

Chapter 2: God, Government, and War

Instructor's Resource Manual

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Chapter Summary

The seventeenth century was marked by religious wars and political change. A century of pent-up hostility between Catholics and Protestants exploded into what would be the Thirty Years' War. Political motives merged with religious zeal to drag most of Europe into the war. France, headed by Louis XIV—who was the very embodiment of absolute monarchy in the seventeenth century—replaced the Holy Roman Empire and Spain as the dominant power on the continent. After decades of political convulsions that led to the execution of Charles I, England emerged as a constitutional monarchy. In the Netherlands, which gained its independence after the Thirty Years' War, political power was concentrated in the hands of the merchant elite rather than the military, as Rembrandt's *The Night Watch* illustrates. The life and career of the Italian artist Sofonisba Anguissola shows how a woman with exceptional talent could break down gender barriers.

Chapter Outline

I. The Thirty Years' War

2.1 What were the long-term causes of the Thirty Years' War, and how do they explain the war's ferocity?

A. Thirty Years' War (1618–1648): The most destructive and bloodiest war ever fought in premodern Europe and the last great European war of religion.

1. The war began when three Catholic commissioners sent by Ferdinand II, king of Bohemia and emperor designate of the Holy Roman Empire, were thrown out of a window in Prague by an angry Protestant mob.

a. The men survived the incident, which became known as the “Defenestration of Prague.”

b. An outraged Ferdinand outlawed Protestantism in Bohemia and executed Protestant nobles.

B. Christianity in Crisis

1. Western Europe had roiled with religious wars ever since German monk Martin Luther and his followers renounced papal authority and Catholic doctrine in 1521.

a. Peace of Augsburg (1555): The truce ending war between German religious dissenters and the forces representing the Roman Catholic Church. The Peace effectively recognized and accepted the Protestant sect that would be known as Lutheran.

i. It also allowed German princes to embrace the new confession and still keep their hereditary lands as members in good standing of the Holy Roman Empire.

ii. Where Emperor Charles V had personally ruled as archduke of Austria and king of Bohemia, the confession remained Catholic.

(a) Charles V (1500–1558): Holy Roman emperor (1520–1556), king of Spain and the Spanish Empire (as Charles I, 1516–1556), Archduke of Austria (as Charles I, 1519–1521), and Lord of the Netherlands and Burgundy (as Charles II, 1506–1555).

iii. This religious reform did not succeed due to new Protestant sects that emerged in the later 1500s.

C. Into Total War

1. The Peace of Augsburg lasted for 65 years, due in part to how Charles divided his realm when he abdicated less than a year after signing the Peace.

a. His lands in Spain, the Americas, Italy, and the Netherlands went to his son, Philip II.

i. As a devout Catholic, Philip battled the Calvinist, mercantile Netherlands; the Protestant Queen Elizabeth I of England; and France's powerful Huguenot faction (as Calvinists were known there).

b. The archduchy of Austria and Kingdom of Bohemia went to Charles's younger brother Ferdinand I.

i. Ferdinand I saw his role as the Catholic but basically neutral overseer of all the German states, which guaranteed relative peace and prosperity in Germany.

c. In 1617, Ferdinand I's successor, Ferdinand II, was crowned king of Bohemia.

- i. A rebellion broke out in Prague in 1618 that was regarded by many Protestants as an urgent call for a Reformist crusade against Ferdinand, a committed Catholic.
 - (a) The rebels were joined by Calvinist princes from Germany, and together they raised a formidable army.
- ii. In 1620, the Bohemian Rebellion was crushed by Ferdinand's army.
- iii. The defeat of the Calvinist insurgency only spread the war; it was centered in Germany, which was successively invaded by the Spanish, Danes, English, Dutch, Swedes, and French.

II. Europe Redrawn

2.2 What were the results of the Thirty Years' War?

A. The Thirty Years' War lasted until 1648, and the conflict and resulting Peace of Westphalia produced a tectonic shift in the heart of Europe.

