

# From the Authors

## *How do you make history?*

**T**here are two very different answers to the question, depending on whether you're living it or writing it. Yet both actions are more closely connected than appears at first glance.

The American past is filled with people who have made history in ways they could not have anticipated when they were younger.

- Jean L'Archeveque, a 12-year-old French servant setting sail across the Atlantic in 1684 (see Chapter 5), could not have predicted that centuries later he would be remembered for his role as a decoy in an assassination plot, for the striking tattoos that were engraved on his face, and for his violent death along the Platte River, half a world away from his place of birth.
- Biology student Rachel Carson (Chapter 30) would have been astonished in 1928 to hear that thirty years later she would challenge the largest chemical companies in the United States, whose pesticides were damaging the environment.
- When a young Filipino soldier named Valentine Untalan (Chapter 25) was captured by the Japanese during World War II, the last thing on his mind, as he was herded into what was later called the Bataan death march, was whether one day his story might be told. He simply wanted to stay alive.

All these people made history—became a part of history—in large ways and small—as you may some day, in a manner that is yet unknowable. However, there is another way to “make” history, and that is by thinking and writing about the past, as historians do.

## THE EXPERIENCE OF “MAKING HISTORY”

The operative word is *make*. History is not the past; it is a reconstruction assembled from the past's raw materials. It is not a set of agreed upon facts. Events happened and are relayed to us through a wide variety of surviving records, but—because we were not there—it is always through the gauze of someone's interpretation.

By nature textbook programs strive to be comprehensive, smooth, and seamless. They project an aura of



omniscience; the narrative speaks with a single authoritative voice. But history does not consist of one voice; it has multiple voices, like our diverse nation. It must take into account the dialogues, disagreements, and diverse actors that all have been a part of American history.

Of course, it is impossible to convey even a fraction of the debates that go into the “making” of history. However, in *Experience History*, we suggest a bit of the substance and flavor of the process by examining some of the debates and disagreements around a particular historical question. We place the reader in the role of historical detective. You are asked to examine historical evidence—whether a cartoon, an artifact, or two conflicting documents—and see what can be made of it. In short, you will learn what it means to make—to construct—history.

## EXPERIENCING THE STORIES OF HISTORY

As historians, we use narrative as a way to give life to the past. The choice of narrative puts a great deal of emphasis on the individual and acknowledges that individuals can affect history in surprising ways. Personal decisions, sudden deaths, natural catastrophes, and chance all combine to make history unpredictable. And by telling these unpredictable stories we illustrate what historians refer to as contingency—the idea that history is not an inevitable series of events, but is changed and shaped by often unanticipated events and actions of individuals.

Then, too, these stories fascinate us for the sheer wonder of watching individuals of all kinds grappling with how to shape the worlds around them.

- Take Wingina, chief of the Roanoke Indians, who in 1584 had to decide what to do about the savage, strangely behaved white men who had just landed on his shores;
- Or gaze in wonder at the quirky Henry Ford, who turned out identical Model T automobiles—because, as he put it, “Everybody wants to be somewhere he ain’t”—and who also insisted that his factory workers wear identical expressions, which he referred to as “Fordization of the Face.”
- Consider young Thurgood Marshall, crisscrossing the South in his own “little old beat-up ’29 Ford,” typing legal briefs in the back seat, trying to get black teachers to sue for equal pay, hoping to change African American lives for the better.

Of course, narrative also allows us to comprehend broad trends—like the transportation revolution that proceeded from canals and steamboats to railroads and automobiles—but it does so without depriving us of history’s irreducible details, like Thurgood Marshall’s backseat legal briefs.

