



Peter the Great. Peter the Great wished to westernize Russia, especially in the realm of technical skills. His goal was the creation of a strong army and navy and the acquisition of new territory in order to make Russia a great power. Jean Marc Nattier, a French artist, painted this portrait of the tsar dressed in military armor in 1717. Portrait of Peter the Great against a background of the Battle of Poltava. Charkovsk, Gottfried (c. 1690–1733/7) (art: tol/Retayakov Gallery, Moscow, Russia/Bridgeman Images)

15-4 ENGLAND AND LIMITED MONARCHY



Focus Question: How and why did England avoid the path of absolutism?

Not all states were absolutist in the seventeenth century. One of the most prominent examples of resistance to absolute monarchy came in England, where king and Parliament struggled to determine the roles each should play in governing England.

15-4a Conflict Between King and Parliament

With the death of the childless Queen Elizabeth I in 1603, the Tudor dynasty became extinct, and the Stuart line of rulers was inaugurated with the accession to the throne of Elizabeth's cousin, King James VI of Scotland, who became James I (1603–1625) of England. James espoused the divine right of kings, a viewpoint that alienated Parliament, which had grown accustomed under the Tudors to act on the premise that monarch and Parliament together ruled England as a “balanced polity.” Then, too, the **Puritans**—Protestants within the Anglican

Church who, inspired by Calvinist theology, wished to eliminate every trace of Roman Catholicism from the Church of England—were alienated by the king's strong defense of the Anglican Church. Many of England's gentry, mostly well-to-do landowners, had become Puritans and formed an important and substantial part of the House of Commons, the lower house of Parliament. It was not wise to alienate these men.

The conflict that had begun during the reign of James came to a head during the reign of his son Charles I (1625–1649). Like his father, Charles believed in divine-right monarchy, and religious differences also added to the hostility between Charles I and Parliament. The king's attempt to impose more ritual on the Anglican Church struck the Puritans as a return to Catholic practices. When Charles tried to force the Puritans to accept his religious policies, thousands of them went off to the “howling wildernesses” of America.

15-4b Civil War and Commonwealth

Grievances mounted until England finally slipped into a civil war (1642–1648) won by the parliamentary forces, due largely to the New Model Army of Oliver Cromwell, the only real military genius of the war. The New Model Army was composed primarily of more extreme Puritans known as the Independents, who, in typical Calvinist fashion, believed they were doing battle for God. As Cromwell wrote in one of his military reports, “Sir, this is none other but the hand of God; and to Him alone belongs the glory.” We might give some credit to Cromwell; his soldiers were well trained in the new military tactics of the seventeenth century.



After the execution of Charles I on January 30, 1649, Parliament abolished the monarchy and the House of Lords and proclaimed England a republic or commonwealth. But Cromwell and his army, unable to work effectively with Parliament, dispersed it by force and established a military dictatorship. After Cromwell's death in 1658, the army decided that military rule was no longer feasible and restored the monarchy in the person of Charles II, the son of Charles I.

15-4c Restoration and a Glorious Revolution

Charles was sympathetic to Catholicism, and Parliament's suspicions were aroused in 1672 when Charles took the audacious step of issuing the Declaration of Indulgence, which suspended the laws that Parliament had passed against Catholics and Puritans after the restoration of the monarchy. Parliament forced the king to suspend the declaration.

CHRONOLOGY

Absolute and Limited Monarchy

France	
Louis XIV	1643–1715
Brandenburg-Prussia	
Frederick William the Great Elector	1640–1688
Elector Frederick III (King Frederick I)	1688–1713
Russia	
Ivan IV the Terrible	1533–1584
Peter the Great	1689–1725
First trip to the West	1697–1698
Construction of Saint Petersburg begins	1703
England	
Civil wars	1642–1648
Commonwealth	1649–1653
Charles II	1660–1685
Declaration of Indulgence	1672
James II	1685–1688
Glorious Revolution	1688
Bill of Rights	1689

