

FIFTH EDITION

THE HUMANISTIC TRADITION

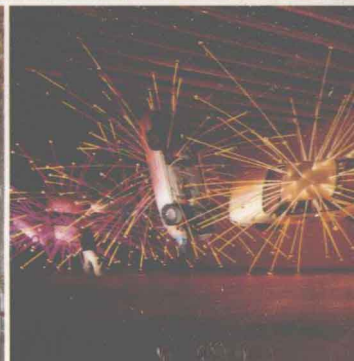
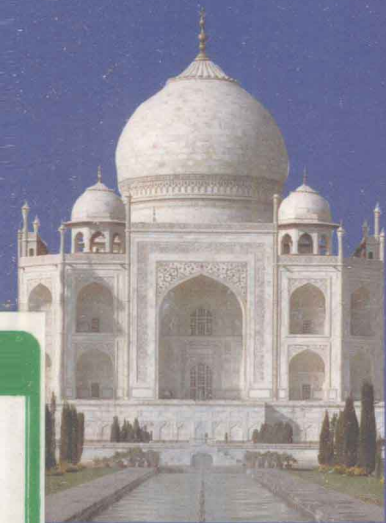
GLORIA K. FIERO

VOLUME

II

THE EARLY
MODERN
WORLD TO
THE PRESENT

NOT FOR RESALE
10ASAD7
MCGRAW-HILL DONATION



FIFTH EDITION

The Humanistic Tradition

Volume 2

The Early Modern World
to the Present

Gloria K. Fiero



Boston Burr Ridge, IL Dubuque, IA Madison, WI New York
San Francisco St. Louis Bangkok Bogotá Caracas Kuala Lumpur
Lisbon London Madrid Mexico City Milan Montreal New Delhi
Santiago Seoul Singapore Sydney Taipei Toronto

THE HUMANISTIC TRADITION, VOLUME 2
THE EARLY MODERN WORLD TO THE PRESENT

Published by McGraw-Hill, a business unit of The McGraw-Hill Companies, Inc.
1221 Avenue of the Americas, New York, NY, 10020.
Copyright © 2006, 2002, 1998, 1995, 1992 by The McGraw-Hill Companies, Inc.
All rights reserved. No part of this publication may be reproduced or distributed in any form
or by any means, or stored in a database or retrieval system, without the prior written
consent of The McGraw-Hill Companies, Inc., including, but not limited to, in any network
or other electronic storage or transmission, or broadcast for distance learning.
Some ancillaries, including electronic and print components, may not be available to
customers outside the United States.

This book is printed on acid-free paper.

2 3 4 5 6 7 8 9 0 DOW/DOW 0 9 8 7 6

Library of Congress Cataloging-in-Publication Data

Fiero, Gloria K.
The humanistic tradition / Gloria K. Fiero.— 5th ed.
p. cm.
Includes bibliographical references and indexes.
ISBN 0-07-291007-0 — ISBN 0-07-291009-7
1. Civilization, Western—History—Textbooks. 2. Humanism—History—Textbooks. I.
Title.

CB245.F47 2006
909'.09821—dc22

2005052239

ISBN 978-0-07-291014-8
MHID 0-07-291014-3

Permissions Acknowledgments appear on page E6,
and on this page by reference.

Publisher: *Lyn Uhl*
Director of Development: *Lisa Pinto*
Marketing manager: *Zina Craft*
Media technology producer: *Shannon Gattens*
Editorial Assistant: *Elizabeth Sigal*
Managing Editor: *Jean Dal Porto*
Production supervisor: *Randy Hurst*
Typeface: *10/12 Goudy*
Printer: *RR Donnelley, Willard*

<http://www.mhhe.com>



This book was designed and produced by
Laurence King Publishing Ltd., London
www.laurenceking.co.uk

Commissioning Editor: *Melanie White*
Picture researcher: *Fiona Kinnear*
Designer: *Ian Hunt*

Front cover

Main image: Detail from *The Oath of the Horatii*, 1784. Oil on canvas, 10 ft. 10 in. 3
14 ft. Louvre, Paris. © Photo Josse, Paris.

Insets: (left): Taj Mahal, Agra, India,
1623–1643. AKG Images, London/Jean-
Louis Nou.

(bottom left): Detail of Pierre-Auguste
Renoir, *Le Moulin de la Galette*, 1876.
Oil on canvas, 4 ft. 3½ in. × 5 ft. 9 in.
Musée d'Orsay, Paris. © Photo Josse.

(bottom center): Jules Hardouin-Mansart
and Charles Le Brun, *Galerie des Glaces*
(Hall of Mirrors), Versailles, ca. 1680.
Length 240 ft. Musée de Versailles.
© Paul M. R. Maeyaert, El Tossal, Spain.