- 1. The treaty recognized half the Low Countries and much of the Alps as the Netherlands and Switzerland, two entirely new nations.
- 2. The rest of the Empire ended up far more politically fragmented than before, with more than 1,800 semi-independent, German entities nominally under imperial control.

B. Chaos Theory

- 1. Germany was left economically and socially crippled for generations.
- 2. By the war's end, parts of the Empire had lost up to 60 percent of their original population, and some regions would not fully recover until the 1800s.
- 3. Thomas Hobbes equated the barbarity of war with the primal condition of humanity, calling life "solitary, poor, nasty, brutish, and short."
 - a. Thomas Hobbes (1588–1679): English founder of absolutist political philosophy.
 - b. Hobbes asserted that each nation should accept the rule of an absolute monarch, an all-powerful entity he called (in his book of the same name) *Leviathan*.
 - i. He believed only someone with complete authority over all his subjects could end the state of primitive anarchy and establish lasting peace.

III. The Absolute Response

2.3 How did French and Spanish monarchs approach absolutism in the seventeenth century, and what were the results for each?

A. Louis XIV and France

- 1. When Louis XIV assumed the throne in 1661, he was determined to wield ultimate power in France.
 - a. He realized he had to ground his authority not just in divine sanction, but also in a reliable administration and funding.
 - i. He ensured this through the office of *intendant*, royal administrators.
 - (a) He chose his intendants from among younger men of newly ennobled or bourgeois families, generally on the basis of merit.
 - (b) The intendants were sent to the provinces to solidify Louis's authority and undermine the traditional, often opposing powers of France's landed aristocracy.

- (1) The intendants oversaw the collection of royal revenues, in particular the land tax, or *taille*, imposed on peasant, nonnoble, and nonclerical landowners.
 - (2) The revenue gave Louis the necessary funding to run one of Europe's more efficient bureaucracies.
2. Louis pursued personal and national glory (*la gloire*) on the battlefield, styling himself as a great warrior king.
 - a. His enthusiasm for battle shaped absolutism in France.
 - i. Absolutism: The political philosophy where monarchs at least theoretically held absolute authority over their subjects. As ultimate arbiters, absolute rulers could supposedly overrule nobles, courts, parliaments, or any other decision-making bodies.
 - b. Louis created a navy almost from scratch and instituted the largest standing army Europe had ever seen, up to 400,000 men.
- B. The Sun King
1. Louis was acutely aware that as absolute monarch he personally defined what was meant by "French culture."
 - a. He had inherited from his father the *Académie française*, or French Academy, an elite institute dedicated to codifying the French language and purging it of linguistic "impurities."
 - b. Louis added two other *Académies*, one (in 1663) dedicated to history and literature, another (in 1666) to the sciences.
 - c. The *Académies* were a great success, raising France's prestige throughout Europe and making French the universal language of elite Europeans.
 2. Secure at the center of the French state, with all lesser mortals and institutions revolving around him, Louis was called "The Sun King."
 - a. Sun King: Though specifically referring to France's Louis XIV, the title was desired by every aspiring absolutist monarch wishing to have his court, his nobility, and his subjects revolve around his or her semi-sacred person.
- C. An Absolute Failure
1. The unified Spanish monarchy, created when Ferdinand II of Aragon married Isabella of Castile in 1474, at first seemed destined for greatness.
 - a. The Spanish army was renowned as the most technologically and organizationally advanced in Europe.
 - b. The fabulously wealthy Spanish empire ensured both sovereigns and country a generous income and guaranteed the spread of Spanish culture.
 - c. Religious disruptions were forestalled by the Spanish Inquisition.
 2. Yet Spanish kings never created effective absolute monarchies on the French model.
 - a. Despite their vast imperial wealth, they were perennially broke.
 - b. They sent Spanish armies and navies on endless, horribly expensive crusades against Muslim unbelievers and Protestant heretics.
 - c. Much of the realm's day-to-day administration was in the hands of Spanish nobles known as the *grandees*, who were more loyal to family than to monarchs.