The accession of James II (1685–1688) to the crown virtually guaranteed a new constitutional crisis for England. An open and devout Catholic, his attempt to further Catholic interests made religion once more a primary cause of conflict between king and Parliament. James named Catholics to high positions in the government, army, navy, and universities. Parliamentary outcries against James's policies stopped short of rebellion because members knew that he was an old man and that his successors were his Protestant daughters Mary and Anne, born to his first wife. But on June 10, 1688, a son was born to James II's second wife, also a Catholic. Suddenly, the specter of a Catholic hereditary monarchy loomed large. A group of prominent English noblemen invited the Dutch chief executive, William of Orange, husband of James's daughter Mary, to invade England. William and Mary raised an army and invaded England while James, his wife, and their infant son fled to France. With little bloodshed, England had undergone its "Glorious Revolution."

In January 1689, Parliament offered the throne to William and Mary, who accepted it along with the provisions of a bill of rights (see "The Bill of Rights," p. 444). The Bill of Rights affirmed Parliament's right to make laws and levy taxes. The rights of citizens to keep arms and have a jury trial were also confirmed. By deposing one king and establishing another, Parliament had destroyed the divine-right theory of kingship (William was, after all, king by grace of Parliament, not God) and asserted its right to participate in the government. Parliament did not have complete control of the government, but it now had the right to participate in affairs of state. Over the next century, it would gradually prove to be the real authority in the English system of **limited (constitutional) monarchy**.

15-5 THE FLOURISHING OF EUROPEAN CULTURE



Focus Question: How did the artistic and literary achievements of this era reflect the political and economic developments of the period?

Despite religious wars and the growth of absolutism, European culture continued to flourish. The era was blessed with a number of prominent artists and writers.

15-5a Art: The Baroque

The artistic movement known as the **Baroque** (buh-ROHK) dominated the Western artistic world for a century and a half. The Baroque began in Italy in the last quarter of the sixteenth century and spread to the rest of Europe and Latin America. Baroque artists sought to harmonize the Classical ideals of Renaissance art with the spiritual feelings of the sixteenth-century religious revival.



Peter Paul Rubens, *The Landing of Marie de' Medici at Marseilles*. The Flemish painter Peter Paul Rubens played a key role in spreading the Baroque style from Italy to other parts of Europe. In *The Landing of Marie de' Medici at Marseilles*, Rubens made a dramatic use of light and color, bodies in motion, and luxurious nudes to heighten the emotional intensity of the scene. This was one of a cycle of twenty-one paintings dedicated to the queen mother of France.

THE BILL OF RIGHTS

Politics & Government

IN 1689, THE ENGLISH EXPERIENCED a bloodless revolution in which the Stuart king, James II, was replaced by Mary, James's daughter, and her husband, William of Orange. After William and Mary had assumed power, Parliament passed the Bill of Rights, which set out the rights of Parliament and laid the foundation for a constitutional monarchy.

The Bill of Rights

Whereas the said late King James II having abdicated the government, and the throne being thereby vacant, his Highness the prince of Orange (whom it hath pleased Almighty God to make the glorious instrument of delivering this kingdom from popery and arbitrary power) did (by the device of the lords spiritual and temporal, and diverse principal persons of the Commons) cause letters to be written to the lords spiritual and temporal, being Protestants, and other letters to the several counties, cities, universities, boroughs, and Cinque Ports, for the choosing of such persons to represent them, as were of right to be sent to parliament, to meet and sit at Westminster upon the two and twentieth day of January, in this year 1689, in order to such an establishment as that their religion, laws, and liberties might not again be in danger of being subverted; upon which letters elections have been accordingly made.

And thereupon the said lords spiritual and temporal and Commons, pursuant to their respective letters and elections, being now assembled in a full and free representation of this nation, taking into their most serious consideration the best means for attaining the ends aforesaid, do in the first place (as their ancestors in like case have usually done), for the vindication and assertion of their ancient rights and liberties, declare:

1. That the pretended power of suspending laws, or the execution of laws, by regal authority, without consent of parliament is illegal.
2. That the pretended power of dispensing with the laws, or the execution of law by regal authority, as it hath been assumed and exercised of late, is illegal.