In *Experience History*, we have crafted a narrative that we hope will engage you through the telling of dramatic stories and features that will give you insight into what historians do and how history is created. How you reflect upon the past, engage with it, and reconstruct it, will in no small measure determine your understanding and enjoyment of history, as well as your success in it. ○○○○



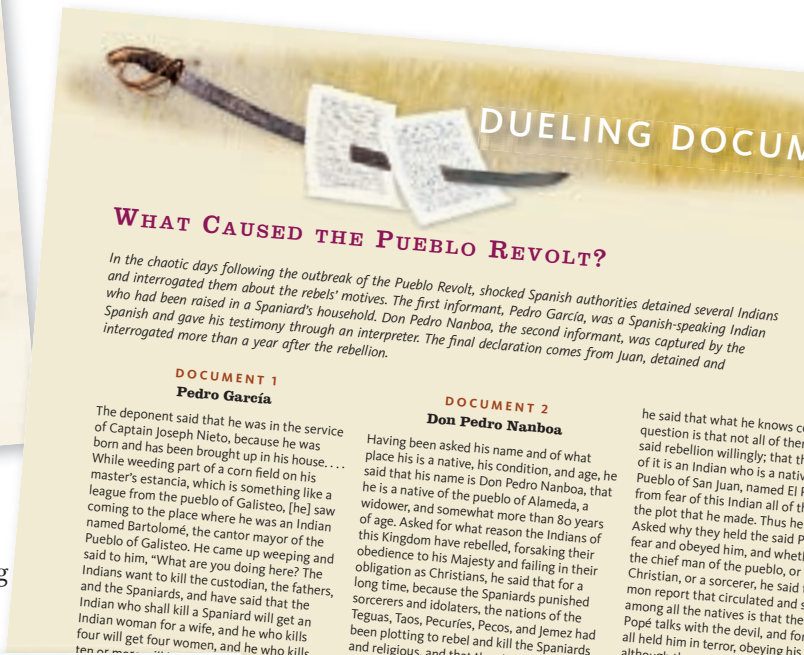
# Success

IN HISTORY

Experience History brings alive the stories of history and the experience of “making” of history through engaging features:



- **AFTER THE FACT ESSAYS.** Eight essays take a historical problem and show the detective work that goes into using and interpreting historical evidence.



- **DUELING DOCUMENTS.** Two—sometimes three—primary source documents offer differing perspectives on key events or questions.

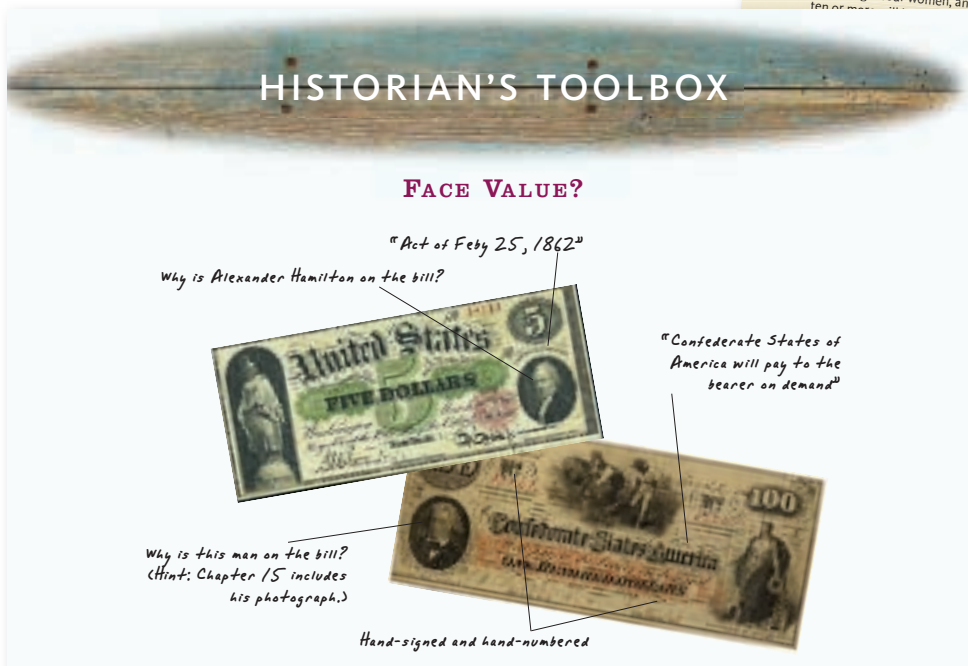
**SOME RUMORS—AND SOME FACTS**  
THE RUMORS BEGAN IN ALBEMARLE County, Virginia, more than 200 years ago; they came to the notice of a contemporary journalist by the name of James Callender. A writer for hire, Callender had once lent his pen to the Republicans but turned from friend into foe when the party failed to reward him with a political appointment. When his story