3. In 1640, under King Philip IV, a peninsula-wide civil war began that lasted for a decade and ended with Portugal regaining its independence and Catalonia securing considerable local autonomy.
4. By the end of the seventeenth century, royal power in Spain had receded into near irrelevance and power was in the hands of the *grandees* and the Inquisition.

IV. The Constitutional Alternative

2.4 *Why did England move toward a limited monarchy despite the extensive powers enjoyed by English monarchs before 1600?*

A. Monarch and Parliament

1. English monarchs enjoyed—at least in theory—far more direct control over their realm and their nobility than the kings of either France or Spain.
2. England also had a parliamentary tradition dating back to the Magna Carta of 1215 that gave powers to the House of Lords and the House of Commons.
 - a. Parliament of England: The legislature, composed of the House of Commons (whose members are known as MPs) and the House of Lords. During the later 1600s, Parliament gained complete legal authority in England (and later in all of Great Britain).
 - b. As elsewhere in Europe, English monarchs only grudgingly heeded the advice of this traditional legislature.
 - i. Members of Parliament who spoke against royal policy during parliamentary debates could be arrested, imprisoned for treason, and executed.
 - ii. Parliament's only means of opposing its monarch was noncooperation, in particular by refusing to approve extraordinary taxation for the king's financial needs.

B. England's True Sovereign

1. Both merchants and Puritans were well represented in the House of Commons, and it was here that opposition to absolutism in England became most intense.
 - a. In 1628, as a condition of providing Charles I with further funding, members demanded he sign the Petition of Right, which required parliamentary consent for levying new taxes, imprisoning his subjects without due process, and imposing martial law on the realm.
 - i. Charles signed, but then dismissed Parliament altogether, refusing to summon it back for 11 years.
 - ii. The House of Commons raised its own army and England slid into a civil war between 1646 and 1649 that led to the execution of Charles I.
2. A decade of military dictatorship, hardship, and high taxes followed, which by 1660 convinced England to give the monarchy another chance by offering Charles's son, Charles II, the throne in what was known as the Restoration Parliament.
 - a. Power had shifted from England's once-absolutist monarchs to Parliament.
 - i. Charles II died in 1685 and was succeeded by his openly Catholic brother, James II.
 - ii. In 1689, Parliament, unwilling to accept a Catholic king, ordered James deposed and invited the king's daughter Mary and her husband, Prince William of the Netherlands, both reliable Protestants, to replace him.

- (a) The so-called Glorious Revolution followed and secured Parliament as the ultimate political authority in England, even over the monarch.
- (b) The rights of personal liberty, speech, and property were guaranteed in the Bill of Rights (1689), a document that would be the foundation for converting England from an absolute to a constitutional monarchy.
- (c) Bill of Rights: Parliamentary law of 1689 establishing basic rights for English citizens, limiting the powers of English monarchs, and claiming the ultimate authority and judicial immunities of Parliament. Only by agreeing to it could William III and Mary II become king and queen of England.

V. Narrative: Shooters and Painters

2.5 *What can Rembrandt's famed Night Watch tell us about the tensions between military and commercial culture among the Dutch during the Thirty Years' War?*