(bottom right): Detail of Cai Guo-Qiang,
Inopportune, stage 1 16, 2005. Mixed media.
Location: Massachusetts Museum of
Contemporary Art. Photo Courtesy Cai Guo
Qiang Studio

Frontispieces, p. ii: Edgar Degas, *The Little
Dancer*, ca. 1880–1881 (cast ca. 1919–32).
Bronze with net tutu and hair ribbon, 3ft 2½
in. × 14½ in. × 14¼ in. Virginia Museum of
Fine Arts, Richmond. State Operating
Funds and the Art Lover's Society Fund.
Photo: Katherine Wetzel. © Virginia
Museum of Fine Arts.

p. 499: Detail of Antoine Watteau,
Departure from the Island of Cythera, 1717.
Oil on canvas,
4 ft. 3 in. × 6 ft. 4 in. Louvre, Paris.
© Gérard Blot.

p. 669: Detail of Edward Hicks, *The
Peaceable Kingdom*, ca. 1834. Oil on canvas,
30 × 35 ½ in. Brooklyn Museum of Art.
Dick S. Ramsay Fund.

p. 808: Jean-Michel Basquiat, *Horn Players*,
1983. Acrylic and mixed media on canvas, 8
ft. × 6 ft. 3 in. Courtesy the Eli Broad
Family Foundation, Santa Monica,
California. © ADAGP, Paris and DACS,
London 2005.

FIFTH EDITION

The Humanistic Tradition

Volume 2

The Early Modern World
to the Present



Preface

“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 Humanistic Tradition* joins “the grin” to “the cat” by examining them within their political, economic, and social contexts.

The humanities are the legacy 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. 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 character of global history. Since, the humanistic tradition belongs to all of humankind, 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 is useful, for instance, to approach each primary source from the triple perspective of its text, its context, and its subtext.

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).

LITERATURE Whether intended to be spoken or read, literature 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 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.

MUSIC AND DANCE 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: literature, painting, and sculpture may imitate or describe nature, but 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 spirit 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.


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.

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 margins of 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 book, while a selected general bibliography of electronic humanities resources appears in the Online Learning Center at <http://www.mhhe.com/fierotht5>.

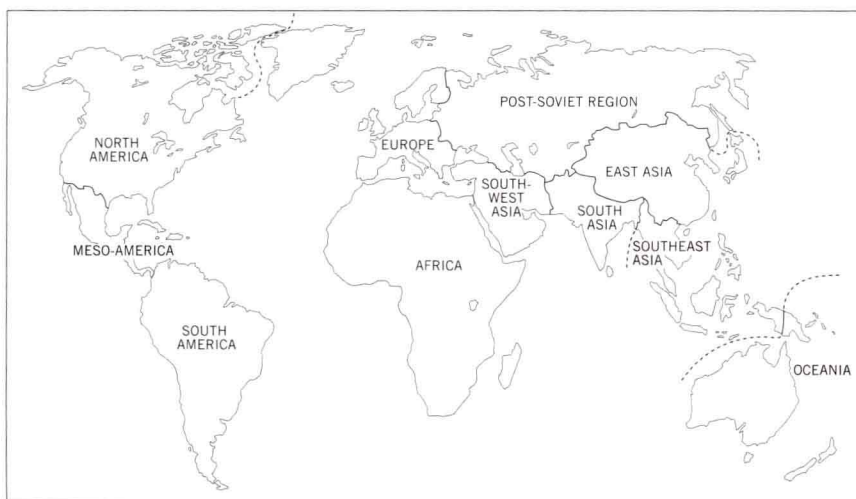
The Fifth Edition

In the fifth edition of *The Humanistic Tradition*, Study Questions follow each primary source readings; these are designed to provoke thought and discussion. Chapter 37

has been reorganized and expanded to explore a number of important global themes, such as ethnic identity and ecology. There is a reading selection from the Book of Psalms, a new modern translation of the *Quran*, and excerpts from the writings of Annie Dillard, E.O. Wilson, Sandra Cisneros, Mahmoud Darwish, and Yehuda Amichai. Content has been expanded to a number of topics, including the life of Muhammad (Chapter 10), the Columbian Exchange (Chapter 18), artists' optical aids (Chapters 17 and 23), Islam since 1500 (Chapters 21, 35, 37), the training of female artists (Chapters 20 and 23, and the Middle Passage (Chapter 25). Among the new color illustrations for the fifth edition are Zoser's Pyramid, Nok sculpture, London's new Globe Theater, Bernini's *David*, Steen's *Drawing Lesson*, Hick's *Peaceable Kingdom*, Monet's Japanese Bridge, and Beardon's Empress of the Blues. This edition also updates the contemporary scene to include significant developments in architecture, photography, and film (Chapter 38). Two new Sony Music Listening CDs illustrate the musical works discussed in the text, and new Music Listening Guides provide helpful analyses of these selections. Revised and expanded Timelines and Glossaries, along with Science and Technology boxes, locator maps, and pedagogical resources provide useful study aids (see the "Guided Tour" on page xii). Updated suggestions for additional reading appear at the end of each book, rather than by 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.



Key Map Indicating Areas Shown as White Highlights on the Locator Maps

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.

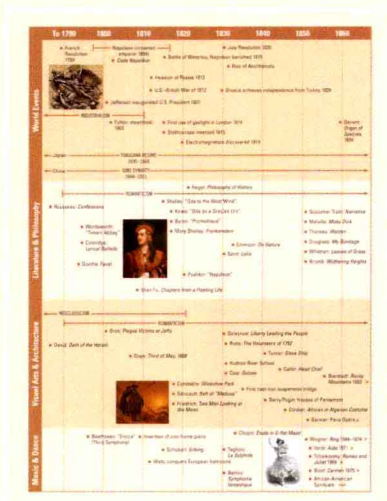
The following colleagues generously shared their knowledge and training in matters of content: in the sciences, Barbara J. Reeves (Virginia Tech); literature, Robert W. Butler, Darrell Bourque (University of Louisiana, Lafayette), and John Lowe (Louisiana State University); in the visual arts, Roy Barineau (Tallahassee Community College); music, Richard Harrison, Stephen Husarik (University of Arkansas), and Jack Jacobs; film, Joseph Warfield (New York University).

