

(iii) **MEDIEVAL CITIES AND GUILDS**

An important concomitant of economic development from the eleventh century to the thirteenth century was the growth of cities. This growth was possible by the influence of trade and commerce. The trade routes from the East had their western termination in the towns of North Italy and North Germany. They became exceedingly wealthy. Similarly the cities of the Netherlands became prosperous as their inhabitants developed a remarkable skill in crafts and

trade. The wealth they thus accumulated enabled them to purchase almost entire independence and hence they are called Free Towns. Elsewhere the citizens purchased certain specific rights and privileges. Each craft or trade established its own guild (or corporation formed for purposes of specific activity) with powers to control its activities. In this way rights were purchased at every opportunity until a great degree of freedom had been obtained and guaranteed by the charters. Between the fifth and the thirteenth century there was great increase in the population of Europe. For instance by 1400, Milan, Florence, Venice and Paris had populations of 100,000 or more, while London 50,000 inhabitants and many places had 20,000. This increase in population led to the growth of cities. The Crusades which forced the feudal nobility to maintain a well equipped army also hastened the progress of towns.

Location of Cities: In general, the newly built parts of cities were close upon an older fortified place or burg, and were hence called suburbs or Newburge. Geographical conditions were the main factors in determining the location of the new centres of population.

City Government: In these cities there was a development of democratic self-government which resembled the Greek city-states. They served as important laboratory for experiments in political administration. The city government was often dominated by the merchant class. But the republican character of the government is best seen in the association of citizens called communes. Everyone in the city was required to join the commune. They served as precedents for the formation of national organisations.

These communes had to fight to preserve their independence. These fights helped develop a love of freedom and ideals of equality and public spirit. In France and England the towns rose to power by concluding an alliance with the King against the feudal nobility and they rendered valuable support in the development of strong national monarchy.

The city government concerned itself with such administrative matters as regulation of commerce, charity, enactment of laws, taxation and judicial procedure. Like a state 'it sought colonies, collected customs duties, and made treaties'.

There are instances of these towns forming a confederation for the promotion of common interest. Reference here may be made to the Lombard League (1167) consisting of important cities of Northern Italy which was organised with the blessings of the Pope for defence against German aggression. Thus the city government played an important part in preserving the independent existence of the towns.

Life in the City: The life in the towns, in spite of cathedrals and the like, was by no means a pleasant one. Narrow roads, poor lighting and the absence of drainage and sanitation made living somewhat miserable. "Yet, in spite of the absence of luxurious surroundings the people were not without means of enjoyment. Feasts, processions, pageants, cock-fighting, bear-baiting and theatrical productions furnished means of entertainment. These activities lessened the boredom of life to a great extent.

Merits and Demerits of Medieval City: The medieval city suffered from the same virtues and vices of the Greek city-states. Freedom induced party bitterness and faction fighting. There was no unity among the cities. Instances are not wanting to show that they joined treacherously the common foe with the object of attacking neighbouring cities. The towns gradually lost their freedom when national monarchies became stronger. Particularly in Italian cities the disunion enabled the petty tyrants to rise to power. Except Venice, all other cities came under despotic rule. Even Venice succumbed to it later.

In spite of this disturbing development, the Italian cities showed the world a practical example of the revival of Greek democracy and Greek autonomy. This 'leaven of freedom continued to work unseen.' These Italian cities were also the nurseries of art and literature. This was made possible by the benevolent and liberal patronage extended by these tyrants for men of learning. There is no denying the fact that these cities paved the way for the revival of learning in the renaissance.

In Fine: During the periods of widespread feudal anarchy the towns were springing up in many parts of Europe. These towns became the centres of trade and wealth, established

communes, administered justice in their own courts thereby laying the foundations of the independent and public spirited municipal life under the control of their own elected officers. The fierce struggle between the ambitious feudal lords enabled them to reach the highest stage of their development.

Merchant Guilds: The formation of corporations for purposes of economic activities is met with in the history of countries all over the world. In the period under review, the fairs where merchants from distant points came together to buy and sell served as business organisations. In the twelfth century the merchant guilds came into existence.

The merchant guild was the oldest and most inclusive organisation. All those who were engaged in the production or merchandising of a commodity could become its members. They "bound themselves together by a common oath in which they obligated themselves to sell at stipulated times, to help protect each other in time of danger or need, to regulate prices, to exclude non-producing middlemen, to guarantee a 'justice price', and to keep up the standard of the commodities produced."