3. That the commission for erecting the late court of commissioners for ecclesiastical causes, and all other commissions and courts of like nature, are illegal and pernicious.
4. That levying money for or to the use of the crown by pretense of prerogative, without grant of parliament, for longer time or in other manner than the same is or shall be granted, is illegal.
5. That it is the right of the subjects to petition the king, and all commitments and prosecutions for such petitioning are illegal.
6. That the raising or keeping a standing army within the kingdom in time of peace, unless it be with consent of parliament, is against law.
7. That the subjects which are Protestants may have arms for their defense suitable to their conditions, and as allowed by law.
8. That election of members of parliament ought to be free.
9. That the freedom of speech, and debates or proceedings in parliament, ought not to be impeached or questioned in any court or place out of parliament.
10. That excessive bail ought not to be required, nor excessive fines imposed, nor cruel and unusual punishments inflicted.
11. That jurors ought to be duly impaneled and returned, and jurors which pass upon men in trials for high treason ought to be freeholders.
12. That all grants and promises of fines and forfeitures of particular persons before conviction are illegal and void.
13. And that for redress of all grievances, and for the amending, strengthening, and preserving of the laws, parliament ought to be held frequently.



How did the Bill of Rights lay the foundation for a constitutional monarchy in England?

Source: From *The Statutes: Revised Edition* (London: Eyre & Spottiswoode, 1871), Vol. 2, pp. 10–12.

In large part, Baroque art and architecture reflected the search for power that was characteristic of much of the seventeenth century. Baroque churches and palaces featured richly ornamented facades, sweeping staircases, and an overall splendor meant to impress people. Kings and princes wanted not only their subjects but also other kings and princes to be in awe of their power.

Baroque painting was known for its use of dramatic effects to arouse the emotions. This style was especially evident in the works of Peter Paul Rubens (1577–1640) of Flanders, a prolific artist and an important figure in the spread of the Baroque from Italy to other parts of Europe. In his artistic masterpieces, bodies in violent motion, heavily fleshed nudes, a dramatic use

of light and shadow, and rich sensuous pigments converge to express highly intense emotions.

Perhaps the greatest figure of the Baroque was the Italian architect and sculptor Gian Lorenzo Bernini (JAHN loh-RENT-zoh bur-NEE-nee) (1598–1680), who completed Saint Peter's Basilica at the Vatican and designed the vast colonnade enclosing the piazza in front of it. Action, exuberance, profusion, and dramatic effects mark the work of Bernini in the interior of Saint Peter's, where his *Throne of Saint Peter* hovers in midair, held by the hands of the four great doctors of the Catholic Church. Above the chair, rays of golden light drive a mass of clouds and angels toward the spectator. In his most striking sculptural

work, the *Ecstasy of Saint Theresa*, Bernini depicts a moment of mystical experience in the life of the sixteenth-century Spanish saint. The elegant draperies and the expression on her face create a sensuously real portrayal of physical ecstasy.

15-5b Art: Dutch Realism

A brilliant flowering of Dutch painting paralleled the supremacy of Dutch commerce in the seventeenth century. Wealthy patri- cians and burghers of Dutch urban society commissioned works of art for their guild halls, town halls, and private dwellings. The subject matter of many Dutch paintings reflected the interests of this bourgeois society: portraits of themselves, group portraits of their military companies and guilds, landscapes, seascapes, genre scenes, still lifes, and the interiors of their residences. Unlike Baroque artists, Dutch painters were primarily interested in the realistic portrayal of secular everyday life.

This interest in painting scenes of everyday life is evident in the work of Judith Leyster (LESS-tur) (c. 1609–1660), who established her own independent painting career, a remarkable achievement for a woman in seventeenth-century Europe. Leyster became the first female member of the painters' Guild of Saint Luke in Haarlem, which enabled her to set up her

own workshop and take on three male pupils. Musicians playing their instruments, women sewing, children laughing while playing games, and actors performing all form the subject matter of Leyster's portrayals of everyday Dutch life.