In the preparation of the fifth edition, I have also benefited from the suggestions and comments generously offered by Linda A. Austin (Glendale Community College), Edward Bonahue (Santa Fe Community College), Diane Boze (Northeastern State University),

Peggy Brown (Collin County Community College), Michael Coste (Front Range Community College), Harry Coverston (University of Central Florida), Jaymes Dudding (Albuquerque Technical Vocational Institute), Scott Earle (Tacoma Community College), Joshua Fausty (New Jersey City University), Luis Samuel Gonzalez (Sinclair Community College), Jeanne McGlenn (University of North Carolina—Asheville), Khadijah O. Miller (Norfolk State University), Yvonne Milspaw (Harrisburg Area Community College), Thomas R. Moore (Maine Maritime Academy), Rachel M. Rumberger (Valencia Community College), Jerome P. Soneson (University of Northern Iowa), Sonia Sorrell (Pepperdine University), Nancy A. Taylor (California State University—Northridge), Mary Tripp (University of Central Florida), and Naomi Yavneh (University of South Florida).

The burden of preparing the fifth edition has been lightened by the assistance of Kristen N. Mellit (McGraw-Hill) and the editors at Laurence King Publishing. I am also indebted to Lyn Uhl, Lisa Pinto, and Elizabeth Sigal (McGraw-Hill) for their support and encouragement, and to Fiona Kinnear for discerning photographic research.

A Guided Tour of *The Humanistic Tradition*, FIFTH EDITION



Illustrated part-opening **TIMELINES** provide a chronological overview of major historical events, as well as key works of literature, art, and music featured in each part.

Science and Technology

- 2650 B.C.E.** Pharaoh Khufu (or Cheops) orders construction of the Great Pyramid of Gizeh¹
- 1500 B.C.E.** Egyptians employ a simple form of the sundial
- 1450 B.C.E.** the water clock is devised in Egypt
- 1400 B.C.E.** glass is produced in Egypt and Mesopotamia

¹All dates in this chapter are approximate

SCIENCE AND TECHNOLOGY BOXES offer a chronology of key scientific and technological developments.

READING 4.7 From Donne's *Meditation 17* (1623)

All mankind is of one author, and is one volume; when one man 1
dies, one chapter is not torn out of the book, but translated into
a better language; and every chapter must be so translated. God
employs several translators; some pieces are translated by age,
some by sickness, some by war, some by justice; but God's hand 5
is in every translation, and his hand shall bind up all our
scattered leaves again for that library where every book shall lie
open to one another. As therefore the bell that rings to a
sermon calls not upon the preacher only but upon the
congregation to come, so this bell calls us all. . . . No man is an 10
island entire of itself; every man is a piece of the continent, a
part of the main. If a clod be washed away by the sea, Europe is
the less, as well as if a promontory were, as well as if a man
of thy friend's or of thine own were. Any man's death diminishes
me, because I am involved in mankind, and therefore never send 15
to know for whom the bell tolls; it tolls for thee.

Q What three metaphors are invoked in *Meditation 17*?

PRIMARY SOURCE READINGS from a variety of genres provide a wealth of important and influential writings. New to the fifth edition, study questions designed to provoke thought and discussion follow each primary source reading.

GLOSSARY

- asceticism** strict self-denial and self-discipline
- Messiah** Anointed One, or Savior, in Greek, *Christos*
- bodhisattva** (Sanskrit, "one whose essence is enlightenment") a being who has postponed his or her own entry into *nirvana* in order to assist others in reaching that goal; worshiped as a deity in Mahayana Buddhism
- rabbi** a teacher and master trained in the Jewish law
- suṭra** (Sanskrit, "thread") an instructional chapter or discourse in any of the sacred books of Buddhism

Terms marked in bold are defined in a **GLOSSARY** at the end of each chapter.

MUSICAL LOGOS in the margins refer to the Music Listening Selections found on accompanying compact disks, available separately from the publisher.



LOCATOR MAPS give readers their geographical bearings, alerting them to where events discussed in the section to follow took place.

EXPERIMENTAL FILM

Léger produced one of the earliest and most influential abstract films in the history of motion pictures. Developed in collaboration with the American journalist Dudley Murphy, *Ballet mécanique* (*Mechanical Ballet*, 1923–1924) puts into motion a series of abstract shapes and mundane objects (such as bottles and kitchen utensils), which, interspersed with human elements, convey a playful but dehumanized sense of everyday experience. The rhythms and juxtapositions of the images suggest—without any narrative—the notion of modern life as mechanized, routine, standardized, and impersonal. The repeated image of a laundry woman, for instance, alternating with that of a rotating machine part, plays on the associative qualities of visual motifs in ways that would influence film-makers for decades.