- A. In 1568, citizens of the Netherlands rebelled against their distant Spanish overlord; the Dutch Revolt dragged into an Eighty Years' War.
 - 1. The Dutch defended themselves through their own militia companies, civic guardsmen known as *schutterij*, or "shooters."
 - 2. In 1640, one of Amsterdam's 20 militia companies decided to have its collective portrait painted.
 - a. The company, led by captain Frans Banning Cocq and lieutenant Willem van Ruytenburch, offered the job to Rembrandt van Rijn, one of Amsterdam's most respected artists.
 - b. When the portrait was unveiled in 1642, it was not the usual painting in which militiamen were lined up, but instead featured shooters as they are mustering for action, flowing toward the viewer in a jumbled mass.
 - c. *The Night Watch* has become one of the greatest paintings in Western art, thanks in part to its depiction of frenzied action, its stunning contrasts in color, and the warm humanity of its subjects presented in heroic scale.
 - i. Some contemporaries were critical, complaining that Rembrandt had "made more work of the overall subject he preferred to depict than of the individual portraits that he was commissioned to do."
 - ii. The militiamen seemed posed in isolation from one another, generating abundant noise and action but little unified purpose.
 - iii. Some have suggested that *The Night Watch* was an ironic critique of the *schutterij*, mocking the armed defenders who were increasingly outdated and outmatched by professional armies of rising dynastic states.

VI. Narrative: Wondrous Sofonisba

2.6 *What makes Sofonisba Anguissola especially interesting among Italian painters of her time?*

- A. Throughout the ancien régime, females were regarded as inferior and naturally subservient to males.
 - 1. Legal codes reflected these prejudices; European women were largely forbidden from owning property, handling money, signing contracts, holding public office, or enjoying other defining rights of full-fledged citizens.
 - 2. It was among the elites that constraints on women were most severe.

3. One such young woman was Sofonisba Anguissola, who became an innovative and insightful portraitist, the first recognizably successful female artist in Western Europe.
 - a. Sofonisba was born in Lombardy, in the north Italian town of Cremona, around 1532 to a nobleman, Count Amilcare Anguissola.
 - b. She was a talented artist from a young age, but painting was considered an especially unfeminine and ignoble craft—demeaning to any female claiming noble blood.
 - c. In 1546, Amilcare convinced the artist Bernardino Campi to invite Sofonisba and her sister Elena to stay in his house and learn the profession.
 - d. Sofonisba had about six years of artistic training, but due to her social status, she could not visit the homes of clients, mingle and trade techniques with fellow painters, or learn figure painting by studying nudes.
 - e. Her portraits had a naturalism and a sly wit that soon attracted attention, but for her artistic career to take off, she needed to move to one of Italy's traditional centers of art and patronage.
 - i. Amilcare sent Sofonisba's drawings to one of the most revered figures in all Italian art, Michelangelo Buonarroti.
 - ii. At age 80, Michelangelo was probably the only Italian artist who could have Sofonisba visit his house or exchange letters without setting off a storm of scandal and gossip.
 - iii. Sofonisba went to Rome, and for two years studied under Michelangelo.
 - iv. By the time she returned to Cremona in 1556, Sofonisba was not only a polished and skillful painter but also now widely admired as the last pupil of the Renaissance's greatest artist.
 - f. In 1558, word of Sofonisba's growing skills reached the Duke of Alba, who wrote about her to Philip II, the newly crowned king of Spain.
 - i. Philip invited Sofonisba to join the court of his bride, French princess Elizabeth Valois, as an art teacher and companion.
 - ii. Spanish Empire: In the 1500s–1600s this consisted of Iberia, the Low Countries, most of Germany, much of Italy, trading posts on the African coast, the Philippines, and most of the Western Hemisphere—making it at times the world's largest imperial power.
 - iii. Sofonisba got quite attached to Elizabeth (called Isabel by the Spanish), and even more to the two royal princesses, or infantas, born in 1566 and 1567.
 - iv. Sofonisba had to abandon the lively, informal portrait style she had perfected in Italy, since etiquette called for stern and stony-faced grandees. She brightened their portraits with skillfully rendered jewelry, lace, and gold braid, capturing the entire range of courtly high fashion, and enlivened her settings with gorgeous and detailed bunches of flowers, some of the first intentional still-lives created in Western art.
 - g. In 1574, the king arranged Sofonisba's marriage to Don Fabrizio de Moncada, the son of the viceroy of Sicily.

