cultural institutions, religious and philosophic systems, and various forms of personal expression, the sum total of which we call culture.

Even the most ambitious survey cannot assess all manifestations of the humanistic tradition. This book therefore focuses on the creative legacy referred to collectively as *the humanities*: literature, philosophy, history (in its literary dimension), architecture, the visual arts (including photography and film), music, and dance. Selected examples from each of these disciplines constitute our *primary sources*. Primary sources (that is, works original to the age that produced them) provide first-hand evidence of human inventiveness and ingenuity. The primary sources in this text have been chosen on the basis of their authority, their beauty, and their enduring value. They are, simply stated, the great works of their time and, in some cases, of all time. Universal in their appeal, they have been transmitted from generation to generation. Such works are, as well, the landmark examples of a specific time and place: They offer insight into the ideas and values of the society in which they were produced. The drawings of Leonardo da Vinci, for example, reveal a passionate determination to understand the operations and functions of nature. And while Leonardo's talents far exceeded those of the average individual of his time, his achievements may be viewed as a mirror of the robust curiosity that characterized his time and place—the age of the Renaissance in Italy. *The Humanistic Tradition* surveys such landmark works, but joins "the grin" to "the cat" by examining them within their political, economic, and social contexts.

The Humanistic Tradition explores a living legacy. History confirms that the humanities are integral forms of a given culture's values, ambitions, and beliefs. Poetry, painting, philosophy, and music are not, generally speaking, products of unstructured leisure or indulgent individuality; rather, they are tangible expressions of the human quest for the good (one might even say the "complete") life. Throughout history, these forms of expression have served the domains of the sacred, the ceremonial, and the communal. And even in the early days of the twenty-first century, as many time-honored traditions come under assault, the arts retain their power to awaken our imagination in the quest for survival, communality, and self-knowledge.

The Scope of the Humanistic Tradition

The humanistic tradition is not the exclusive achievement of any one geographic region, race, or class of human beings. For that reason, this text assumes a global and multicultural rather than exclusively Western perspective. At the same time, Western contributions are emphasized, first, because the audience for these books is predominantly Western, but also because in recent centuries the West has exercised a dominant influence on the course and substance of global history. Clearly, the humanistic tradition belongs to all of humankind, and the best way to understand the Western contribution to that tradition is to examine it in the arena of world culture.

As a survey, *The Humanistic Tradition* cannot provide an exhaustive analysis of our creative legacy. The critical reader will discover many gaps. Some aspects of culture that receive extended examination in traditional Western humanities surveys have been pared down to make room for the too often neglected contributions of Islam, Africa, and Asia. This book is necessarily selective—it omits many major figures and treats others only briefly. Primary sources are arranged, for the most part, chronologically, but they are presented as manifestations of the informing ideas of the age in which they were produced. The intent is to examine the evidence of the humanistic tradition

thematically and topically, rather than to compile a series of mini-histories of the individual arts.

Studying the Humanistic Tradition

To study the creative record is to engage in a dialogue with the past, one that brings us face to face with the values of our ancestors, and, ultimately, with our own. This dialogue is (or should be) a source of personal revelation and delight; like Alice in Wonderland, our strange, new encounters will be enriched according to the degree of curiosity and patience we bring to them. Just as lasting friendships with special people are cultivated by extended familiarity, so our appreciation of a painting, a play, or a symphony depends on close attention and repeated contact. There are no shortcuts to the study of the humanistic tradition, but there are some techniques that may be helpful. It should be useful, for instance, to approach each primary source from the triple perspective of its text, its context, and its subtext.

The Text: The *text* of any primary source refers to its *medium* (that is, what it is made of), its *form* (its outward shape), and its *content* (the subject it describes). All literature, for example, whether intended to be spoken or read, depends on the medium of words—the American poet Robert Frost once defined literature as "performance in words." Literary form varies according to the manner in which words are arranged. So poetry, which shares with music and dance rhythmic organization, may be distinguished from prose, which normally lacks regular rhythmic pattern. The main purpose of prose is to convey information, to narrate, and to describe; poetry, by its freedom from conventional patterns of grammar, provides unique opportunities for the expression of intense emotions. Philosophy (the search for truth through reasoned analysis) and history (the record of the past) make use of prose to analyze and communicate ideas and information. In literature, as in most kinds of expression, content and form are usually interrelated. The subject matter or the form of a literary work determines its *genre*. For instance, a long narrative poem recounting the adventures of a hero constitutes an *epic*, while a formal, dignified speech in praise of a person or thing constitutes a *eulogy*.