*In the chaotic days following the outbreak of the Pueblo Revolt, shocked Spanish authorities detained several Indians and interrogated them about the rebels' motives. The first informant, Pedro García, was a Spanish-speaking Indian who had been raised in a Spaniard's household. Don Pedro Nanboa, the second informant, was captured by the Spaniards and gave his testimony through an interpreter. The final declaration comes from Juan, detained and*

**DOCUMENT 1**  
**Pedro García**  
The deponent said that he was in the service of Captain Joseph Nieto, because he was born and has been brought up in his house. . . . While weeding part of a corn field on his master's estancia, which is something like a league from the pueblo of Galisteo, [he] saw coming to the place where he was an Indian named Bartolomé, the cantor mayor of the Pueblo of Galisteo. He came up weeping and said to him, "What are you doing here? The Indians want to kill the custodian, the fathers, and the Spaniards, and have said that the Indian who shall kill a Spaniard will get an Indian woman for a wife, and he who kills four will get four women, and he who kills

**DOCUMENT 2**  
**Don Pedro Nanboa**  
Having been asked his name and of what place he is a native, his condition, and age, he said that his name is Don Pedro Nanboa, that he is a native of the pueblo of Alameda, a widower, and somewhat more than 80 years of age. Asked for what reason the Indians of this Kingdom have rebelled, forsaking their obligation to his Majesty and failing in their long time, because the Spaniards punished sorcerers and idolaters, the nations of the Teguas, Taos, Pecuries, Pecos, and Jemez had been plotting to rebel and kill the Spaniards and religious, and that they have been plotting constantly to carry it out, down to the present occasion. . . . He declared that the resentment which all the Indians have in their hearts has been so strong, from the time this kingdom was discovered, because the religious and the Spaniards took away their idols and forbade their sorceries and idolatries; that they have inherited successively from their old men the things pertaining to their ancient customs; and that he has heard this resentment spoken of since he was of

he said that what he knows of the question is that not all of them said rebellion willingly; that that of it is an Indian who is a native Pueblo of San Juan, named El from fear of this Indian all of the plot that he made. Thus he Asked why they held the said P fear and obeyed him, and whet the chief man of the pueblo, or Christian, or a sorcerer; he said among all the natives is that the Pope talks with the devil, and for all held him in terror, obeying his although they were contrary to the governors, the prelate and the the Spaniards, he giving them to that the word which he spoke was than that of all the rest; and he st it was a matter of common knowl in his own house a son-in-law of his Nicolás Bua, the governor of the San Juan. On being asked why he said that it was so that he might the Spaniards of the rebellion, as he do.



- **HISTORIAN'S TOOLBOX.** Annotated historical images such as a photograph, a cartoon, an Indian hide, or magazine advertisement, or artifacts like a “witch’s bottle” or cereal box thinket, show how historians examine visual clues to the past.

**FACE VALUE?**  
"Act of Feb'y 25, 1862"  
Why is Alexander Hamilton on the bill?  
"Confederate States of America will pay to the bearer on demand"  
Why is this man on the bill? (Hint: Chapter 15 includes his photograph.)  
Hand-signed and hand-numbered



*Experience History* includes strong coverage of social, global, and environmental history.



## DAILY LIVES

### RADICAL CHIC AND REVOLUTIONARY WOMEN

**W**omen and men of revolutionary America sought to invest themselves with virtue as they escaped British "corruption." The most zealous partisans of colonial rights took that "investiture" to a literal extreme: they made and wore particular clothing as an emblem of political commitment. In the 1760s "homespun," any coarse cloth made in America, became a badge of opposition to British colonial policy.