The merchant guilds were designed to create a local monopoly and to protect their general interests. Only the guilds could buy, sell or manufacture goods in a town. The foreign traders made business with them. The guilds secured certain rights and privileges from local princes. They negotiated with guilds in other towns. To facilitate trade the house or associations of guilds or merchants of various towns, or leagues of towns came to be formed in the twelfth century. The most famous of these was the Hanseatic League composed of cities along the Rhine, the North Sea, and the Baltic. The conduct of business necessitated the establishment of various combinations of interests like partnerships, multiple partnerships, and commends in which there were sleeping partners.

Craft Guilds: The growth of industry led to the creation of new forms of business organisations called the craft guilds. It was, in a way, an outgrowth of the merchant guild and was composed of individuals engaged in the production of a particular article. They 'aimed to secure monopoly for the

production of certain articles, to obtain a degree of political authority, and to lay down regulations for the conduct of their business'. There was a considerable division of labour becomes evident from the guilds of weavers, dyers, fullers, butchers and bakers who were occupied with purely local business.

The member of the craft guild was called the master. "One had to serve both as an apprentice and journeyman before he became a master craftsman. The master was a businessman rather than a mere artisan. He used borrowed capital, employed men as wage earners, sold the product in an impersonal market and tried to make profit." Here we may refer to the fact that in the middle of the fourteenth century the town of Ghent in present-day Belgium had 4000 weavers out of a total population of 50,000. This indicates that a considerable degree of specialisation in the production had been realised and that the goods were being produced for more than local consumption.

The producer had the factory in his own house where his wife, daughters and boys in their teens rendered casual assistance. The boy worked as apprentice for seven years and learnt the trade. After completing apprenticeship he became a journeyman. A journeyman was independent and received wages for his work. He could become a master craftsman only after he set up a household of his own and produced a 'masterpiece' that satisfied the members of the craft guild. Not all the journeymen became master craftsmen and some, however, continued to work as journeymen all their lives.

Functions of the Craft Guilds: The craft guilds were organised on a sound basis. It had an executive committee consisting of two or four elected wardens. The committee framed rules and regulations which were binding on the members of the guilds. The committee supervised the work of the guild, enforced the status, regulated the number and terms of service of apprentices, settled disputes between masters and workmen, examined the quality and quantity of the manufactured goods before they were put on the market and attempted to root out dishonest business practices. It fixed the standards and prices for commodities in which the members dealt. Those who breached the rules and regula-

tions were punished with fine. It could expel a factory member, a penalty which virtually precluded him from practising his craft and reduced him to beggary. The guild conducted meetings regularly, adopted rules and elected officers. All the members were, as a rule, required to contribute to the guild's treasury. Another source of income was the fines. The guild gave assistance to the needy members.

The guild did not exhaust itself in these activities only. It looked after the sociological needs also. "It provided entertainments, cared for the sick and needy, established schools and hospitals; it undertook public projects, such as hospital buildings, sewage systems and street improvements". In short it "was at once a club, an employees' association, a trade union, an insurance society, and a semi-secret, semi-religious fraternal organisation".

Decline of the Guild: The supremacy of the guild did not continue for a long period. With the elimination of outside competition the members who possessed a monopoly in a particular craft in the town grew wealthy. This wealth made them less democratic. Wage earners had little or no opportunity to become master workmen. When the states grew stronger, the guilds lost much of their power. The last vestiges of the guild system were wiped off by the Industrial Revolution.

(iv) MEDIEVAL UNIVERSITIES

The twelfth century gave a strong impetus to learning and its finest flower was the university. The awareness on the part of the people that education was the key to obtain better position in the church and in the State led to the great increase in the number of students. This in turn led to the demand for teachers. To meet this demand for advanced teachers and cater to the needs of the students universities sprang up.

“The word ‘university’ meant ‘guild’ and the medieval university was essentially a guild of students (as at Bologna) or a guild of professors (as at Paris)”. The earliest universities were founded by persons directly concerned with it. Among the established universities of the early period

mention may be made of the universities of Bologna, Paris, Montpellier, and Oxford. These universities attracted teachers who had previously given instruction to their followers to debate theological questions. Each of the early universities was a specialised school of advanced learning. The University of Bologna was noted for the study of law, the University of Salerno (in Italy) was a celebrated centre for the study of medicine, the University of Paris was famed for the study of theology. There were at least nineteen universities in the thirteenth century and the University of Paris served as the model for other medieval universities including Oxford, Cambridge, Prague and Vienna.