The visual arts—painting, sculpture, architecture, and photography—employ a wide variety of media, such as wood, clay, colored pigments, marble, granite, steel, and (more recently) plastic, neon, film, and computers. The form or outward shape of a work of art depends on the manner in which the artist manipulates the formal elements of color, line, texture, and space. Unlike words, these formal elements lack denotative meaning. The artist may manipulate form to describe and interpret the visible world (as in such genres as portraiture and landscape painting); to generate fantastic and imaginative kinds of imagery; or to create imagery that is nonrepresentational—without identifiable subject matter. In general, however, the visual arts are spatial, that is, they operate and are apprehended in space.

The medium of music is sound. Like literature, music is durational: It unfolds over the period of time in which it occurs. The formal elements of music are melody, rhythm, harmony, and tone color—elements that also characterize the oral life of literature. As with the visual arts, the formal elements of music are without symbolic content, but while literature, painting, and sculpture may imitate or describe nature, music is almost always nonrepresentational—it rarely has meaning beyond the sound itself. For that reason, music is the most difficult of the arts to describe in words. It is also (in the view of some) the most affective of the arts. Dance, the artform that makes the human body itself a medium of expression, resembles music in that it is temporal and performance-oriented. Like music, dance exploits rhythm as a formal tool, but, like painting and sculpture, it unfolds in space as well as time.

In analyzing the text of a work of literature, art, or music, we ask how its formal elements contribute to its meaning and affective power. We examine the ways in which the artist manipulates medium and form to achieve a characteristic manner of execution and expression that we call *style*. And we try to determine the extent to which a style reflects the personal vision of the artist and the larger vision of his or her time and place. Comparing the styles of various artworks from a single era, we may discover that they share certain defining features and characteristics. Similarities (both formal and stylistic) between, for instance, golden age Greek temples and Greek tragedies, between Chinese lyric poems and landscape paintings, and between postmodern fiction and pop sculpture, prompt us to seek the unifying moral and aesthetic values of the cultures in which they were produced.

The Context: We use the word *context* to describe the historical and cultural environment. To determine the context, we ask: In what time and place did the artifact originate? How did it function within the society in which it was created? Was the purpose of the piece decorative, didactic, magical, propagandistic? Did it serve the religious or political needs of the community? Sometimes our answers to these questions are mere guesses. Nevertheless, understanding the function of an artifact often serves to clarify the nature of its form (and vice versa). For instance, much of the literature produced prior to the fifteenth century was spoken or sung rather than read; for that reason, such literature tends to feature repetition and rhyme, devices that facilitate memorization. We can assume that literary works embellished with frequent repetitions, such as the *Epic of Gilgamesh* and the Hebrew Bible, were products of an oral tradition. Determining the original function of an artwork also permits us to assess its significance in its own time and place: The paintings on the walls of Paleolithic caves, which are among the most compelling animal illustrations in the history of world art, are not "artworks" in the modern sense of the term but, rather, magical signs that accompanied hunting rituals, the performance of which was essential to the survival of the community. Understanding the relationship between text and context is one of the principal concerns of any inquiry into the humanistic tradition.

The Subtext: The *subtext* of the literary or artistic object refers to its secondary and implied meanings. The subtext embraces the emotional or intellectual messages embedded

in, or implied by, a work of art. The epic poems of the ancient Greeks, for instance, which glorify prowess and physical courage in battle, suggest that such virtues are exclusively male. The state portraits of the seventeenth-century French ruler Louis XIV carry the subtext of unassailable and absolute power. In our own century, Andy Warhol's serial adaptations of soup cans and Coca-Cola bottles offer wry commentary on the supermarket mentality of postmodern American culture. Identifying the implicit message of an artwork helps us to determine the values and customs of the age in which it was produced and to assess those values against others.