FILM ESSAYS explore various aspects of this important, relatively new medium.

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 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/fierotht5.com. Materials for students include an audio pronunciation guide, self-tests, interactive maps, links to relevant images and complete primary source readings. Instructors will benefit from discussion and lecture suggestions, chapter summaries, music listening guides, and other resources. All resources from the Online Learning Center are also available in cartridges for WebCT and Blackboard course management systems.

INSTRUCTOR'S RESOURCE CD-ROM The Instructor's Resource CD-ROM (IRCD) is designed to assist instructors as they plan and prepare for classes. Chapter summaries emphasize key themes and topics that give focus to the primary source readings. Music listening guides provide instructors with ideas for integrating selections on the Music Listening CDs into their courses. Study questions for each chapter can be used for student discussion or written assignments. A list of suggested videos, DVDs, and recordings is also included. The CD-ROM also offers a Test Bank containing a comprehensive bank of multiple-choice questions for use in constructing student exams.

EZ TEST McGraw-Hill's EZ Test, also included on the IRCD, is a flexible and easy-to-use electronic testing program that allows instructors to create book-specific tests, drawing from a ready-made database and/or designing their own questions. Tests can be exported for use with course management systems such as WebCT, BlackBoard or PageOut. The program is available for use with Windows and Macintosh.

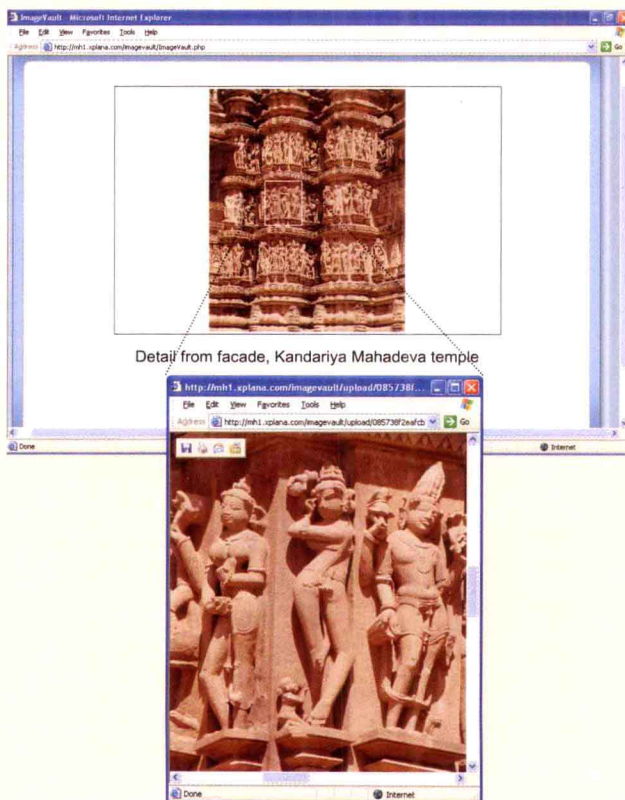
CORE CONCEPTS A groundbreaking *Core Concepts in the Humanities* DVD-ROM may be packaged free with every new copy of *The Humanistic Tradition* (ISBN 0073136433). The DVD-ROM augments students' understanding of the humanities through multimedia presentations on visual art, dance, theater, film, literature, and music. With over eighty interactive exercises, timelines, and extensive video clips, the DVD-ROM allows students to explore these disciplines in an exciting way. Study materials such as outlines,

summaries, and self-correcting quizzes are provided for every chapter of the text. Contact your McGraw-Hill representative at www.mhhe.com/rep for information about packaging this program with the textbook.

MUSIC LISTENING 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 (Volume I), and CD Two contains the music in Books 4-6 (Volume II). Instructors may obtain copies of the recordings for classroom use, and the CDs are also available for individual purchase by students. They can be packaged with any or all of the six books or two-volume versions of the text. 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 key images in the books. Additional slides are available for purchase directly from Universal Color Slides. For further information, consult our web site at www.mhhe.com/fierotht5.com.

IMAGE VAULT Selected images from *The Humanistic Tradition's* illustration program are available to adopting instructors in digital format in *The Image Vault*, McGraw-Hill's new web-based program. Instructors can incorporate images from *The Image Vault* in digital presentations that can be used in class offline, burned to CD-ROM, or embedded in course Web pages. See www.mhhe.com/theimagevault for more details.



Series Contents

BOOK 1

The First Civilizations and the Classical Legacy

Introduction: Prehistory and the Birth of Civilization

PART 1 The First Civilizations

- 1 Egypt: Gods, Rulers, and the Social Order
- 2 Mesopotamia: Gods, Rulers, and the Social Order
- 3 India and China: Gods, Rulers, and the Social Order

PART 2 The Classical Legacy

- 4 Greece: Humanism and the Speculative Leap
- 5 The Classical Style
- 6 Rome: The Rise to Empire
- 7 China: The Rise to Empire

BOOK 2

Medieval Europe and the World Beyond

PART 1 The Shaping of the Middle Ages

- 8 A Flowering of Faith: Christianity and Buddhism
- 9 The Language of Faith: Symbolism and the Arts
- 10 The Islamic World: Religion and Culture