University Organisation: The medieval universities resembled the higher seats of learning in ancient India than modern universities all over the world. What strikes a modern student was the absence of formal organisation, class attendance records and the units of credit. The universities possessed few buildings and there were no athletic stadiums. In simple quarters the students sat on the floors and received instructions from the teachers. The teachers were the master craftsmen. The student who was an apprentice received recognition as a man capable of teaching a specific branch of learning after the completion of study.

The University of Paris: The University of Paris was the greatest and the most famous of the early medieval universities. It had four faculties; arts, canon law, medicine and theology. Art faculty catered to the needs of undergraduate students. They were instructed in seven liberal arts. The students were grouped into four nations—French, Norman, Picard and English—according to their place of birth. Each nation had a governing official (a proctor), a dormitory, a dining hall and a chapel. They developed social relationship for mutual protection. This concept of nation led to the development of colleges like of whom are seen in the universities of Oxford and Cambridge even at present. The students who completed satisfactorily the prescribed course were awarded the degree of bachelor of arts. Those of the bachelors of arts who qualified themselves to teach were given the degree of Master of Arts. This degree entitled them to become full members of the teaching guild.

The remaining three faculties in the Paris university viz. theology, canon law and medicine were professional schools. Each faculty was presided over by a Dean. Only the Bachelor of Arts could become students in these faculties. The student who completed the prescribed course satisfactorily was given the Master's degree in his field of study. The prestige that the university gained in the community was recognised by both the church and the state and they granted concessions to it.

Student Life: A large number of students flocked to the medieval universities to prepare more for a career than to acquire culture. It can by no means be said that the student devoted his whole time for study. Bad living conditions and the poor food did not dampen the ardour of the youth. 'Love affairs, brawls, pranks and irreverence, even in theological schools were common'. The students passed freely from one university to another. The men of the university were called 'clerks' (clergymen) even though they were not priests. They were exempted from paying taxes, performing military service and were tried in church courts for offenses.

The curriculum of liberal arts included grammar, rhetoric and logic, music, arithmetic, geometry and astronomy. Science became a subject of study in medieval universities. Roger Bacon (1214-1294) did his scientific work in the universities of Oxford and Paris. He exemplified the new trends in his pleas for using the experimental method.

Summary: "The university played an important part not only in establishing the culture of the Middle Ages but also in paving the way for the cultural developments of the later periods". It kindled great interest, in addition to the study of liberal arts, in theology, philosophy, law, medicine, mathematics and science. The fruits of these developments did not confine to teachers and students only. The emphasis on experiments involved others as well. For instance efforts were made not only to organise existing knowledge of geography but to extend it by explorations. The study of alchemy resulted in the accumulation of information about inanimate nature, the practice of medicine, to closer observation of anatomy and disease and the development of pharmacy. The establishment of universities served as forerunners to geographical discoveries and the Renaissance.

E. ART AND ARCHITECTURE

Tremendous progress in art and architecture took place in Western Europe, and in the 12th and 13th centuries the classical heights of Periclean Greece and Augustan Rome were reached. The most important motivating force for artistic and architectural exuberance was religion. Artistic styles of Greeks, Romans, Byzantium, barbarians and Muslims were synthesised in the middle ages and the ground was being prepared for the Renaissance art. Artists and craftsmen learnt to make beautiful things, and architects and engineers built grand churches, monasteries, guild halls and other structures.

Several factors were responsible for the wonderful progress in art and architecture.

(1) The Crusades stirred the European mind, when it felt the impact of the East. The Crusaders returned to Europe with new and brilliant ideas of art from Byzantium and the Islamic East.

(2) The Atlantic Ocean was thrown open to the commerce of European countries, and the Mediterranean Sea was reopened. This gave great impetus to industry, trade and commerce, which produced fabulous wealth, much of which was used on art and architecture.

(3) The Christian Church had amassed untold wealth as a result of the collection of tithes, much landed property, and donations and gifts of kings, nobles and merchant princes.

(4) The critics of idolatry were suppressed, and art became respectable. The Church used the services of painters and sculptors to beautify churches and monasteries.

(5) Monks themselves became great artists and took interest in the development of art and architecture.

(6) Besides the Church, wealthy nobles like the Medici of Florence had great taste for art and spent lavishly in patronising artists.

established at Monte Cassino by Abbot Desiderius (1072). The Greek teachers taught Byzantine art in this school.