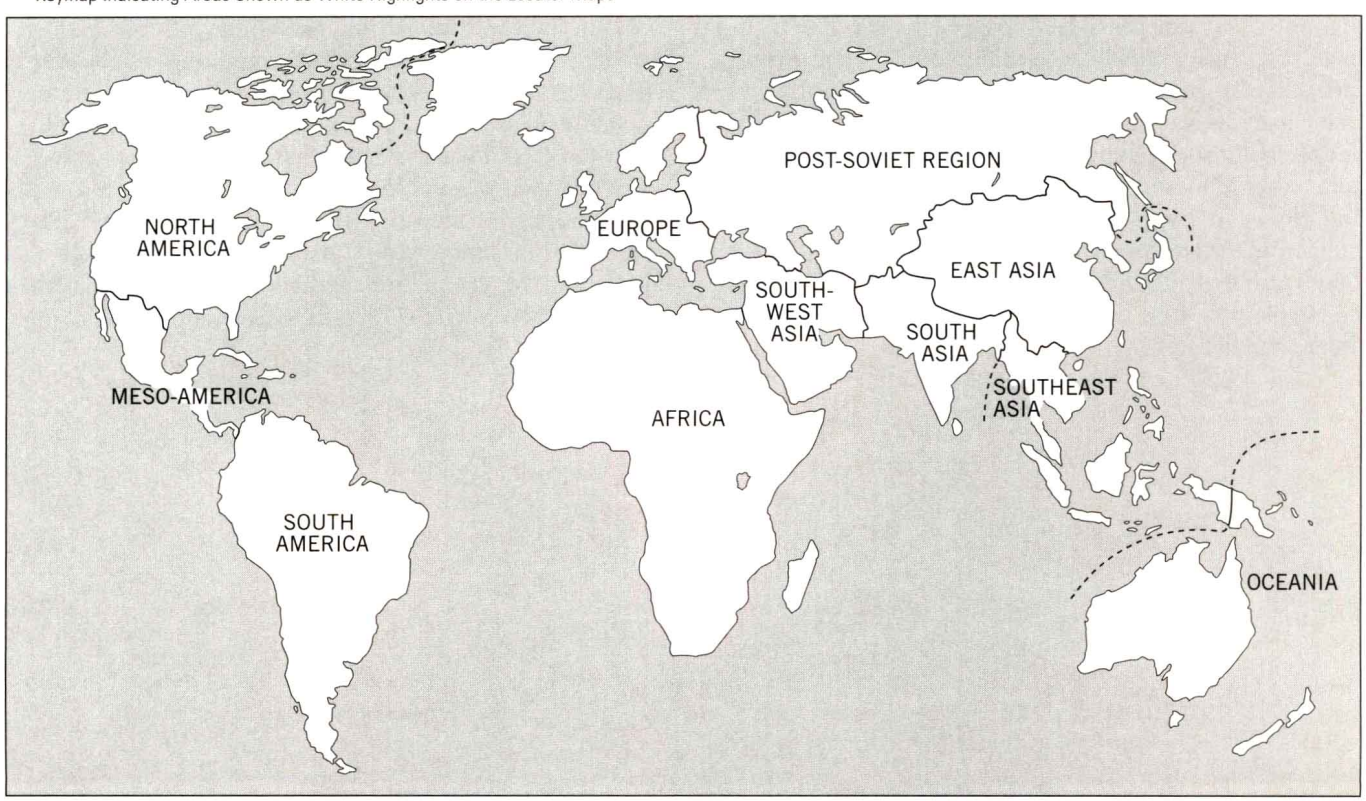
Beyond *The Humanistic Tradition*

This book offers only small, enticing samples from an enormous cultural buffet. To dine more fully, students are encouraged to go beyond the sampling presented at this table; and for the most sumptuous feasting, nothing can substitute for first-hand experience. Students, therefore, should make every effort to supplement this book with visits to art museums and galleries, concert halls, theaters, and libraries. *The Humanistic Tradition* is designed for students who may or may not be able to read music, but who surely are able to cultivate an appreciation of music in performance. The music logos that appear in the text refer to the Music Listening Selections found on two accompanying compact discs, available from the publishers. Lists of suggestions for further reading are included at the end of each chapter, while a selected general bibliography of electronic humanities resources appears in the Online Learning Center at http://www.mhhe.com/fiero.

The Fourth Edition

The fourth edition of *The Humanistic Tradition* continues to take as its main focus the topical and global themes that have informed the last three editions. Book 1, however, has been restructured: Egypt, Mesopotamia, and the East Asian civilizations now each receive separate chapters, and chapter 7, "The Bipolar Empires of Rome and China," has been divided into two separate chapters. In Book 3, chapters 18 and 19 have been reversed, and in Book 4, chapters 21 to 23 have been reordered. There are new reading selections throughout the text. These range from the poems of Catallus to the lyrics of Derek Walcott and from Saint Francis' *Canticle of Brother Sun* to Mark Twain's *Huckleberry Finn*. Excerpts from Mary Wollstonecraft's *Vindication of the Rights of Women*, two newly translated writings by Renaissance women, the *Scivias* of Hildegard of Bingen, and the narrative of Sojourner Truth give greater dimension to the role of women in the arts. The *Analects* of Confucius appear in a 1997 translation. Greek mythology, slave songs and spirituals, and the nineteenth-century symbolist movement take their places in the appropriate chapters. Excerpts from Shakespeare's *Hamlet* and *Othello* replace the complete text of *Othello*, which is now available in the web-based resources for *The Humanistic Tradition*. Our examination of the twentieth century has been expanded to include film, and each chapter in Book 6 now brings attention to landmark developments in that medium. The contemporary chapters have been updated to include a segment on the quest for ethnic identity, focusing on the Latino voice that has made a significant mark in the arts of the past two decades.

