

PREFACE

This new edition of *The Western Humanities* represents a personal and cultural milestone. We claim it as a personal milestone, because for more than twenty years we have been defined by this project (which we affectionately call, “the Book”)—reading, researching, writing, revising, and refining the manuscript, attending concerts, plays, operas, films, lectures, exhibitions, and gallery openings, and discussing the meaning of the Western heritage with colleagues, students, friends, and family. We also claim “the Book” as a cultural milestone because when it existed only in outline form in 1985, academia was in the midst of a culture war in which the future of textbooks devoted exclusively to Western culture seemed in doubt. Throughout the course of five editions, however, *The Western Humanities* has established itself as a strong presence on the academic scene, and we hope that in some small way it has contributed to the revitalization of arts and humanities survey courses in colleges and universities. Its reach now extends around the world—the latest translation has been published in mainland China.

With this sixth edition, we continue in the same spirit with which we first approached our subject. In the first edition, we placed Western cultural achievements within their historical context. In the second and third editions, we expanded coverage of the contributions of women and other artists outside the traditional canon. In the fourth edition, we added a multicultural dimension, with the expectation that students would gain a greater appreciation of world cultures beyond the Western traditions. In the fifth edition, we expanded our coverage of Islamic civilization, as a way of helping students to better grasp contemporary political and cultural issues. For the sixth edition, we have made the most extensive revision yet, increasing the coverage of philosophy, science, music,

and religion, broadening the definition of creativity to embrace advances in technology, and enhancing our treatment of the history of film and photography. It is our hope that the sixth edition of *The Western Humanities* will continue to assist instructors in meeting today’s teaching challenges, as well as help the next generation of students understand and claim their cultural heritage.

AIMS OF THE WESTERN HUMANITIES

In its origin *The Western Humanities* was an outgrowth of our careers as university teachers. Instructing thousands of undergraduate students throughout the years had left us dissatisfied with available textbooks. In our eyes, the existing books failed in one of two ways: They either ignored material developments and focused exclusively on cultural artifacts without context or perspective, or they stressed political, social, and economic history with too little or too disjointed a discussion of literature and the arts. Our goal in writing this book was to balance and integrate these two elements—that is, to provide an analysis and an appreciation of cultural expression and artifacts within an interpretive historical framework.

When we sat down to write the first edition of *The Western Humanities*, we feared that the world of the late twentieth century was in danger of being engulfed by present-minded thinking. Students merely mirror the wider society when they show little knowledge of, or even concern about, the great artistic and literary monuments and movements of the Western tradition, or about the political, economic, and social milestones of Western history. In *The Western Humanities*, we address the problem of present-mindedness by discussing not

only the works that were produced in successive periods but also the prevailing historical and material conditions that so powerfully influenced their form and content. Our intention is to demystify the cultural record by showing that literature and the arts do not spring forth spontaneously and independently of each other, but reflect a set of specific historical circumstances. By providing this substantial context, out of which both ideas and artifacts emerge, we hope to give students a deeper understanding of the meaning of cultural works and a broader basis for appreciating the humanities.

We also emphasize the universal aspects of creativity and expression. People everywhere have the impulse to seek answers to the mysteries of human existence; to discover or invent order in the universe; to respond creatively to nature, both inner and outer; to delight the senses and the mind with beauty and truth; to communicate their thoughts and share their visions with others. Thus, another of our intentions is to demonstrate that the desire to express oneself and to create lasting monuments has been a compelling drive in human beings since before the dawn of civilized life. We believe that this emphasis will help students see that they are not isolated from the past but belong to a tradition that began thousands of years ago.

We also aim to help students prepare themselves for the uncertainties of the future. When they examine the past and learn how earlier generations confronted and overcame crises—and managed to leave enduring legacies—students will discover that the human spirit is irrepressible. In the humanities—in philosophy, religion, art, music, literature—human beings have found answers to their deepest needs and most perplexing questions. We hope that students will be encouraged by this record as they begin to shape the world of the twenty-first century.

ORGANIZATION AND CONTENT

The twenty-two chapters of this text provide a balanced treatment of history and culture. The chapters follow a consistent organization, as described below.

An interpretive context for the humanities. The first part of every chapter covers the material conditions of the era—the historical, political, economic, and social developments. We aim to capture the essence of complex periods and to fashion a coherent narrative framework for the story of Western culture.