Byzantine Artists: In many cities of Western Europe, large number of Byzantine artists colonized. These artists were able to shape the style of renowned painters like Duccio, Cimabue and Giotto.

Monastic Workshops: Monasteries had huge workshops of arts attached to them, and in these the monk artists and craftsmen made beautiful things required for adorning churches and monasteries. Images, murals, mosaics, altars, chancel furniture, missal, chalice and pyx, candelabra and several other things of artistic charm were produced by monks.

From the ranks of the monks came the architects of the early Romanesque cathedrals. The credit of sending out the majority of the architects and many of the painters and sculptors of Western Europe goes to the abbey of Cluny.

Wood Work: Beautiful wood work was produced in medieval Europe. Skilful artists and craftsmen carved icons, choir stalls, cupboards, beds, tables, chairs, benches, caskets and many other things. Venetian wood-carvers worked with rare skill. The picture frames they carved were so beautiful and expensive as to surpass the pictures enclosing them.

Metal Work: Metal work also reached great heights of excellence. Beautiful iron gratings for windows, courtyards and gates were produced. Iron, bronze or copper goblets, cauldrons, vases, caskets, lamps, bolts, locks, keys, hinges and many other things were made. Armour makers produced decorated helmets, shields, breast plates, swords and scabbards.

Work in Precious Metals and Stones: Artists and craftsmen showed great skill in precious metals and stones. Like kings and nobles, priests also began using precious metal and stones in the service of God. Many of the sacred articles used in the great churches were made of gold or silver. Chased silver or chased gold was used in building altars. Goldsmiths, jewellers and engravers were in great demand in places like Paris.

The rich used cameos or small reliefs on precious metals.

Ivory Work: Articles of ivory were also appreciated by the rich. Beautifully carved boxes, images, book-covers, combs, drinking horns and many other things of ivory were found in the houses of the aristocrats.

countries produced the most admirable missals, psalters, gospels and other sacred books, though the work in the later middle ages was less beautiful than that of Carolingian France.

Secular Paintings: Painters chose secular subjects, and painted landscapes, tournaments and hunting scenes. Relatively speaking, painting was more independent of religion and architecture than sculpture. The exception was the execution of murals in churches.

Murals: Medieval European painters followed the ancient methods of fresco and tempera, and applied colours to walls just plastered or painted on dry walls with sticky colours. Though artists tried their best to make their works of beauty permanent, they could not succeed fully, and most of the murals prepared before the 14th century deteriorated. Oil painting was known, but it was not developed till the Renaissance.

In the middle ages, many painters executed murals on the walls of churches, cathedrals and other buildings without giving their names. It was regarded as unbecoming for an individual to seek fame, and hence posterity could have only nameless murals though some of them were of geniuses.

In murals, the influence was of ancient Greece and Byzantium and not of Rome. In the early part of the 13th century Greek painters worked in Italy. The names of some of the Greek painters are known, as panel pictures were signed.

As Italy fully recovered from barbarian shocks and grew rich by trade and commerce, mural painting had ample scope for development under the patronage of the Church and private individuals. Generous encouragement attracted famous painters some of whom laid the foundation of the Renaissance in the 15th century. The style they developed was Italian superseding Byzantine. The paintings of Duccio, Guido, Cimabue, Pietro Cavallini, Lapo and Giotto in Pisa became immortal. At Siena, Guido painted a Madonna (1288) in the Church of San Domenico. Later Duccio of Siena (1288-1319) created extraordinary artistic exuberance at Siena. The people of Siena invited Duccio to paint a great picture of the Virgin Mother. The picture fourteen feet by seven feet, which was supposed to be the greatest painting before Giotto, took 3 years to complete. When it was completed in 1311 a great procession of bishops, monks and officials escorted it to the cathedral to the blare of trumpets and peals of bells.

the great painter Giovanni C

Glass Work: Glass workers also did much to enhance the artistic beauty of medieval Europe. In glass work Europe was influenced by Egypt and Byzantium. Venice was a great centre of glass-making. Glass was enamelled or gilded for making artistic ware. Venetian glass-workers had enjoyed such a great reputation that Venice wished to make glass work its exclusive monopoly. Laws were passed preventing Venetian glass-workers from going abroad or divulging their artistic secrets to others.

Embroidery: Women of the medieval times in Europe wove soft and delicate fabrics and excelled themselves in embroidery, dress design, tapestry and drapery. Beautiful cloth was used by clergy, women, nobles and the rich. Exquisite fabrics were used to cover altars and relics. In tapestry work, Florence in Italy, Poitiers, Arras and Lille in France, and Chinchilla in Spain earned great fame.