Keymap Indicating Areas Shown as White Highlights on the Locator Maps



In the newly organized chapter 38, electronic and digital art receive expanded consideration.

This new edition includes more color illustrations than previous editions, as well as new diagrams that assist the reader in understanding the content, function, or construction techniques of various artworks. The Rosetta Stone, the so-called Mask of Agamemnon, the Hellenistic Altar of Zeus, and artwork by Angelica Kauffmann, Henry Ossawa Tanner, Lucca della Robbia, Piero della Francesco, Fernand Léger, and Anselm Kiefer are among the many new illustrations. The treatment of ancient China has been updated to include the information yielded by recent excavations of early dynastic graves in the People's Republic of China. Two new audio compact discs replace the older cassettes. These listening selections illustrate the musical works discussed in the text. Music by Hildegard of Bingen and Aaron Copland, African call-and-response chant, and the Muslim Call to Prayer have been added to the earlier materials, along with an excerpt from Mozart's *Marriage of Figaro*. The revised *Science and Technology Boxes*, along with *Locator Maps* and new *Timelines*, provide useful and popular study aids. The revised timelines are not exhaustive, but show selected key works. Each chapter in the fourth edition opens with a key quotation drawn from the readings and focusing on the theme of the chapter. Updated bibliographies are appended to each individual chapter.

A Note to Instructors

The key to successful classroom use of *The Humanistic Tradition* is *selectivity*. Although students may be assigned to read whole chapters that focus on a topic or theme, as well as complete works that supplement the abridged readings, the classroom should be the stage for a selective treatment of a single example or a set of examples. The organization of this textbook is designed to emphasize themes that cut across geographic boundaries—themes whose universal significance prompts students to evaluate and compare rather than simply memorize and repeat lists of names and places. To assist readers in achieving global cultural literacy, every effort has been made to resist isolating (or "ghettoizing") individual cultures and to avoid the inevitable biases we bring to our evaluation of relatively unfamiliar cultures.

Acknowledgments

Writing *The Humanistic Tradition* has been an exercise in humility. Without the assistance of learned friends and colleagues, assembling a book of this breadth would have been an impossible task. James H. Dormon read all parts of the manuscript and made extensive and substantive editorial suggestions; as his colleague, best friend, and wife, I am most deeply indebted to him.

The following readers and reviewers generously shared their insights in matters of content and style: Professors Jill Carrington (Stephen F. Austin State University), Darrell Bourque (University of Louisiana, Lafayette), Enid Housty (Hampton University), Kim Jones (Seminole Community College), Juergen Pelzer (Occidental College), Denise Rogers (University of Louisiana, Lafayette), Ralph V. Turner (Florida State University), and my colleagues, Donald Liss and Robert Butler.

In the preparation of the fourth edition, I have also benefited from the suggestions and comments generously offered by Roy Barineau (Tallahassee Community College), Carol A. Berger (St. Louis Community College), Rodney Boyd (Collin County Community College), Judith Ann Cohn (West Virginia State College), Janet L. DeCosmo (Florida A&M University), Larry Dorr (University of North Carolina), Edward M. Frame (Valencia Community College), Grant Hardy (University of North Carolina), Cynthia Ho (University of North Carolina), Connie LaMarca-Frankel (Pasco-Hernando Community College), Robert J. G. Lange (University of North Carolina), Sandra Loman (Madison Area Technical College), Susan McMichaels (University of North Carolina), Lois L. McNamara (Valencia Community College), Ann Malloy (Tulsa Community College), Sharon Rooks (Edison Community College), Charlie Schuler (Pensacola Junior College), Gerald Stacy (Central Washington University), Elisabeth Stein (Tallahassee Community College), Patricia Gailah Taylor (Southwest Texas State University), Barbara Tomlinson (Kean University), Camille Weiss (West Virginia University), and Alice Weldon (University of North Carolina).