Cultural expression. The remaining part of each chapter is devoted to cultural expression, both in the realm of ideas (philosophy, history, religion, science) and in the realm of cultural artifact (art, music, drama, literature, and film). In this part we describe and ana-

lyze the significant cultural achievements of the age, and we examine how creative individuals responded to the challenges presented to them by their society and how they chose values and forms by which to live.

Cultural legacy. Each chapter ends with a brief section describing the cultural legacy of that era. Students will find that some ideas, movements, or artistic methods with which they are familiar have a very long history. They will also discover that the meaning and ascribed value of cultural objects and texts can change from one time and place to another. Our goal is not only to help students establish a context for their culture but to show that the humanities have developed as a dynamic series of choices made by individuals in one era and transformed by individuals in other eras.

SPECIAL FEATURES

The Sixth Edition includes a variety of features to enhance student understanding of the humanities.

- **Encounter boxes.** A special feature introduced in the fifth edition was the **Encounter**, which recounts meetings between the West and other cultures. Through text and art, each Encounter focuses on critical interchanges that influenced both cultures. As we seek to nurture global awareness in today's students, these Encounters demonstrate that cultural encounters and exchanges are an enduring part of history, with both positive and negative consequences.
- **Slices of Life features.** Formerly known as Personal Perspectives, these boxes offer students the opportunity to hear voices from the past of those who witnessed or participated in the historical and cultural events described in the text. These excerpts from primary sources and original documents are designed to bring history to life for the reader.
- **Learning through Maps.** This feature encourages students to develop geographical skills—a highly desirable ability in this age of globalization. By performing map exercises and answering map-related questions, students learn to read maps and understand historical and cultural developments within a specific geographic setting.
- **Legacy sections.** Each chapter ends with a section that conveys the enduring legacy of the traditions described in the chapter. For example, in Chapter 8, the legacy section talks about the ongoing cultural influence of medieval Islam on both modern Islam and on the West.

In addition to the chapter features, each chapter offers several important features at its conclusion:

Terminology. In the text, when a new cultural term is introduced, it is boldfaced and defined immediately. At the end of each chapter, a list of **Key Cultural Terms** appears, serving as a handy review of important words for the student to know. The **Suggestions for Further Reading** is a list, in alphabetic order by author, of one or two literary works by the major writers discussed in the chapter. We provide this list—naming a readily available edition along with an assessment of its usefulness—so that students may do some additional reading on their own. The **Suggestions for Listening** feature offers a list, in alphabetic order by composer, of musical compositions covered in each chapter. The list, with brief annotations, is provided as a follow-up to the music discussion in the chapter, so that students may listen on their own.

CHANGES TO THE SIXTH EDITION

We have made several significant changes in this sixth edition of *The Western Humanities*:

Increased global emphasis. A new final chapter on the impact of globalization and terror on the arts, fourteen new Encounter features highlighting interactions between the West and other cultures, and the addition of numerous writers, artists, and philosophers from around the world (all discussed in detail below), strengthen the book's focus on the global roots of the Western humanities. The illustration program also includes new globally-oriented images, such as a map of the Silk Road in Chapter 7, and manuscript illuminations depicting the Crusades in Chapter 9.

Reorganization and expansion of final chapters. Chapter 21 now focuses on Late Modernism, from 1945 to 1970, while a brand-new Chapter 22 is devoted to Post-Modernism, from 1970 to the present. In Chapter 21, additions include Neo-Orthodoxy; Vatican II reforms; a new and extensive section on film; a new Encounter, "The Globalization of Popular Music"; and a new Slice of Life giving the words of the first astronauts as they recalled their impressions of being on the Moon. We also discuss many individuals not covered in previous editions, such as theologian Paul Tillich; and writers and artists who had not been previously included, such as painter Willem de Kooning, sculptor Eva Hesse, and architect Eero Saarinen. In Chapter 22, we stress both globalization and terrorism and their impact across global culture, as well as include enhanced treatment of science and technology; the birth of liberation theology; the papacy of Pope John Paul II; the rise of radical Islam; the maturation of woodwind chamber music; the rise of hip-hop culture in music; a film section; an Encounter about demography and migration and their impact on globalization; and a Slice

of Life dealing with the sources of Islamic terrorism. New individuals covered include novelist Zadie Smith, poet Derek Walcott, playwrights Dario Fo and Franca Rame, painters Susan Rothenberg and Sam Gilliam, sculptor Maya Lin, architect Zaha Hadid, and composer Tan Dun.