Clothes sewn from domestic textiles identified the men and women who wore them as friends of liberty, freed from the vanity of British fashion and the humiliating dependence on British imports. As early as 1766 the radical press called for increased domestic industry to offset American reliance on English cloth. It aimed its pleas particularly at the women who managed colonial households.

By 1769 radical propaganda had produced a new ritual of American resistance, the patriotic spinning competition. Wives and daughters from some of the wealthiest and most prominent families, women who had earlier vied to outdo one another in acquiring the latest English finery, were the featured players in this new form of political theater. Its setting was usually the home of a local minister, where, early in the morning, "respectable" young ladies, all dressed in homespun, assembled with their spinning wheels. They spent the day spinning furiously, stopping only to sustain themselves with "American



*A wheel for spinning flax, made around 1775.*

produce . . . which was more agreeable to them than any foreign Dainties and Delicacies" and to drink herbal tea. At the end of the day the minister accepted their homespun and delivered an edifying sermon to all present. That was a large group, often including from 20 to 100 "respectable" female spinners as well as hundreds of other townsfolk who had come to watch the competition or to provide food and entertainment.

Women reveled in the new attention and value that the male resistance movement and the radical press now attached to a common and humdrum domestic task. By the beginning of 1769 New England newspapers were highlighting spinning bees and their female participants, sometimes termed the "Daughters of Liberty." Wives and daughters from families of every rank were made to feel that they could play an important role in the resistance by imitating the elite women showcased in public spinning spectacles.

Spinning bees and "dressing down" in homespun thus contributed to the solidarity of the resistance by narrowing the visible distance between rich and poor Americans. In accounts of spinning competitions, the radical press emphasized that even the daughters of the elite sacrificed for the cause of resistance by embracing domestic economy and simplicity.

American women took pride in the new political importance that radical propaganda attributed to domestic pursuits. Writing to her English cousin, Charity Clarke of New York City cast herself as one of America's "fighting army of amazons . . . armed with spinning wheels."

■ **DAILY LIVES** provides a sense of the lived experience in different eras. Topics like food, fashion, and entertainment establish a context for each time period.

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■ **ICONS** in the margin point to *Experience History's* strong global, continental, and environmental coverage.



## The Future of Energy

The automobile also helped to ensure that the future of energy would be written in oil. The sale of electricity, often produced from the raging waters of dammed rivers and lakes, doubled during the 1920s, but the consumption of fuel oils more than doubled. The shift to power based on hydrocarbons such as coal and petroleum was never foreordained. It was the result of the convergence of several factors, some natural, others economic and still others corporate made.