The burden of preparing the fourth edition has been lightened by the assistance of Christopher Freitag, Executive Editor, and by the editorial vigilance of Jon Haynes, Richard Mason, and Cleia Smith at Calmann & King.

SUPPLEMENTS FOR THE INSTRUCTOR AND THE STUDENT

A number of useful supplements are available to instructors and students using *The Humanistic Tradition*. Please contact your sales representative or call 1-800-338-5371 to obtain these resources, or to ask for further details.

Online Learning Center

A complete set of web-based resources for *The Humanistic Tradition* can be found at www.mhhe.com/fiero. Material for students includes study outlines, self-tests, interactive maps and timelines, and links to other web resources. Instructors will benefit from teaching tips, web activities and assignments, and access to material from the Instructor's Resource Manual. Instructors can also utilize PageOut, McGraw-Hill's own online course management tool. PageOut works seamlessly with the Online Learning Center resources and allows instructors to have complete control over the organization of online course content on their own course website. Instructors can register for this free service at www.pageout.net.

Compact Discs

Two audio compact discs have been designed exclusively for use with *The Humanistic Tradition*. CD One corresponds to the music listening selections discussed in books 1–3 and CD Two contains the music in books 4–6. Instructors may obtain copies of the recordings for classroom use through the local sales representative or by calling 1-800-338-5371. The recordings are also available for individual purchase by students; they can be packaged with any or all of the six texts. Consult your local sales representative for details.

Slide Sets

A set of book-specific slides is available to qualified adopters of *The Humanistic Tradition*. These slides have been especially selected to include many of the less well-known images in the books and will be a useful complement to your present slide resources. Additional slides are available for purchase directly from Universal Color Slides. For further information consult our web site at www.mhhe.com/fiero.

Instructor's Resource Manual

The Instructor's Resource Manual is designed to assist instructors as they plan and prepare for classes. Course outlines and sample syllabi for both semester and quarter systems are included. The chapter summaries emphasize key themes and topics that give focus to the primary source readings. The study questions for each chapter may be removed and copied as handouts for student discussion or written assignments. A Test Item File follows each chapter along with a correlation list that directs instructors to the appropriate supplemental resources. A list of suggested videotapes, recordings, videodiscs, and their suppliers is included.

MicroTest III

The questions in the Test Item File are available on MicroTest III, a powerful but easy-to-use test generating program. MicroTest is available for Windows, and Macintosh personal computers. With MicroTest, an instructor can easily select the questions from the Test Item File and print a test and answer key. You can customize questions, headings, and instructions and add or import questions of your own.

Student Study Guides, Volumes 1 and 2

Written by Gloria K. Fiero, two new Student Study Guides are now available to help students gain a better understanding of subjects found in *The Humanistic Tradition*. Volume 1 accompanies books 1–3 and Volume 2 accompanies books 4–6. Each chapter contains: a Chapter Objective; a Chapter Outline; Key Terms, Names (with pronunciation guides), and Dates; Vocabulary Building; Multiple Choice Questions; and Essay Questions. Many chapters also contain a Visual/Spatial Exercise and Bonus Material. At the end of each Part, Synthesis material helps students draw together ideas from a set of chapters.

Summary of the Renaissance and the Reformation

The following paragraphs provide an overview of the Renaissance and Reformation, the two movements that ushered in the modern era in the West. This summary of fifteenth- and sixteenth-century culture (dealt with in detail in Book 3) offers some background to the materials contained in books 4, 5, and 6, which deal with the modern era in a global context.

Classical Humanism

The effort to recover, edit, and study ancient Greek and Latin manuscripts, a movement known as classical humanism, first occurred in fourteenth-century Italy, where it marked the beginnings of the Renaissance. This revival of Greco-Roman culture was to spread throughout Western Europe over the following three hundred years. Petrarch, known as the father of humanism, provided the model for Renaissance scholarship and education. He promoted the study of the classic Greek and Latin writers, especially Cicero, encouraged textual criticism, and wrote introspective and passionate sonnets that were revered and imitated for centuries to come.

The city of Florence was the unrivaled center of classical humanism in the first 150 years of the Renaissance. A thriving commercial and financial center dominated by a well-to-do middle class, Florence found political and cultural leadership in such wealthy and sophisticated families as the Medici. Classical humanism helped to cultivate a sense of civic pride, a new respect for oral and written eloquence, and a set of personal values that sustained the ambitions of the rising merchant class.