Expanded coverage of selected cultural topics. Science, for example, now appears in ten chapters, including Hellenistic Greece and Post-Modernism. Similarly, philosophy is expanded to bridge gaps in our treatment of the history of thought, with the addition of Jean Bodin, David Hume, Paul Tillich, and Christian Existentialism. Medicine is now discussed in many chapters, beginning with the Mesopotamians and Egyptians and ranging from the Greeks—with the inclusion of Hippocrates—through the Romans, the Muslims and Renaissance Europe to Post-Modern times. Religion is now given more visibility, by focusing on the growth of evangelicalism in Protestantism and the Roman Catholic Church's hostile reaction to modernity, after 1850. This enhanced coverage of religion thus presents more clearly the history of the continuing dialogue between secular culture and religion—a central feature of Western life today. And music is now expanded to provide brief but intense discussions of 23 musical works. These music discussions also serve a secondary goal: They function as "mini-Listening Guides" for students who listen along with the Music CD that is part of the ancillary materials associated with our textbook. Other noteworthy additions to music include the Encounter "The Globalization of Popular Music" in Chapter 21, and an enlarged treatment of Post-Modern music, in Chapter 22.

Expanded coverage of Technology. Technology, which in earlier editions of *The Western Humanities* had been treated as the handmaid of the arts and humanities, is presented in this sixth edition as a form of creative expression whose roots go back to prehistoric times. We show that technology is subject to the same historical and cultural forces that operate on other creative achievements in each period of history. Our coverage of technology extends to most chapters, ranging from Stone Age culture to today's nanotechnology, with a focus especially on those technologies with transformative potential, such as machines, papermaking, food production, and power sources. Along with technology, we have included sections on warfare, which is central to the human experience, embracing the military, science, technology, and governments, and we also show warfare's impact on the wider culture.

New Encounters features. An Encounter feature now appears in all 22 chapters, resulting in an addition of fourteen new episodes for this sixth edition. The new Encounters include such major cultural exchanges as

the invention of the alphabet by the ancient Phoenicians, which became the alphabet for virtually all Western languages; the creation of the Silk Road, linking ancient Rome and the Far East, the world's first attempt at globalization; and the development of the civil disobedience techniques of Gandhi, the father of Indian independence. We have made the Encounters more engaging by adding a set of questions at the end of each, entitled Learning from the Encounter, a pedagogical device meant to help students understand the historical and cultural significance of these meetings.

Enhanced Slices of Life features. We have revised the Slices of Life so that this feature reflects a rich variety of voices including people of diverse religious outlook, including Christian, Muslim, Jewish, and pagan. We have also added questions to each feature, entitled Interpreting this Slice of Life, which are meant to assist students in understanding each speaker.

Enhanced art program. About 115 new artworks are included. Every illustration in the book is discussed both in the text and in a detailed caption. The new illustrations include the Cylinder Seal of Queen Pu-abi, with Banqueting Scene; one of the Vaphio Cups; Horsemen, from the west frieze of the Parthenon; a Hunt Scene from the Piazza Armerina; Arches of the Great Mosque in Cordoba; manuscript illuminations of Crusaders Attacking a Muslim Fortress and Muslims Attacking Crusaders; Ghiberti's *Gates of Paradise*; Bellini's *Mehmet II*; Holbein's *Henry VIII*; Brueghel's *Netherlandish Proverbs*; Rembrandt's etching of *Christ Preaching*; Chambers' Pagoda in Kew Gardens, London; a Gillray caricature; Ingres's *Madame Rivière*; Solar's *Drago*; the Bauhaus Workshop; Moore's *Reclining Figure*; De Kooning's *Woman and Bicycle*; a still from Bergman's *The Seventh Seal*; Rothenberg's *Butterfly*; Richter's *Betty*; and Koolhaas' Seattle Public Library. We have also introduced students to less well-known artists, such as Gerard Ter Borch, Raoul Dufy, and Childe Hassam, through their paintings of historical events.

Increased coverage of women and people of diverse origins. These additions include Encounter 13, "Indigenous Peoples and New Spain"; DeÍslas's portrait of Sor Juana Inès de la Cruz, the Mexican nun and early feminist; Slice of Life 17, the testimony of Elizabeth Bentley, a working class woman, before an English parliamentary commission; Inman's portrait of *Sequoyah*, the Cherokee leader, in Encounter 18; the rise of hip hop music; two women photographers (Margaret Bourke-White and Dorothea Lange); one woman film director (Leni Riefenstahl); two African American film directors (Melvin van Peebles and Spike Lee); one Iraqi-born woman architect, living in the U.K. (Zaha Hadid); one Chinese-American architect (I. M. Pei); one Chinese-American sculptor (Maya Lin); two

women sculptors (Eva Hesse and Jeanne-Claude); two women painters (Bridget Riley and Susan Rothenberg); one African American painter (Samuel Gilliam); the Jamaican-British woman writer (Zadie Smith); one woman playwright-performer (Franca Rame); one West Indian-American poet (Derek Walcott); a woodwind ensemble composed of minority musicians (Imani Winds); and a Chinese-American actor (Bruce Lee).