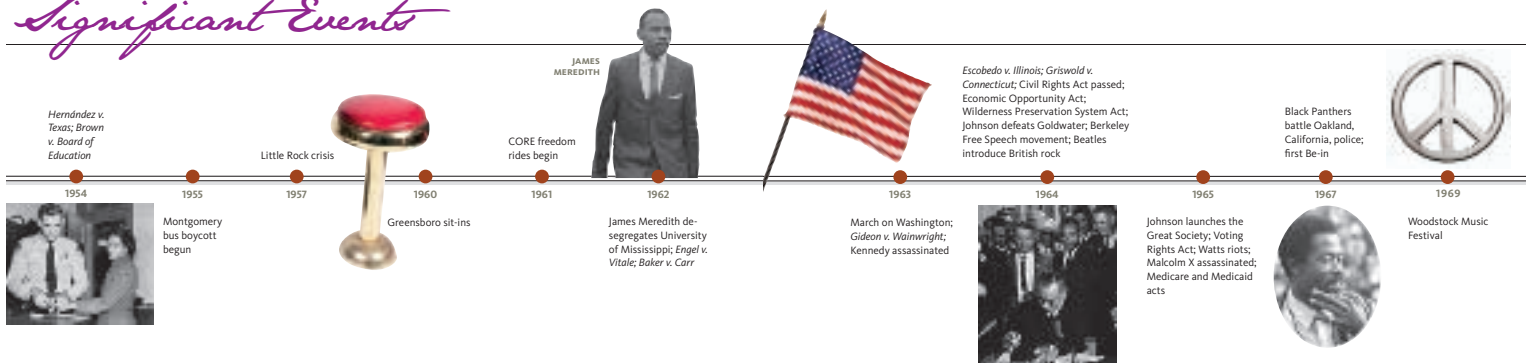


## Post-Emancipation Societies in the Americas

With the exception of Haiti's revolution (1791–1804), the United States was the only society in the Americas in which the destruction of slavery was accomplished by violence. But the United States, uniquely among these societies, enfranchised former slaves almost immediately after the emancipation. Thus in the United States former masters and slaves battled for control of the state in ways

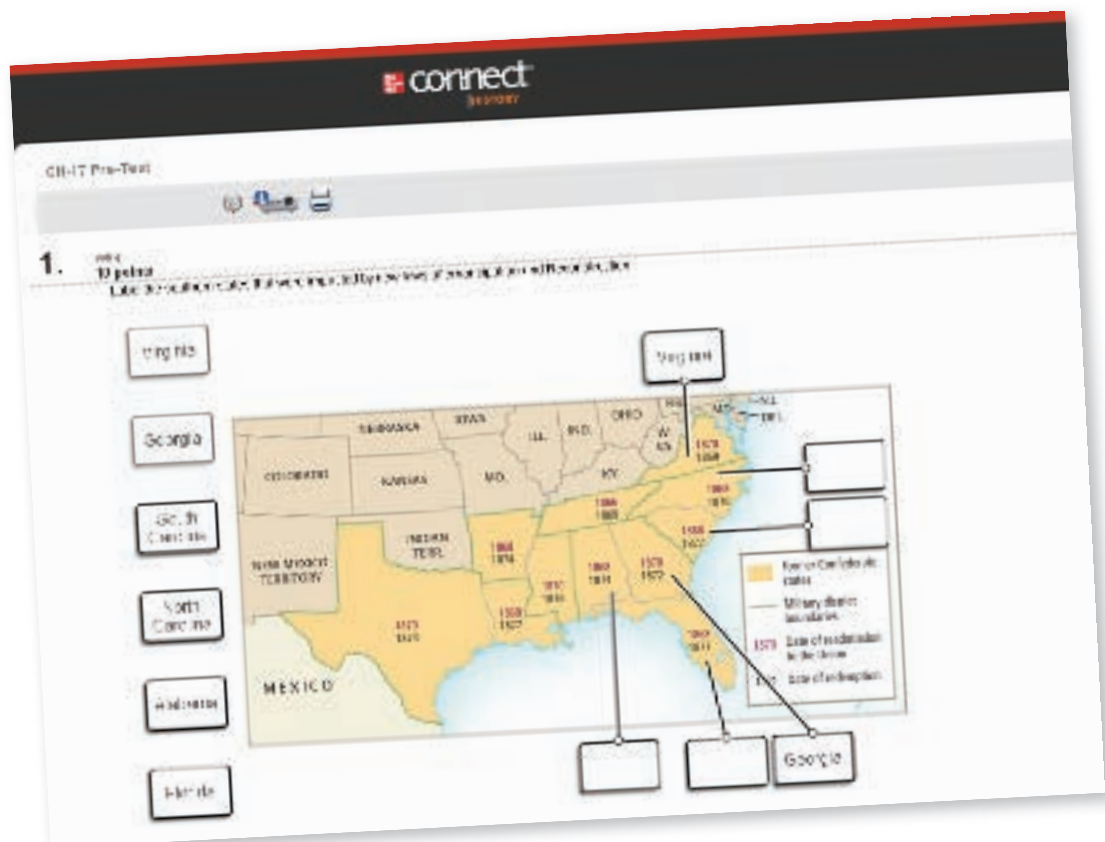
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## Significant Events