Fifteenth-century humanists carried on Petrarch's quest to recover the classical past. Ficino translated the entire body of Plato's writings, while Pico's investigations in Hebrew and Arabic led him to believe that the world's great minds shared a single, universal truth. Pico's *Oration on the Dignity of Man* proclaimed the centrality of humankind and defended the unlimited freedom of the individual within the universal scheme.

Renaissance humanists cultivated the idea of the good life. Following Alberti's maxim, "A man can do anything he wants," they applied the moral precepts of the classical past to such contemporary pursuits as diplomacy, politics, and the arts. While Petrarch and his peers were concerned primarily with the recovery of classical manuscripts and the production of critical editions, Alberti, Castiglione, and Machiavelli eagerly infused scholarship with action. Allying their scrutiny of the past to an empirical study of the present, they fostered a heroic ideal of the individual that surpassed all classical models. For Alberti, wealth and authority proceeded from the exercise of *virtù*; for Castiglione, the superior breed of human being was identical with *l'uomo universale*, the well-rounded person; for Machiavelli, only a ruthless master of power politics could ensure the survival of the state. Alberti, Castiglione, and Machiavelli were representative of the larger group of Renaissance humanists who asserted the human capacity for self-knowledge and exalted the role of the individual in the secular world. Their views shaped the modern character of the humanistic tradition in the European West.

Renaissance Artists

Most significant about the artists of the Renaissance is that they were disciples of nature: They brought a scientific curiosity to the study of the natural world and untiringly investigated its operations. Such Early Renaissance artists as Donatello, Pollaiuolo, Masaccio, and Brunelleschi studied the mechanics of the human body, the effects of light on material substances, and the physical appearance of objects in three-dimensional space. At the same time, Renaissance artists were masters of invention: They perfected the technique of oil painting, formulated the laws of perspective, and applied the principles of classical art to the representation of Christian and contemporary subjects. Patronized by a wealthy European middle class, they revived such this-worldly genres as portraiture and gave new attention to the nude body as an object of natural beauty.

The art of the High Renaissance marks the culmination of a hundred-year effort to wed the techniques of naturalistic representation to classical ideals of proportion and

harmony. Leonardo da Vinci, the quintessential artist-scientist, tried to reconcile empirical experience with basic principles of balance and order. The compositions of Raphael, with their monumental scale and unity of design, became standards by which Western paintings would be judged for many centuries. The multitalented Michelangelo brought a heroic idealism to the treatment of traditional Christian and classical themes. In Venice, Titian's painterly handling of the reclining female nude represented a new and more sensuous naturalism. In architecture, the centrally planned buildings of Bramante and Palladio fulfilled the quest of such Early Renaissance architects as Brunelleschi and Alberti for an architecture of harmony, balance, and clarity.

The Renaissance produced an equally splendid flowering in music, especially among Franco-Flemish composers. Secular compositions began to outnumber religious ones. The techniques of imitation and word painting infused both religious and secular music with homogeneity and increased expressiveness. Printed sheet music helped to popularize the madrigal and other secular, vernacular song forms. Instrumental music and dance now emerged as independent genres. Like their classical predecessors, Renaissance artists placed human concerns and feelings at the center of a harmonious universe. Such optimism, combined with intellectual curiosity and increasing worldliness, fueled the early modern era in the West.

Shattering the Old Order: Protest and Reform

The sixteenth century was a time of rapid change marked by growing secularism, advancing technology, and European overseas expansion. It was also an age of profound religious and social upheaval. Northern humanists led by Erasmus of Rotterdam made critical studies of early Christian literature and urged a return to the teachings of Jesus and the early church fathers. Demands for church reform went hand in hand with the revival of early Christian writings to culminate in the Protestant Reformation.

Aided by Gutenberg's printing press, Martin Luther contested the authority of the Church of Rome. He held that Scripture was the sole basis for religious interpretation and emphasized the idea of salvation through faith in God's grace rather than through good works. As Lutheranism and other Protestant sects proliferated throughout Europe, the unity of medieval Christendom was shattered.

The music and the art of the Northern Renaissance reflect the mood of religious reform. In music, the Lutheran chorale became the vehicle of Protestant piety. In art, the increasing demand for illustrated devotional literature and private devotional art stimulated the production of woodcuts and metal engravings. The works of Dürer and Grünewald exhibit the Northern Renaissance passion for realistic detail and graphic expression, while the fantastic imagery of Hieronymus Bosch suggests a pessimistic and typically Northern concern with sin and death. Bosch's preoccupation with the palpable forces of evil found its counterpart in the witch-hunts of the sixteenth century. In painting, too, such secular subjects as portraiture, landscapes, and scenes of everyday life mirrored the tastes of a growing middle-class audience for an unidealized record of the visual world.