TEACHING AND LEARNING RESOURCES

As instructors, we are keenly aware of the problems encountered in teaching the humanities, especially to large, diverse classes. This text comes with a comprehensive package of supplementary resource materials, designed to help solve those problems.

Instructor's Manual. The sixth edition of the Instructor's Manual has been revised and expanded. For each chapter the manual includes teaching strategies and suggestions; learning objectives; key cultural terms; film, reading, and Internet site suggestions; and a detailed outline revised to accompany the sixth edition of *The Western Humanities*. References to the accompanying anthology, *Readings in the Western Humanities*, are included in each chapter so that primary source material can be easily incorporated into each lesson. In addition to chapter-by-chapter materials, the Instructor's Manual offers five basic teaching strategies and seven lecture models in the preface. The Instructor's Manual is available on the Online Learning Center.

The Image Vault. A large percentage of images from the illustration program are available to adopting instructors in digital format in **The Image Vault**, McGraw-Hill's new Web-based presentation manager. Instructors can incorporate images from The Image Vault in digital presentations that can be used in class (no Internet access required), burned to CD-ROM, or embedded in course Web pages. See www.mhhe.com/theimagevault for more details.

Music selections. An audio CD that accompanies the sixth edition covers the broad spectrum of music discussed in the text and includes pieces by such composers as Hildegard of Bingen, J. S. Bach, Igor Stravinsky, and Philip Glass.

MyHumanitiesStudio. The student content for the Online Learning Center of this new edition of *The Western Humanities* has been reorganized and newly enriched. All of the Core Concepts content previously available on DVD-ROM has been converted so that students can access the information online. Students can watch videos about various art techniques and access interactive activities designed to strengthen their understanding of visual art, dance, music, sculpture,

literature, theater, architecture, and film. They will also be able to use the guided Research in Action tool to enhance their understanding of time periods, genres, and artists. We hope that this online availability will strengthen student understanding of the humanities as well as spark their own creativity. All of this information is available at www.mhhe.com/mp6 when you click on the **MyHumanitiesStudio** link.

Readings in the Western Humanities. Selections in this anthology of primary source materials are arranged chronologically to follow the 22 chapters of the text, and are divided into two volumes. Volume I covers ancient Mesopotamia through the Renaissance; Volume II, the Renaissance into the 21st century. This anthology gives students access to our literary and philosophical heritage, allowing them to experience firsthand the ideas and voices of the great writers and thinkers of the Western tradition.

ACKNOWLEDGMENTS

We are grateful to many people for their help and support in this revision of *The Western Humanities*. We continue to appreciate the many insightful comments of students and former students at Michigan State University over the years. We thank Professor Michael Mackay for his suggestions on the topic of nanotechnology. We are also grateful for the many suggestions and comments provided to us by the following reviewers:

Peter Dusenbery, Bradley University
 Bobby Hom, Santa Fe Community College
 James Housefield, Texas State University—San Marcos
 Susan Jones, Palm Beach Atlantic University
 Vance S. Martin, Parkland College
 Kevin R. Morgan, St. Petersburg College
 Linda J. Nelson, Davenport University
 Darrell G. Olges, Florida Community College—
 Jacksonville
 Linda Smith Tabb, Parkland College
 Stephen Thomas, Community College of Denver
 Paul Van Heuklom, Lincoln Land Community College
 Rennie VanKampen, International Academy of Design
 and Technology
 Richard A. Voeltz, Cameron University
 Bertha Wise, Oklahoma City Community College
 Margaret Woodruff-Wieding, Austin Community
 College

This sixth edition, for reasons beyond our control, has been a challenge in preparation. We thank Alexis Walker for her early role in this project. And, we especially thank Clare Payton for her certain and steady guidance. It was Clare's vision that sustained us through the many months of this endeavor, and she proved to be a calm and wise influence for us both. Special thanks to Lisa Moore, and, especially, Lisa Pinto, Kristen Mellitt, and Christina Gimlin, and to the entire editorial and production team at McGraw-Hill.