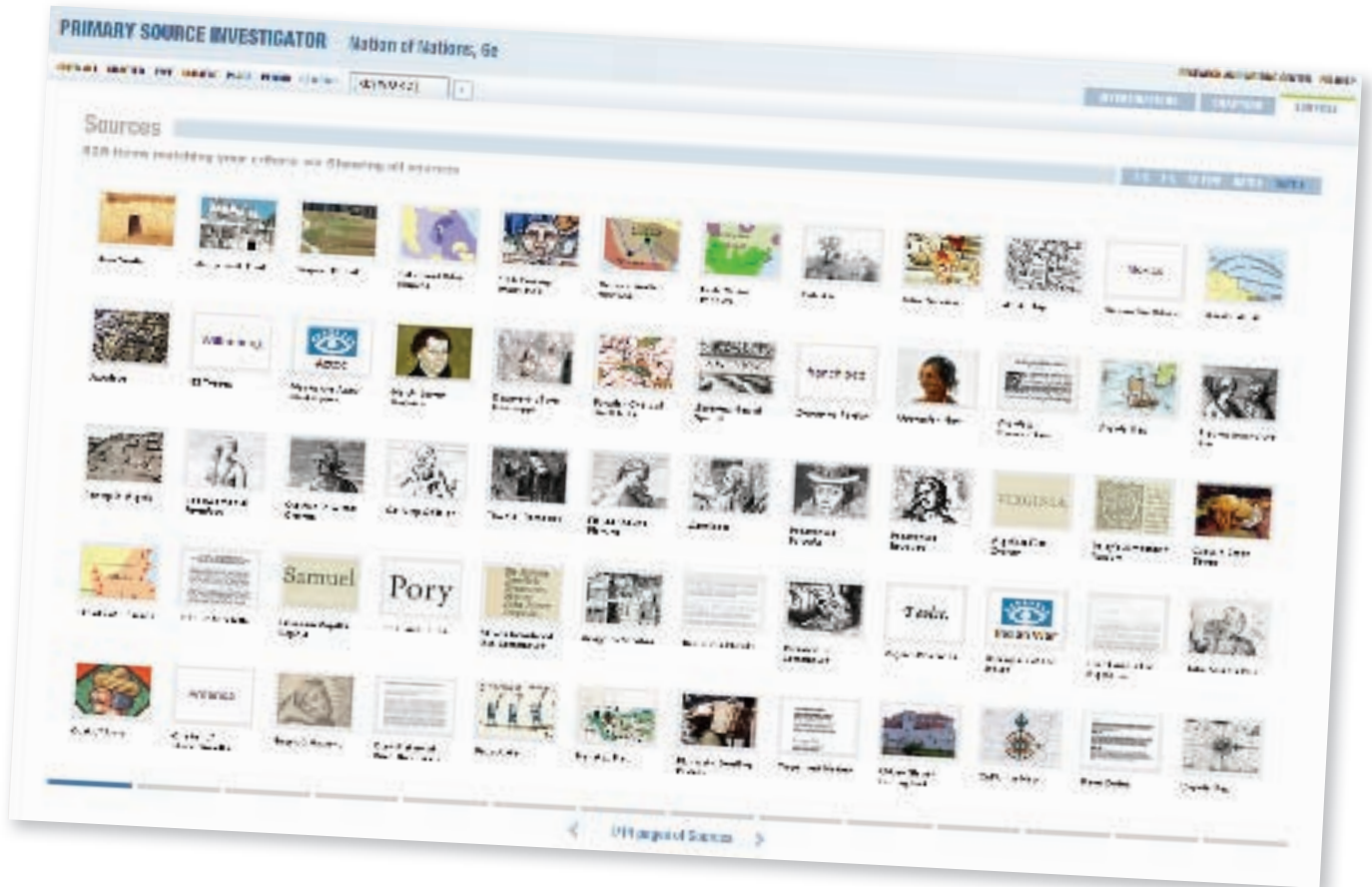


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