PART 2 The Medieval West

- 11 Patterns of Medieval Life
- 12 Christianity and the Medieval Mind
- 13 The Medieval Synthesis in the Arts

PART 3 The World Beyond the West

- 14 Asian Civilizations: The Artistic Record

BOOK 3

The European Renaissance, the Reformation, and Global Encounter

PART 1 The Age of the Renaissance

- 15 Adversity and Challenge: The Fourteenth-Century Transition
- 16 Classical Humanism in the Age of the Renaissance
- 17 Renaissance Artists: Disciples of Nature, Masters of Invention

PART 2 A Brave New World

- 18 Africa, the Americas, and Cross-Cultural Encounter
- 19 Protest and Reform: The Waning of the Old Order

VOLUME 1

Prehistory to the Early Modern World

Chapters 1-19

BOOK 4

Faith, Reason, and Power in the Early Modern World

PART 1 The Age of the Baroque

- 20 The Catholic Reformation and the Baroque Style
- 21 Absolute Power and the Aristocratic Style
- 22 The Baroque in the Protestant North
- 23 The Scientific Revolution and the New Learning

PART 2 The Age of Enlightenment

- 24 The Promise of Reason
- 25 The Limits of Reason
- 26 Eighteenth-Century Art, Music, and Society

BOOK 5

Romanticism, Realism, and the Nineteenth-Century World

PART 1 The Romantic Era

- 27 The Romantic View of Nature
- 28 The Romantic Hero
- 29 The Romantic Style in Art and Music

PART 2 Realism and the Modernist Turn

- 30 Industry, Empire, and the Realist Style
- 31 The Move Toward Modernism

BOOK 6

Modernism, Globalism, and the Information Age

PART 1 The Triumph of Modernism

- 32 The Modernist Assault
- 33 The Freudian Revolution
- 34 Total War, Totalitarianism, and the Arts
- 35 The Quest for Meaning

PART 2 The Postmodern Turn

- 36 Identity and Liberation
- 37 The Information Age: Global Perspectives
- 38 Image and Sound in the Information Age

VOLUME 2

Early Modern World to the Present

Chapters 19-38

Volume 2 Contents

Preface xiv

19 Protest and Reform: The Waning of the Old Order 467

- The Temper of Reform 467
 - The Impact of Technology 467
 - Christian Humanism and the Northern Renaissance 467
- Luther and the Protestant Reformation 468
 - READING 3.21** From Luther's *Address to the German Nobility* (1520) 471
 - The Spread of Protestantism 471
 - Music and the Reformation 472
- Northern Renaissance Art 472
 - Dürer and Printmaking 473
 - The Paintings of Grünewald, Bosch, and Brueghel 475
- Sixteenth-Century Literature 481
 - Erasmus: *The Praise of Folly* (1511) 481
 - READING 3.22** From Erasmus' *The Praise of Folly* 482
 - More's *Utopia* 483
 - READING 3.23** From More's *Utopia* (1516) 484
 - The Wit of Cervantes 485
 - READING 3.24** From Cervantes' *Don Quixote* (1613) 485
 - Rabelais and Montaigne 486
 - READING 3.25** From Montaigne's *On Cannibals* (1580) 487
 - The Genius of Shakespeare 489
 - READING 3.26** From Shakespeare's *Sonnets* (1609) 490
 - The Shakespearean Stage 490
 - Shakespeare's Plays 491
 - READING 3.27** From Shakespeare's *Hamlet* (1602) 494
 - READING 3.28** From Shakespeare's *Othello* (1604) 496
- Summary 498
 - Glossary 498

- Summary of the Renaissance and the Reformation** 500
 - Classical Humanism 500
 - Renaissance Artists 500
 - Shattering the Old Order: Protest and Reform 501

BOOK 4

Faith, Reason, and Power in the Early Modern World

PART ONE

The Age of the Baroque 503

Timeline 504

20 The Catholic Reformation and the Baroque Style 505

- The Catholic Reformation 505
 - READING 4.1** From Loyola's *Spiritual Exercises* 506
 - Catholicism's Global Reach 507
 - Literature and the Catholic Reformation 507
 - READING 4.2** From Saint Teresa's *Visions* 509
 - READING 4.3** From Crashaw's *The Flaming Heart* 509
- The Visual Arts and the Catholic Reformation 509
 - Mannerist Painting 509
 - Baroque Painting in Italy 514
 - Baroque Sculpture in Italy 516
 - Baroque Architecture in Italy 518
- Baroque Music 524
 - The Genius of Gabrieli 524
 - Monteverdi and the Birth of Opera 524
- Summary 525
 - Music Listening Selections 526
 - Glossary 526

21 Absolute Power and the Aristocratic Style 527

- The Aristocratic Style in France 528
 - Louis XIV and French Absolutism 528
 - Versailles: Symbol of Royal Absolutism 528
 - Louis as Patron of the Arts 534
 - Poussin and the Academic Style in Painting 535
 - The Aristocratic Portrait 538
- The Aristocratic Style in Europe 538
 - Velázquez, Rubens, and van Dyck 538
- Music and Dance at the Court of Louis XIV 540
- Seventeenth-Century French Literature 541
 - READING 4.4** From La Rochefoucauld's *Maxims* 541
 - Molière's *Human Comedy* 541
 - READING 4.5** From Molière's *Le Bourgeois Gentilhomme* 542