Northern Renaissance writers took a generally skeptical and pessimistic view of human nature. Erasmus, More, Cervantes, and Rabelais lampooned individual and societal failings and described the ruling influence of folly in all aspects of human conduct. In France, Montaigne devised the essay as an intimate form of rational reflection. The most powerful form of literary expression to evolve in the late sixteenth century, however, was secular drama. In the hands of William Shakespeare, drama became the ultimate expression of the sixteenth-century quest to examine the human personality in its secular and spiritual dimensions. Shakespeare's tragedies (as opposed, for instance, to Montaigne's essays) reveal the human condition through overt action, rather than through private reflection.

By the end of the sixteenth century, national loyalties, religious fanaticism, and commercial rivalries for control of trade with Africa, Asia and the Americas had splintered the European community. These conditions rendered ever more complex the society of the West. And yet, on the threshold of modernity, the challenges to the human condition—economic survival, communality, self-knowledge, and the inevitability of death—were no less pressing than they had been two thousand years earlier. If the technology of the sixteenth century was more sophisticated than that of ancient times—giving human beings greater control over nature than ever before—it also provided more devastating weapons of war and destruction. In the centuries to come, the humanistic tradition would be shaped and reshaped by changing historical circumstances and the creative imagination of indomitable humankind.

Book 4 Contents

MAPS

MUSIC LISTENING SELECTIONS

CD Two Selections 1 to 11

The age of the baroque

The period between approximately 1600 and 1800 was an age of contradictions. In Western Europe, deeply felt, even mystical, religious sentiment vied with the rise of science and rational methods of scientific investigation. Newly developed theories of constitutional government contended with firmly entrenched claims to divine right among "absolute" rulers—monarchs who recognized no legal limitations to their authority. The rising wealth of a small segment of the population failed to offset widespread poverty and old aristocratic privilege. In Asia, as well, the seventeenth and eighteenth centuries brought major changes: Muslim rulers united the primarily Hindu peoples of India and proceeded to establish the glorious Mogul dynasty. The Ming emperors of China, who governed an empire larger than any other in the world, fell to Mongol (Manchu) tribes in the early seventeenth century. These foreign rulers secured internal stability through rigid control of Chinese culture.

The early modern era witnessed the beginnings of the European state system and the establishment of the fundamental political, economic, and cultural norms of European and, by extension, American life. Rival religious claims following the Protestant Reformation complicated the scramble for land and power among European states. The first half of the seventeenth century witnessed the Thirty Years' War and other devastating conflicts between Catholics and Protestants. In 1648, however, by the terms of the Treaty of Westphalia, which ended the Thirty Years' War, the principle of national sovereignty was firmly established in the West: By that principle, each European state would exercise independent and supreme authority over its own territories and inhabitants.

In the economic arena, the prosperity of the sixteenth century was followed by marked decline in the seventeenth. Nevertheless, after 1660, commercial capitalism and the production of manufactured goods flourished in the West, where economic growth was tied to a pattern of global commerce. Asia, Africa, and the Americas—lucrative markets for European goods—were frontiers for European traders. And as global perceptions widened, Europeans realized that the "Old World" could no longer live in isolation.

In the West, the years between 1600 and 1750 were closely associated with a style known as "the baroque." Characterized by dramatic expression, theatrical spectacle, and spatial grandeur, the baroque became the hallmark of an age of exuberant expansion. The style also reflected the new, dynamic view of the universe as set forth by proponents of the Scientific Revolution. The baroque encompassed various phases: In Italy, it mirrored the intensely religious mood of the Catholic Reformation; in Northern Europe, it reflected the intimate spirit of Protestant devotionalism as well as the reliance on sensory experience associated with the New Science; and among authoritarian regimes throughout Europe and Asia, it worked to glorify secular power and wealth.