- i. While Sofonisba was accompanying Don Fabrizio on a tour of Italy in 1579, he died. Now approaching 50, Sofonisba planned to return to Spain, but she fell in love with the wealthy (and much younger) Orazio Lomellini and instead set up home in his palace in Genoa.
- ii. In Genoa, she began running a salon, where men of letters, artists, and aristocrats came to discuss the arts. Guests included the great Flemish painter Peter Paul Rubens.
- iii. In 1610, she produced a striking self-portrait, and painted another 10 years later that showed her image softened, quite literally, by weakening eyesight.
- h. If Sofonisba had not lived where and when she did, she would not have succeeded as an artist. Imperial Spain offered a treasure trove of connections and opportunities.
- i. Artist Anthony van Dyck visited her when she was 96, “still with [her] memory and a very quick mind.” His quick portrait and written description of her in his diary depicted Sofonisba as unaffected and whimsical as the girl she had been in Cremona.

VII. Narrative: Absolutism on Trial

2.7 *What was the case brought against King Charles I in 1648, and how did he defend himself against it?*

- A. Almost from the day he was crowned monarch of England in 1625, King Charles I and the English Parliament haggled over who was going to run the country.
 - 1. At first, they battled over religion, as many MPs were Calvinists—known locally as Puritans or Presbyterians—who despised the Church of England’s too-Catholic dogma.
 - 2. The dispute over faith broadened into questions about who should wield political and military authority.
 - a. This bickering led to a series of bloody civil wars between the king’s Royalist supporters and the so-called New Model Army mustered by Parliament.
 - i. In the First Civil War (1642–1646), the parliamentarians took Charles prisoner.
 - ii. Charles had passionate Royalist supporters who launched a Second Civil War (1647–1648) on his behalf, even while he was held in parliamentary custody.
 - 3. As negotiations between king and Parliament remained stalemated, hardliners in the army and the Commons began agitating for a more drastic solution to the problem.
 - a. By late 1648, some Englishmen began thinking about trying Charles for treason and then executing him.
 - i. The most idealistic among them claimed this would be the first step in a remaking of society.
 - ii. Led by the charismatic general and parliamentarian Oliver Cromwell (1599–1658), these hundred or so men, known as the “Grandees,” commanded enough armed and disciplined soldiers to make a case against the king.
 - b. In late 1648 a significant number of MPs seemed to support a constitutional monarchy that would leave Charles on the throne.
 - i. A few Grandees reacted by marching to Parliament House, blocking the doors, and arresting or turning away MPs known to favor compromise.

- ii. Those who were allowed in voted to call for Charles’s trial.
 - (a) They named 135 “Commissioners of the High Court of Justice,” a mixture of their own members and Grandees, to serve as the jury.
- c. The trial opened on January 20, 1649, with the question of the High Court’s legitimacy still unresolved. An enormous crowd gathered in Westminster Hall and chanted for or against the king.
 - i. Charles refused to cooperate with this kangaroo court and made no effort to hide his contempt of the proceedings.
 - ii. The trial, just by taking place, made the Grandees’ larger point—that absolute authority in the nation no longer lay with England’s king, but with some representative version of the English people.
 - iii. A verdict of guilty was delivered on January 27, and three days later, Charles I was beheaded.
 - iv. Oliver Cromwell emerged as the leading power in the realm.
- d. Through his trial, Charles refashioned himself as a stalwart defender of both divine kingship and traditional English rule by law.
- e. As a martyr to absolute monarchy, his memory rallied supporters of the Restoration—the return of his dynasty to the throne initiated just 11 years later by some of the Grandees themselves, when they invited Charles II to come back and reclaim the family throne.