15-5c A Golden Age of Literature in England

In England, writing for the stage reached new heights between 1580 and 1640. The golden age of English literature is often called the Elizabethan era because much of the English cultural flowering occurred during Elizabeth's reign. Elizabethan literature exhibits the exuberance and pride associated with English exploits at the time (see "William Shakespeare: In Praise of England," p. 446). Of all the forms of Elizabethan literature, none expressed the energy and intellectual versatility of the era better than drama. And no dramatist is more famous or more accomplished than William Shakespeare (1564–1614).

Shakespeare was a "complete man of the theater." Although best known for writing plays, he was also an actor and a shareholder in the chief acting company of the time, the Lord Chamberlain's Company, which played in various London theaters. Shakespeare is to this day hailed as a genius. A master of the English language, he imbued his words with power and majesty. And his technical proficiency was matched by incredible insight into human psychology. Whether writing tragedies or comedies, Shakespeare exhibited a remarkable understanding of the human condition.



Statue of Theresa, NY

Gian Lorenzo Bernini, *Ecstasy of Saint Theresa*. One of the great artists of the Baroque period was the Italian sculptor and architect Gian Lorenzo Bernini. The *Ecstasy of Saint Theresa*, created for the Cornaro Chapel in the Church of Santa Maria della Vittoria in Rome, was one of Bernini's most famous sculptures. Bernini sought to convey visually Theresa's mystical experience when, according to her description, an angel pierced her heart repeatedly with a golden arrow.



National Gallery of Art, Washington, DC

Judith Leyster, *Self-Portrait*. Although Judith Leyster was a well-known artist to her Dutch contemporaries, her fame diminished soon after her death. In the late nineteenth century, a Dutch art historian rediscovered her work. In her *Self-Portrait*, painted in 1635, she is seen pausing in her work in front of one of the scenes of daily life that made her such a popular artist in her own day.

WILLIAM SHAKESPEARE: IN PRAISE OF ENGLAND

Art & Ideas

WILLIAM SHAKESPEARE is one of the most famous playwrights of the Western world. He is a universal genius, outclassing all others in his psychological insights, depth of characterization, imaginative skills, and versatility. His historical plays reflect the patriotic enthusiasm of the English in the Elizabethan era, as this excerpt from *Richard II* illustrates.

William Shakespeare, *Richard II*

*This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-Paradise,
This fortress built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house
Against the envy of less happier lands—
This blessed plot, this earth, this realm, this England,
This nurse, this teeming womb of royal kings,
Feared by their breed and famous by their birth,*

*Renowned for their deeds as far from home,
For Christian service and true chivalry,
As is the sepulcher in stubborn Jewry [the Holy Sepulcher in
Jerusalem and the enduring Jewish community there]
Of the world's ransom, blessed Mary's Son—
This land of such dear souls, this dear dear land,
Dear for her reputation through the world,
Is now leas'd out, I die pronouncing it,
Like a tenement or pelting farm.
England, bound in with the triumphant sea,
Whose rocky shore beats back the envious siege
Of watery Neptune, is now bound in with shame,
With inky blots and rotten parchment bonds.
That England, that was wont to conquer others,
Hath made a shameful conquest of itself.
Ah, would the scandal vanish with my life,
How happy then were my ensuing death!*

Q Why is William Shakespeare aptly described as not merely a playwright but a “complete man of the theater”? Which countries might Shakespeare have meant by the phrase “the envy of less happier lands”?

Source: Excerpt from “Richard II” in *Shakespeare: The Complete Works* by G. B. Harrison, copyright © 1968 by Harcourt Brace & Company and renewed 1980 by G. B. Harrison.

CHAPTER SUMMARY

In the last chapter, we observed how the movement of Europeans beyond Europe began to change the shape of world history.