- Absolute Power and the Aristocratic Style Beyond Europe 547
- Absolute Power and the Aristocratic Style in India 548
- The Patronage of Jahangir and Shah Jahan* 550
- The Decline of the Islamic Empires 552
- Absolute Power and the Aristocratic Style in China 553
- The Forbidden City* 554
- Imperial Patronage of the Arts* 556
- Chinese Literature and the Theater Arts* 557
- Absolute Power and the Aristocratic Style in Japan 558
- The Way of Tea and Zen* 560
- Summary 561
- Glossary 561
- 22 The Baroque in the Protestant North** 562
- The Rise of the English Commonwealth 562
- The King James Bible 562
- READING 4.6** The Twenty-Third Psalm 564
- English Literature of the Seventeenth Century 564
- John Donne* 564
- READING 4.7** From Donne's *Meditation 17* 564
- READING 4.8** From Donne's *Holy Sonnets* 566
- The Genius of John Milton* 566
- READING 4.9** From Milton's *Paradise Lost* 567
- The London of Christopher Wren 569
- Rembrandt and Protestant Devotionalism 571
- The Music of the Protestant North 572
- Handel and the English Oratorio 572
- Bach and Religious Music 574
- Summary 576
- Music Listening Selections 576
- Glossary 576
- 23 The Scientific Revolution and the New Learning** 577
- The Scientific Revolution 577
- Kepler and Galileo 578
- The New Learning 579
- Bacon and the Empirical Method 579
- READING 4.10** From Bacon's *Novum Organum* 580
- READING 4.11** From Bacon's *Of Studies* 582
- Descartes and the Birth of Modern Philosophy 582
- READING 4.12** From Descartes' *Discourse on Method* (Part IV) 583
- Religion and the New Learning 583
- Spinoza and Pascal 584
- Locke and the Culmination of the Empirical Tradition 584
- READING 4.13** From Locke's *Essay Concerning Human Understanding* 584
- Newton's Scientific Synthesis 585
- The Impact of the Scientific Revolution on Art 587
- Northern Baroque Painting 587
- Vermeer and Dutch Painting 589
- Dutch Portraiture 591
- Baroque Instrumental Music 592
- Summary 594
- Music Listening Selections 595
- Glossary 595
- PART TWO
- The Age of Enlightenment** 597
- Timeline 598
- 24 The Promise of Reason** 599
- The Political Theories of Hobbes and Locke 599
- READING 4.14** From Hobbes' *Leviathan* 600
- Locke's Government of the People 601
- READING 4.15** From Locke's *Of Civil Government* 602
- The Influence of Locke on Montesquieu and Jefferson 603
- READING 4.16** From Jefferson's Declaration of Independence 604
- Adam Smith and the Birth of Economic Theory 604
- READING 4.17** From Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations* 605
- The *Philosophes* 605
- Diderot and the *Encyclopédie* 606
- READING 4.18** From the *Encyclopédie* 608
- The Encyclopedic Cast of Mind 609
- The Crusade for Progress 609
- READING 4.19** From Condorcet's *Sketch for a Historical Picture of the Progress of the Human Mind* 610
- Enlightenment and the Rights of Women 611

- READING 4.20** From Wollstonecraft's *A Vindication of the Rights of Women* 611
- The Journalistic Essay and the Birth of the Modern Novel 613
- Pope: Poet of the Age of Reason 614
- READING 4.21** From Pope's *Essay on Man* 614
- Summary 615
- Glossary 615
- 25 The Limits of Reason** 616
- The Transatlantic Slave Trade 617
- READING 4.22** From Equiano's *Travels* 617
- READING 4.23** Wheatley's "On Being Brought from Africa to America" 620
- Satire: Weapon of the Enlightenment 620
- The Satires of Jonathan Swift 620
- READING 4.24** From Swift's *A Modest Proposal* 621
- Voltaire and *Candide* 623
- READING 4.25** From Voltaire's *Candide, or Optimism* 624
- Satire in Chinese Literature 633
- READING 4.26** From Li Ruzhen's *Flowers in the Mirror* 633
- The Visual Satires of William Hogarth 634
- Rousseau's Revolt Against Reason 636
- READING 4.27** From Rousseau's *Discourse on the Origin of Inequality among Men* 636
- Kant's Mind/World Revolution 638
- The Revolutions of the Late Eighteenth Century 639
- Summary 640
- Glossary 640
- 26 Eighteenth-Century Art, Music, and Society** 641
- The Rococo Style 641
- Rococo Painting in France 642
- Rococo Sculpture 647
- Eighteenth-Century French Genre Painting 647
- Eighteenth-Century Neoclassicism 650
- Neoclassical Architecture 651
- Neoclassicism in America 653
- Neoclassical Sculpture 656
- Neoclassical Painting and Politics: The Art of David 656
- Ingres and Academic Neoclassicism 657
- Kauffmann and Academic Neoclassicism 660
- Neoclassicism under Napoleon 660
- Eighteenth-Century Western Music 662
- Rococo Music 663
- Classical Music 663
- The Birth of the Symphony Orchestra 663
- Classical Instrumental Compositions 664
- The Development of the Classical Style:
- Haydn 665
- The Genius of Mozart 665
- Beethoven: The Early Years 666
- Summary 666
- Music Listening Selections 668
- Glossary 668
- BOOK 5
- Romanticism, Realism, and the Nineteenth-Century World**
- PART ONE
- The Romantic Era** 671
- Timeline 672
- 27 The Romantic View of Nature** 673
- Nature and the Natural in European Literature 673
- Wordsworth and the Poetry of Nature 673
- READING 5.1** From Wordsworth's "Lines Composed a Few Miles Above Tintern Abbey" 674
- The Poetry of Shelley 676
- READING 5.2** Shelley's "Ode to the West Wind" 676
- The Poetry of Keats 677
- READING 5.3** Keats' "Ode on a Grecian Urn" 678
- Nature and the Natural in Asian Literature 678
- READING 5.4** From Shen Fu's *Six Chapters from a Floating Life* 680
- Romantic Landscape Painting 680
- Constable and Turner 681
- Landscape Painting in Germany and France 684
- American Romanticism 686
- Transcendentalism 686
- READING 5.5** Emerson's "Brahma" 686
- READING 5.6** From Thoreau's *Walden* 687
- Walt Whitman's Romantic Individualism 687