VIII. Narrative: The Sun King at Home

2.8 How did Louis XIV’s palace at Versailles further his power and that of the French monarchy more generally?

- A. In 1653, the civil war in France, the *Fronde*, came to an end and 14-year-old Louis XIV was able to enter Paris and claim the French throne.
 - 1. Eight years later, in 1661, Louis and his new wife, Spanish princess Maria Theresa, produced a son, ensuring continuation for the House of Bourbon.
 - a. House of Bourbon: Ruling dynastic family in France (1589–1792 and 1815–1830), Italy (1713–1860), and Spain (1700–1808, 1813–1868, 1875–1931), and 1975 to the present.
 - 2. After the death of domineering prime minister Cardinal Jules Mazarin in 1661, Louis declared “personal rule,” meaning that he would act as his own prime minister, running the Council of State and the government of France himself.
 - a. It marked the end of an era—of religious instability, regular revolts by powerful nobles, and the conniving control of advisers like Mazarin and his predecessor, Cardinal Richelieu.
 - b. By combining a prime minister’s control of the state bureaucracy with a sovereign’s unique moral authority, Louis essentially doubled his power, raising his personal status far above that of both ordinary Frenchmen and the highest aristocracy in the nation.
 - 3. Louis ordered three men to create a chateau for him at the village of Versailles, about 12 miles southwest of Paris.
 - a. Versailles served as center stage for enacting the French Century and as the defining symbol of absolutist rule for all of ancien régime Europe.

- b. Louis moved the entire French government—ministers, bureaucrats, courtiers, and all—to Versailles.
 - c. By 1682 almost everything was in place, just as the palace’s *pièce de résistance* was nearing completion—the 240-foot Hall of Mirrors that ran along the outer wall of the old chateau, connecting the two great wings.
 - d. The French nobility flocked to Versailles, where the amusements never stopped.
4. Louis made himself France’s ultimate source of patronage, for both paid work and all manner of pensions, sinecures, and honorary titles.
- a. Many apparently servile jobs around the palace were carried out not by lackeys but by nobles who were willing to pay Louis for the privilege. Not only did greater intimacy mean greater honor from Louis, but it also offered more chances to ask for favors and positions.
 - b. The highly ceremonial moments when the monarchs got up (known as the *lever*) and went to bed (the *coucher*) were considered so significant that their every aspect became an occasion for service.
 - c. Louis became more pious over the years, less interested in frivolity, and more punctilious in observing—and rewarding—fine distinctions in rank, etiquette, and behavior.
 - d. As the Sun King in his heaven of Versailles, Louis made the entire universe of France’s politics and culture revolve around him.

In-Class/Group Activities

1. Conference in Prague: Divide students into two groups. One group will present the views and demands of Ferdinand II. The other group will present the views and demands of Protestants. The year is 1618. Have each group present its views and demands. Each group will then have an opportunity to agree to the demands or explain why it cannot agree to the demands. Remind students to remain in character. At the end of the activity, have students evaluate whether a compromise could have been reached or whether war was inevitable.
2. Meeting of the Kings: Divide students into three groups. Group One will represent the French king Louis XIV. Group Two will represent the English king Charles I. Group Three will represent the Spanish king Philip IV. The year is 1645. Have each group’s members discuss among themselves the following: What is their king’s view of the role of the monarchy? What issues does their king face, and how has their king dealt with those issues? What advice would they share with the other kings? After the groups have finished their discussion, have each group present its king’s position on the questions. Give each group an opportunity to ask questions of and seek advice from the other groups.
3. Absolutism versus Constitutionalism: Divide students into two groups. One group will defend absolute monarchy as the best political model, and the other group will defend constitutional monarchy as the best political model. The context is seventeenth-century Europe. After each group presents its case, have students debate the advantages and

disadvantages of each political model. At the end of the activity, have students vote on which model they think would work best within the context of seventeenth-century Europe.

Dynamic Lecture Topics

1. Religion, Politics, and War

Political ambitions as much as religious zeal fueled the Thirty Years' War. Although the war started out as a conflict between Catholics and Protestants, the battle lines did not always neatly fall along religious divisions. For example, Catholic France supported the Protestants in an attempt to check the Habsburgs. Sweden also played a pivotal role in the conflict, turning the tide against the Catholic-Habsburg coalition. A map showing the religious divisions within Europe would be useful to illustrate the role of religion in determining which side of the conflict countries fought on in the war.