The age of the baroque was fueled by the human ambition to master nature on a colossal scale. This ambition—inspired perhaps by a more detached and objective view of the self in relation to the world—is as evident in Galileo's efforts to understand and explain the operations of nature as it is in Louis XIV's attempts to exert unlimited power over vast territories and peoples. A similar kind of energy is apparent in the complexities of a Bach fugue, the cosmic scope of Milton's *Paradise Lost*, the spectacle of early Italian opera, the panoramic sweep of Dutch landscape paintings, the splendor of the royal palaces at Versailles, Delhi, and Beijing, and the efforts of Ming and Manchu emperors to collect and copy all of China's literary classics. Under King Louis XIV of France, as among the Safavid Persians, the Moguls of India, the Ming and Manchu emperors of China, and the Tokugawa shoguns in Japan, there emerged an aristocratic style that aimed to glorify the majesty and power of the ruler.

(opposite) **EL GRECO**, detail of *The Agony in the Garden,* ca. 1585-1586. Oil on canvas, 6 ft. 1 in. × 9 ft. 1 in. Courtesy of the Toledo Museum of Art, Ohio.

To 1550 | 1600 | 1625 | 1650 | 1675 | 1700

World Events

- CATHOLIC REFORMATION
- THIRTY YEARS' WAR
- Loyola founds Jesuit order 1530
- SCIENTIFIC REVOLUTION
- Kepler: planetary movements
- Newton: *Principia*
- Council of Trent 1545–63
- Galileo: telescope
- Copernicus: heliocentric theory
- THE AGE OF ABSOLUTISM
- Vesalius: *Anatomy*
- Louis XIV of France
- French Royal Academy of Language and Literature
- Elizabeth I of England
- James I
- Charles I
- Civil War
- English Commonwealth
- Cromwell
- Glorious Revolution 1688
- SAFAVID EMPIRE/Shah Abbas
- Fire of London 1666
- Bill of Rights 1689
- OTTOMAN EMPIRE/Suleiman
- India: MOGUL EMPIRE/Akbar
- Jahangir
- Shah Jahan
- Persian culture and language imported into India
- China: MING DYNASTY
- QING (MANCHU DYNASTY)
- Japan: TOKUGAWA DYNASTY: Tokugawa Shogunate
- Edo becomes capital 1616
- Japan expels all Europeans 1637

Literature & Philosophy

- Teresa of Ávila: *Visions*
- Crashaw: *The Flaming Heart*
- La Rochefoucauld: maxims
- Loyola: *Spiritual Exercises*
- Pascal: *Pensées*
- Bacon: *Novum Organum*
- Racine: *Phaedra*
- *Index Expurgatorius*
- Descartes: *Discourse on Method*
- Molière: *Gentilhomme*
- King James Bible
- Milton: *Paradise Lost*
- Donne: sonnets
- Spinoza: *Ethics*
- Emperor Kangxi: *Chinese Classics*
- Safavid poetry
- Cao Xueqin: *Red Chamber*
- Kabuki theater 1650
- Ming drama and poetry
- Bashō: *haiku*

Visual Arts & Architecture

- MANNERISM
- THE BAROQUE STYLE
- Michelangelo: *Last Judgment*
- Caravaggio: *Supper at Emmaus*
- Bernini: *Ecstasy of Saint Teresa*
- Le Vau and Mansart: Versailles
- Parmigianino: *Madonna*
- Perrault: Louvre
- Tintoretto: *Last Supper*
- Girardon: *Apollo*
- El Greco: *Agony in the Garden*
- Poussin: *Arcadian Shepherds*
- Rigaud: *Louis XIV*
- Borromini: San Carlo
- Vignola and della Porta: *Il Gesù*
- Claude: *Marriage of Isaac and Rebekah*
- Rembrandt: *Prodigal Son*
- Safavid carpets
- Hals and Leyster: Dutch portraits
- Mogul court painting
- Van Dyck: *Charles I*
- Velásquez: *Las Meninas*
- Imperial Mosque at Isfahan
- Rubens: *Daughters of Leucippus*
- de Heem: *Still Life*
- Ottoman court painting and metalcraft
- Gentileschi: *Judith Slaying Holofernes*
- de Hooch: *Dutch Courtyard*
- ter Borch: *Suitor's Visit*
- Vermeer: *View of Delft*
- Taj Mahal
- Red Fort at Delhi
- Korin: *Irises at Yatuhashi*
- Ming porcelains and silks
- Forbidden City at Beijing

Music & Dance

- Palestrina: *Pope Marcellus Mass*
- First opera house in Venice, 1637
- Lully: *Alceste*
- J.S. Bach: *Brandenburg Concertos* 1721>
- Monteverdi: *Orfeo*
- Gabrieli: "*In Ecclesiis*"
- Violin, viola, cello, organ, and harpsichord perfected
- Vivaldi: *Four Seasons* 1725>
- Handel: *Messiah* 1748>