But what had made this development possible? After all, the Reformation of the sixteenth century, initially begun by Martin Luther, had brought about the religious division of Europe into Protestant and Catholic camps. By the middle of the sixteenth century, it was apparent that the religious passions of the Reformation era had brought an end to the religious unity of medieval

Europe. The religious division (Catholics versus Protestants) was instrumental in beginning a series of religious wars that were complicated by economic, social, and political forces that also played a role.

The crises of the sixteenth and seventeenth centuries soon led to a search for a stable, secular order of politics and made possible the emergence of a system of nation-states in which

power politics took on increasing significance. Within those states, there slowly emerged some of the machinery that made possible a growing centralization of power. In those states called absolutist, strong monarchs with the assistance of their aristocracies took the lead in providing the leadership for greater centralization. In this so-called age of absolutism, Louis XIV, the Sun King of France, was the model for other rulers. Strong monarchy also prevailed in central and eastern Europe, where three new powers made their appearance: Prussia, Austria, and Russia.



But not all European states followed the pattern of absolute monarchy. Especially important were developments in England, where a series of struggles between the king and Parliament took place in the seventeenth century. In the long run, the landed aristocracy gained power at the expense of the monarchs, thereby laying the foundations for a constitutional

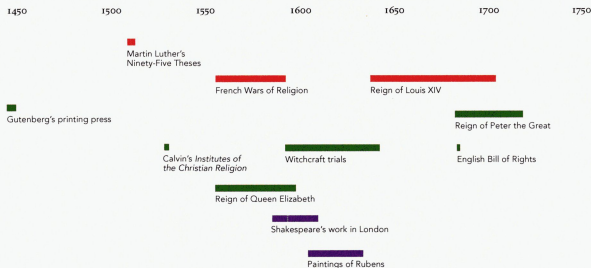
government in which Parliament provided the focus for the institutions of centralized power.

In all the major European states, a growing concern for power and dynamic expansion led to larger armies and greater conflict, stronger economies, and more powerful governments. From a global point of view, Europeans—with their strong governments, prosperous economies, and strengthened military forces—were beginning to dominate other parts of the world, leading to a growing belief in the superiority of their civilization.

Yet despite Europeans' increasing domination of global trade markets, they had not achieved their goal of diminishing the power of Islam, first pursued during the crusades. In fact, as we shall see in the next chapter, in the midst of European expansion and exploration, three new and powerful Muslim empires were taking shape in the Middle East and South Asia.



CHAPTER TIMELINE



CHAPTER REVIEW

Upon Reflection

- Q What role did politics play in the success of the Protestant Reformation?
- Q What did Louis XIV hope to accomplish through his domestic and foreign policies? To what extent did he succeed?

- Q Compare and contrast the development of states in Europe and the world of Islam (see Chapter 16). What are the similarities and differences in these developments? How do you explain the similarities and differences?

Key Terms

absolutism (p. 421)
 Protestant Reformation (p. 421)
 new monarchies (p. 421)
 Christian humanism (northern Renaissance humanism) (p. 423)
 relics (p. 423)
 indulgences (p. 423)
 justification by faith (p. 423)

predestination (p. 426)
 Catholic Reformation (p. 430)
 mercantilism (p. 436)
 joint-stock company (p. 436)
 divine-right monarchy (p. 439)
 Puritans (p. 442)
 limited (constitutional) monarchy (p. 443)
 Baroque (p. 443)

Chapter Notes

1. Quoted in R. Bainton, *Here I Stand: A Life of Martin Luther* (New York, 1950), p. 144.
2. J. Calvin, *Institutes of the Christian Religion*, trans. J. Allen (Philadelphia, 1936), vol. 1, p. 228; vol. 2, p. 181.
3. Quoted in B. S. Anderson and J. P. Zinsser, *A History of Their Own: Women in Europe from Prehistory to the Present* (New York, 1988), vol. 1, p. 259.
4. Quoted in J. O'Malley, *The First Jesuits* (Cambridge, Mass., 1993), p. 76.
5. Quoted in J. Klaitz, *Servants of Satan: The Age of Witch Hunts* (Bloomington, Ind., 1985), p. 68.



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