2. Comparing Political Models

France, England, and the Netherlands represented distinct political models in the seventeenth century. France exemplified absolute monarchy. England would become a constitutional monarchy by century's end. The Netherlands had a long republican tradition. All three countries became major players in the seventeenth century.

3. A Life in Art

Sofonisba Anguissola's life and career can be used to launch a discussion of women, art, and empire in sixteenth-century Europe. Although exceptional, her career as an artist shows how women broke down gender roles. Her paintings illustrate new styles such as still-life and genre painting. Her travels highlight the extent of the Spanish Empire in the sixteenth century.

Homework Assignments

1. Compare a map of Europe before the Thirty Years' War to a map of Europe after the Thirty Years' War. Identify the changes in borders and explain their significance. Consider the implications for the countries involved as well as for Europe as a whole.
2. Select a painting by Sofonisba Anguissola or Rembrandt to analyze. Choose one of the paintings from the chapter, or find another painting by your selected artist. Consider how the subject matter and artistic style reflect the historical context within which it was painted.
3. Respond to the excerpt by Thomas Hobbes in the chapter. Do you agree with his portrayal of humanity and the political solution he offers? Write a defense or critique of Hobbes.

Revel Journal Prompt Questions

- 2.1 What were the long-term causes of the Thirty Years' War, and how do they explain the war's ferocity?

Answer: Since the beginning of the Protestant Reformation in the early sixteenth century, Europe had been embroiled in wars over religion. The Peace of Augsburg in 1555 provided a temporary respite by decreeing the ruler's faith the religion of his subjects. However, the Peace of Augsburg was limited to the German principalities and Lutheranism; it did not apply to other Protestant sects that were gaining strength within and outside central Europe. Moreover, the nobility in particular did not want to switch their faith if their ruler decided to convert or a new ruler ascended to the throne professing a new faith. As religious tensions increased, militancy grew. The crowning of the staunchly Catholic Ferdinand II as king of Bohemia in 1617 sparked opposition from Protestants. Matters came to a head with the "Defenestration of Prague," which triggered the Thirty Years' War. Other countries, motivated by political as much as religious goals, became embroiled in the conflict as they fought for control over parts of Europe. The use of mercenaries also contributed to the ferocity of the war.

2.2 What were the results of the Thirty Years' War?

Answer: The geopolitical and demographic consequences of the Thirty Years' War were devastating for central Europe. The Holy Roman Empire declined in power, as did Spain. Germany fragmented into 1,800 semi-autonomous entities. The Netherlands and Switzerland emerged as new nations. The war had devastating effects on the economy and population of the Holy Roman Empire, with some areas losing as much as 60 percent of its population. Although religious differences continued to fuel conflict in Europe, they no longer played a central role in international relations.

2.3 How did French and Spanish monarchs approach absolutism in the seventeenth century, and what were the results for each?

Answer: Louis XIV embodied absolutism in France. Besides invoking divine will, he based his authority on effective governance by establishing a royal bureaucracy, improving tax collection, and controlling the aristocracy. Because civil servants owed their positions to him, they were personally loyal to him. He awarded nobles who supported him. His desire for glory on the battlefield made war a central feature of French absolutism. Louis XIV made France a stronger, wealthier, and more centralized state. In contrast, the Spanish monarchs failed to create an institutional basis for their power. They paid more attention to waging wars that bankrupted the monarchy. They failed to rein in the nobility and provinces that had grown accustomed to acting independently of royal will. By the end of the seventeenth century, the power of the Spanish monarchy had faded.