Mosaic Work: Medieval Europe cultivated fine mosaic work. One of the ways of embellishing a cathedral was by means of mosaic designs in glass. Glass in a molten state was coloured and cut into small pieces, which were artistically arranged in a mosaic pattern. Lead was used to hold the glass strips together. In mosaic, floral and geometrical designs were presented. Scenes from the *Bible* were so depicted in red, violet, blue and other colours. An excellent specimen of mosaic work was the stained glass window of the Chartres Cathedral. For making gold ground, mosaicists covered glass cubes with gold leaf, which was covered with a thin glass film. The gilded cubes placed on slightly uneven plane reflected light at different angles and produced a marvellous effect. It seems some of the best medieval mosaics were produced by Byzantine artists. In Normandy, mosaic master-pieces were executed by Greek and Arab artists. The Baptistery at Florence, the pavement of the Westminster Abbey in England, St. John Lateran, and St. Paul Outside the Walls are among the large number of fine mosaics.

PAINTING

Miniatures: Manuscripts and books were illuminated with miniature paintings and decorations in liquid gold, silver and colour inks. English monasteries distinguished themselves in miniature art, and the East Anglian school produced celebrated books of hours. The Lowlands and Spain also took part in this artistic movement. The greatest miniatures came from France. Many

(c. 1240-1302) ushered in a new era of painting. The line of painters starting from Cimabue gave Italy a dominating place, which lasted for about three centuries. Like Duccio of Siena (1255-1319) Cimabue belonged to the Italian-Byzantine school, but his works were far more graceful and brilliant than those of Duccio. Tradition attributes to him several pictures which were painted by artists like Duccio. Cimabue painted among other great masterpieces the colossal fresco of a Virgin and Child between Four Angels (1296) in the Lower Church of San Francesco at Assisi. This picture is regarded as the first among the surviving masterpieces. Towards the end of his life, Cimabue was appointed Capomaestro of mosaics at the cathedral of Pisa.

Giotto: Cimabue was able to discover the genius of Giotto of Florence (1266-1337). He took Giotto as a lad to his studio, where he shone in the future. After Cimabue's death, Giotto lived in his famous house. Giotto selected subjects from nature for his paintings. His picture of St. Francis of Assisi giving sermons to the birds brought him great fame. Giotto had great influence on Fra Angelico of Fiesole (1387-1455), who is regarded by some as one of the pioneers of the Renaissance. Giotto was without a peer for about a century. He initiated a kind of artistic expression in painting, which reached its acme in Leonardo da Vinci.

Stained Glass: The art of painting glass was fully developed when churches and other buildings were constructed in the Gothic style, which provided for large windows. Stained glass work reached its acme of glory at Chartres in France. The windows of the cathedral here became models for stained glass in several European countries. Windows were divided into panels, squares, circles and other shapes for painting to marvellous effect.

SCULPTURE

Barbarians had destroyed Roman sculpture on a large scale, but the early Christians who were against idolatry had done little. Fortunately some models of ancient sculpture survived to excite the mind of sculptors and lovers of sculpture. In Germany, Italy and other countries, Greek sculptors who had been driven down were responsible for rejuvenating sculpture. Sculptors used stone, marble, alabaster, and bronze. The Church showed a preference for wood for statuary. Statues were realistic, and their faces were painted.

It is unfortunate that in Protestant countries many works

art were destroyed. England is an example. Puritan zealots and even acts of parliament destroyed sculpture, which was regarded as pagan ornamentation. In France also enemies of sculpture took delight in destroying it on a large scale.

A strange feature of sculpture in the 13th century was the revolt of the sculptor, who carved not for piety or devotion but for satire and humour. Many funny figures were carved in the cathedrals of France. Grotesquely carved gargoyles, a fox preaching from a pulpit, a bear sprinkling holy water, a philosopher with a pig's head, and a doctor half man and half goose are among the thousands of humorous examples. Animal sculpture was popular, and in cathedrals figures of all known and imaginary animals were carved. Besides animals, plants, fruits and flowers were carved for ornamentation in churches.

In Romanesque architecture, the Roman floral motifs—acanthus leaves and the vine—were carved, while in the Gothic indigenous plants found place.

In Gothic sculpture, artists brought out admirable variety, vigour and grace. Some of the works were undoubtedly miracles in stone.