- READING 5.7** From Whitman's "Song of Myself" 688
 American Landscape Painting 689
 America and Native Americans 691
 American Folk Art 693
 Early Nineteenth-Century Thought 695
 Hegel and the Hegelian Dialectic 696
 Darwin and the Theory of Evolution 696
 Summary 698
 Glossary 698
- 28 The Romantic Hero** 699
 Nationalism and the Hero 699
 Napoleon as a Romantic Hero 700
READING 5.8 From Napoleon's *Diary* 702
 The Promethean Hero 702
 The Promethean Myth in Literature 702
READING 5.9 From Mary Shelley's
Frankenstein 703
 Byron and the Promethean Myth 704
READING 5.10 Byron's "Prometheus" 705
 Pushkin: The Byron of Russia 706
READING 5.11 From Pushkin's "Napoleon" 706
 The Abolitionists: American Prometheans 707
Frederick Douglass 707
READING 5.12 From Douglass' *My Bondage and My Freedom* 708
Sojourner Truth 708
READING 5.13 From *The Narrative of Sojourner Truth* 709
 Slave Songs and Spirituals 709
 Goethe's *Faust*: The Quintessential Romantic Hero 710
READING 5.14 From Goethe's *Faust* 710
 Romantic Love and Romantic Stereotypes 717
READING 5.15 Heine's "You are Just Like a Flower" 718
 The Female Voice 718
 Summary 719
- 29 The Romantic Style in Art and Music** 720
 Heroic Themes in Art 721
 Gros and the Glorification of the Hero 721
 Popular Heroism in Goya and Géricault 721
 Delacroix and Revolutionary Heroism 723
 Heroic Themes in Sculpture 726
 Trends in Mid-Nineteenth-Century Architecture 728
 Neomedievalism in the West 728
 Exoticism in Western Architecture 729
 The Romantic Style in Music 729
 The Genius of Beethoven 730
 Art Songs 732
 The Programmatic Symphonies of Berlioz 732
 The Piano Music of Chopin 733
 The Romantic Ballet 734
 Romantic Opera 737
 Verdi and Italian Grand Opera 737
 Wagner and the Birth of Music-Drama 737
 Summary 738
 Music Listening Selections 739
 Glossary 739
- PART TWO
- Realism and the Modernist Turn** 741
 Timeline 742
- 30 Industry, Empire, and the Realist Style** 743
 The Global Dominion of the West 743
 Advancing Industrialism 743
 Colonialism and the New Imperialism 743
READING 5.16 From Kipling's
 "The White Man's Burden" 744
 China and the West 745
READING 5.17 From Lin Zexu's *Letter of Advice to Queen Victoria* 745
 Social and Economic Realities 747
 Nineteenth-Century Social Theory 748
 The Radical Views of Marx and Engels 748
READING 5.18 From Marx's and Engels'
Communist Manifesto 749
 Mill and Women's Rights 751
READING 5.19 From Mill's *The Subjection of Women* 751
 The New Historicism 752
 Realism in Literature 752
 The Novels of Dickens and Twain 752
READING 5.20 From Dickens' *The Old Curiosity Shop* 753
READING 5.21 From Twain's *The Adventures of Huckleberry Finn* 754
 Russian Realism: Dostoevsky and Tolstoy 756

- READING 5.22** From Dostoevsky's *Crime and Punishment* 757
 The Literary Heroines of Flaubert and Chopin 758
READING 5.23 From Flaubert's *Madame Bovary* 758
READING 5.24 Kate Chopin's "The Story of an Hour"
 ("The Dream of an Hour") 759
 Zola and the Naturalistic Novel 760
 Realist Drama: Ibsen 760
READING 5.25 From Ibsen's *A Doll's House* 761
 Realism in the Visual Arts 763
 The Birth of Photography 763
 Courbet and French Realist Painting 764
 Daumier's Social Realism 766
 The Scandalous Realism of Manet 768
 Realism in American Painting 772
 Late Nineteenth-Century Architecture 775
 Realism in Music 778
 Summary 778
 Glossary 778