2.4 Why did England move toward a limited monarchy despite the extensive powers enjoyed by English monarchs before 1600?

Answer: Because Parliament had to approve new taxation measures, financially strapped monarchs had no choice but to summon Parliament and compromise with its members to secure the funding they requested. In the seventeenth century, merchants and Puritans in the House of Commons represented a new force of opposition to royal absolutism. Merchants resisted new taxes that would shuffle their profits to the royal treasury. Puritans opposed the Church of England, which was headed by the monarch. A civil war temporarily ended the

monarchy, although it was restored in 1660. The Glorious Revolution ended the struggle between the monarchy and Parliament, marking the triumph of Protestantism over Catholicism and Parliament over the monarchy.

2.5 What can Rembrandt's famed *Night Watch* tell us about the tensions between military and commercial culture among the Dutch during the Thirty Years' War?

Answer: Rembrandt's painting highlights the decline of military culture and the prevalence of commercial culture in the seventeenth century. Many Dutch towns did not experience any real fighting. The merchant elite, which wielded political influence, advocated reducing military expenditures and preferred a negotiated peace. Although the painting features militiamen, it is not an accurate portrayal. The dress of the militiamen is anachronistic, and the way in which they load and shoot their weapons is not in line with conventional military practice. By the seventeenth century, militiamen got together more to socialize than to prepare for battle. The fact that they commissioned Rembrandt to paint them is additional evidence of the commercialization of what had once been a military tradition.

2.6 What makes Sofonisba Anguissola especially interesting among Italian painters of her time?

Answer: Sofonisba's career as a world-renowned artist defied the conventions of her time. In an age when the options open to elite women were limited to marriage or the convent, she became a professional artist who traveled throughout the expansive Spanish Empire in Europe. She worked with some of the most famous artists of the time, including Michelangelo, Peter Paul Rubens, and Anthony van Dyck. Her paintings reflected innovative features such as scenes of daily life and still-lives. In her personal life, she was also a maverick. In her second marriage, she chose a much younger man.

2.7 What was the case brought against King Charles I in 1648, and how did he defend himself against it?

Answer: Charles I was accused of treason. The specific charges included abusing his royal power, waging war against Parliament, and violating the rights and liberties of the people. He was, in short, an enemy of the people. Charles responded by questioning the legal basis of the charges levied against him. He maintained that his royal authority was derived from God; thus, no temporal authority could challenge him. He dismissed the authority of Parliament and the people, contending that England's monarchy was hereditary and not elected. He also questioned whether the Court represented the will of Parliament or the people. Finally, he lodged his own complaint of abuse of power against the Court and warned that no one would be safe from a body that believed it could change the laws at will.

2.8 How did Louis XIV's palace at Versailles further his power and that of the French monarchy more generally?

Answer: By relocating the center of royal power to Versailles, Louis XIV forced the nobility to play by his rules. Because royal patronage was necessary for such things as employment, pensions, sinecures, and titles, nobles vied with one another for Louis's attention and favor. In

this way, Louis was able to bring the fractious nobility in line with royal will, thereby strengthening the French monarchy. Because Louis conducted state business at Versailles, members of the military, bureaucracy, and the Church had to travel to Versailles to gain his support. Versailles symbolized not only Louis's personal power but also the power of the French monarchy.

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How did the Thirty Years' War help settle the toxic blend of nationalism and religiosity that had originally set off the religious wars a century earlier? How did this great war contribute to the subsequent development of such major European powers as France, England, Spain, and the Netherlands?

Answer: After decades of fighting, the countries that had been at war with another agreed to a truce. Although religious differences continued to fuel conflict in Europe, they no longer played a central role in international relations. The Netherlands and Switzerland, which had fought for their independence, were recognized as new nations in the Peace of Westphalia. The rest of the Holy Roman Empire became a mosaic of political entities of varying sizes and under nominal imperial control. In the wake of the chaos and anarchy of war, many found appealing the political theory of absolutism. France exemplified absolutist monarchy; its success under Louis XIV led many to consider the seventeenth century the French Century. Spain declined in power after the war. The Netherlands gained its independence and focused on commerce. England played a minor role in the Thirty Years' War but would soon be embroiled in its own conflicts.

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