For some time, sculpture was subordinate to architecture, but in later days the medieval sculptor tried to make himself independent. In Italy the great sculptors could stand independently and dominate sculpture, making their individual names immortal. The cathedrals of Pisa and Siena could boast of some of the greatest sculptural master-pieces. The most outstanding sculptors of Italy in the 13th century were Niccolo Pisano, his son Giovanni Pisano (c. 1240-c. 1320) and his pupil Arnolfo di Cambio (c. 1232-c. 1300). These artists paved the way for Donatello (1382-1466) and the Renaissance in sculpture.

Like medieval painting, medieval sculpture was the handmaid of religion. Sculptors mostly chose religious subjects. Gargoyles and other carvings were exceptions.

Music: The roots of modern European music can be traced to the middle ages. The Church choir gave scope for music. The Church was however conservative and would not tolerate any musical innovations. In the later half of the 10th century, Guido d'Arezzo introduced musical notation. Musical instruments like the harp, the guitar fiddle (the precursor of the violin) and the clavichord (the predecessor of the piano) were used. Pipe organs li

ARCHITECTURE

For about three centuries since 1000, hundreds of grand churches were built, and fabulous sums of money were spent. Every diocese had a cathedral and every group of monks a monastery. Sometimes even parish churches were beautifully built, and looked more magnificent than abbeys and cathedrals. This did not mean that all the countries were rich and thickly populated. The fact was that faith in religion prompted even the poor to contribute generously out of proportion to their meagre purses.

Funds: Churches had huge funds, but even these were not adequate to satisfy the urge to build huge and beautiful edifices. Bishops appealed to kings, nobles, and common people for generous gifts. Money was collected in diverse ways, though all of them were not quite fair.

Cathedral: The cathedral of the medieval period silently proclaimed the highest expression of the aesthetic sense of the painters, sculptors, mosaicists, architects and masons, and the sense of piety and devotion of the clergy and the lay men. Towns and cities were vying with one another in raising the most beautiful temples. Undoubtedly the cathedral was the symbolic expression of the mood of the people in art and devotion, and of their collective effort. Construction work continued generation after generation. Some cathedrals took a long time to be completed, as they were planned on a very large scale, and the best material and human skill were used regardless of cost.

Architects: Great churches in the medieval period were planned by professional architects (who were known as master-builders or sometimes master-masons till 1563), though before 1050 the clergy themselves, particularly the Cluny monks, planned churches. Architects designed the ground plan of a cathedral according to the plan of a Roman basilica. The construction was simple in the early days, but in course of time to satisfy the idealistic spirit of the middle ages it became complex and the Romanesque style was developed. But even this did not give full expression to the aesthetic spirit. So later a still more complex style known as the Gothic was evolved. Invariably the apse or head of the Christian church was turned towards the east facing Jerusalem.

Romanesque Style: The architectural style, which was the de-

Unit V - Lesson 4

The Fall of Constantinople

The first result was that after the final fall of the Roman Empire it was the fall of Constantinople. Rome had been a universal authority, the archetype of what an empire was and should be. The fall of Constantinople was based on a medieval concept, that of the transfer of rule or authority, as an organizing principle of history.

The Ottoman Turkish sultans saw themselves as new Roman emperors, the legitimate inheritors of Rum. Indeed, they called themselves the 'Sultans of Rum' to announce this claim. Sultan Mehmet II, who is also known as 'Mehmet the Conquerer', was the commander of the Ottoman army that attacked Constantinople and captured the city in 1453.

In fact, Mehmet the Conqueror, after he had captured Constantinople, next made plans to capture Rome in Italy, to complete his victories. As it turned out, he could not capture Rome in the West and finish this continuity; it was just too big an ambition.

The city came to be popularly known as 'Istanbul', which may be a Turkish rendering of a Greek phrase meaning 'to the city' (*eis tin polin*), but officially it still retained its name of 'Konstantiniyye' until the fall of the Ottoman Empire after World War I. It only officially became Istanbul in 1930.

with the **fall of Constantinople**, the last remnants of the eastern Roman Empire were gone, and there was no clear vision of the power that would follow. The trade routes with the east, which had run through the Byzantine Empire, were now in the hands of the Ottoman Turks.

Since the trade routes with the Orient were under the control of the Ottoman Turks, after **the fall of Constantinople**, the Europeans were in a quandary. They wanted to outflank the Turks and find alternate routes for trade, which sparked off the various famous European voyages of discovery, including the voyage which led Columbus to what was for him a new world.