31 The Move Toward Modernism 779

- Late Nineteenth-Century Thought 779
 Nietzsche's New Morality 779
READING 5.26 From the Works of Nietzsche 780
 Poetry in the Late Nineteenth Century:
 The Symbolists 781
READING 5.27 From Mallarmé's "The Afternoon
 of a Faun" 782
 Music in the Late Nineteenth Century: Debussy 782
 Painting in the Late Nineteenth Century 783
 Symbolism 783
 Impressionism 783
 Monet: Pioneer of Impressionism 784
 Renoir, Pissarro, and Degas 787
 Japanese Woodblock Prints and Western Art 789
 Cassatt and Toulouse-Lautrec 791
 Art Nouveau 792
 Sculpture in the Late Nineteenth Century 794
 Degas and Rodin 794
 The Arts of Africa and Oceania 798
 Postimpressionism 802
 Van Gogh and Gauguin 802
 Seurat and Cézanne 804
 Summary 806
 Music Listening Selection 807

BOOK 6

Modernism, Globalism and the Information Age

PART ONE

The Triumph of Modernism 811

Timeline 812

32 The Modernist Assault 813

- The New Physics 813
 Early Twentieth-Century Poetry 814
 The Imagists 814
READING 6.1 From Pound's *Personae* (1926) 814
 Frost and Lyric Poetry 815
READING 6.2 Frost's "The Road Not Taken"
 (1916) 815
 Early Twentieth-Century Art 815
 Picasso and the Birth of Cubism 815
 Futurism 820
 Matisse and Fauvism 822
 The Birth of Motion Pictures 822
 Brancusi and Abstraction 824
 Abstraction and Photography 824
 Nonobjective Art 824
 Russian Constructivism 828
 Early Twentieth-Century Architecture 828
 The Architecture of Wright 828
 The Bauhaus and the International Style 829
 Early Twentieth-Century Music 832
 Schoenberg 832
 Stravinsky 833
 The Beginnings of Modern Dance 834
 Summary 834
 Music Listening Selections 835
 Glossary 835

33 The Freudian Revolution 836

- Freud and the Psyche 836
READING 6.3 From Freud's *Civilization and Its Discontents* (1930) 837
 Freud's Followers 839
 The New Psychology and Literature 840
 Proust's Quest for Lost Time 840

- READING 6.4** From Proust's *Swann's Way* (1913) 840
The Nightmare Reality of Kafka 842
- READING 6.5** From Kafka's "The Metamorphosis" (1915) 842
Joyce and Stream of Consciousness Prose 843
The New Freedom in Poetry 844
- READING 6.6** Cummings' [she being Brand] (1926) 844
The New Psychology and the Visual Arts 845
Expressionism 845
Metaphysical Art and Fantasy 847
The Dada Movement 849
Surrealism and Abstract Surrealists: Picasso, Miró and Klee 850
Visionary Surrealists: Magritte and Dalí 852
The Women of Surrealism 854
Dada and Surrealist Photography 855
Dada and Surrealist Film 857
The New Psychology and Music 857
Summary 858
Music Listening Selection 858
Glossary 858
- 34 Total War, Totalitarianism, and the Arts** 859
World War I Literature 860
World War I Poetry 860
READING 6.7 Poems of World War I 861
World War I Fiction 861
READING 6.8 From Remarque's *All Quiet on the Western Front* (1929) 862
World War I Art 863
The Russian Revolution 864
Experimental Film 865
The Great Depression and the American Scene 867
Totalitarianism and World War II 869
World War II Poetry 870
READING 6.9 Poems of World War II 871
World War II Fiction 871
Film in the War Era 872
Responses to Totalitarianism 874
READING 6.10 From Wiesel's *Night* (1958) 874
The Visual Arts in the War Era 875
Photojournalism 875
Picasso's *Guernica* 875
Music in the War Era 876
Copland and the American Sound 877
- The Communist Revolution in China 877
Summary 878
Music Listening Selection 878
Glossary 878
- 35 The Quest for Meaning** 879
Existentialism and Freedom 879
The Philosophy of Sartre 880
READING 6.11 From Sartre's "Existentialism" (1945) 880
Christian Existentialism 882
Literature at Mid-Century 882
Theater of the Absurd 883
READING 6.12 Beckett's *Waiting for Godot* (1948) 883
Poetry at Mid-Century 884
T. S. Eliot 884
READING 6.13 Eliot's "The Love Song of J. Alfred Prufrock" (1915) 885
Dylan Thomas 886
READING 6.14 Thomas' "Do Not Go Gentle Into That Good Night" (1951) 887
Rabindranath Tagore 887
READING 6.15 Tagore's "The Man Had No Useful Work" (1921) 887
Islamic Poetry 888
READING 6.16 Islamic Poems 888
The Visual Arts at Mid-Century 888
Painting 888
Film at Mid-Century 889
Sculpture 893
Architecture at Mid-Century 895
Music and Dance at Mid-Century 898
Summary 899
Music Listening Selection 899
Glossary 899
- PART TWO
- The Postmodern Turn** 901
Timeline 902
- 36 Liberation and Equality** 903
Liberation and Literature in Latin America 903
READING 6.17 Neruda's "United Fruit Co." (1950) 904
The Quest for Racial Equality 904