



NATIONAL
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HISTORY

DANTE'S *INFERNO*

JOURNEY
TO HELL

TOWER OF
LONDON
FORTRESS,
PALACE,
PRISON

LIFE ON A
GALLEON
SAILING FOR THE
SPANISH EMPIRE

FORBIDDEN CITY
THE HEART OF
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Going to hell and back often makes for a memorable chapter in a story. Medieval author Dante takes such a trip in *Inferno*, part one of his *Divine Comedy*. His trip through the nine circles of hell belongs to a long tradition of journeys to the afterlife, joining ancient heroes like Odysseus and Aeneas who venture to the underworld.

More modern works likely feature a figurative journey. Think Bilbo Baggins going beneath the Lonely Mountain in *The Hobbit* or Marlow steaming on the Congo River in *Heart of Darkness*. They're not actually going to the fiery pits of hell, but they, like the epic heroes of old, travel to places that challenge them, scare them, and force them to reassess everything they thought they knew. When they return, their lives are forever changed.

The literary term for these journeys is “katabasis” (from an ancient Greek word meaning “descent”). I learned about these “symbolic journeys to hell” in 10th-grade English taught by Mr. Clarke. Some would say that Clarke’s class was a real-life katabasis—lots of reading, lots of writing, and lots of very tough grading. It was challenging, sometimes scary, but ultimately transformative. After my so-called journey into the abyss, I emerged knowing how to write. Given that fall is back-to-school time for many, I just wanted to thank Clarke and teachers like him for both the journeys and for being excellent guides along the way.

Amy Briggs
Amy Briggs, Executive Editor



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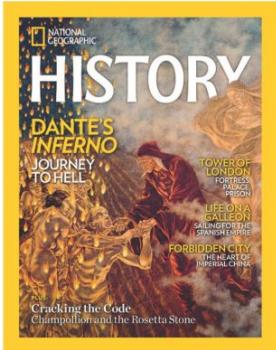
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This was the first glimpse of a vast gallery of Ice Age art in the Tito Bustillo Cave, works created over a period of 26,000 years.



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National Geographic History (ISSN 2380-3878) is published bimonthly in January/February, March/April, May/June, July/August, September/October, and November/December by National Geographic Partners, LLC, 1145 17th Street, NW, Washington, DC 20036. Volume 8, Number 4. \$34 per year for U.S. delivery. Periodicals postage paid at Washington, DC, and additional mailing offices. **SUBSCRIBER:** If the Postal Service alerts us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within two years. **POSTMASTER:** Send address changes to *National Geographic History*, P.O. Box 37545, Boone, IA, 50037. In Canada, agreement number 1000010298, return undeliverable Canadian addresses to *National Geographic History*, P.O. Box 819 STN Main, Markham, ON L3P 9Z9.

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THE SKELETON'S limbs and joints alerted researchers to the likelihood that it had been mummified, making it the earliest example of such a practice yet found. Excavated in Portugal's Sado Valley, the body was mummified in

a flexed position for easier transport to a burial site, a process requiring much time and care. Researchers believe that maintaining the integrity of the body held important cultural and symbolic meaning.

THE EUROPEAN JOURNAL OF ARCHAEOLOGY



THE SADO VALLEY, located about 25 miles south of Lisbon, is rich in remains from the Mesolithic. From 1958 to 1964, Portugal's National Museum of Archaeology recovered more than 100 prehistoric skeletons there.

NG MAPS

MESOLITHIC FUNERAL RITES

New Research Reveals World's Oldest Mummy

A fresh look at a 60-year-old excavation uncovers the world's earliest known mummifications in Mesolithic Europe.

Analysis of the remains of hunter-gatherers who lived in Portugal 8,000 years ago has revealed the oldest evidence yet found of human mummification. The finds predate by a thousand years the Chinchorro mummies of Chile, previously believed to be the oldest examples of the practice.

The evidence comes from newly discovered rolls of film taken in the early 1960s at two archaeological sites in Portugal's Sado Valley—Poças de São Bento and Arapouco. The images show 13 burials in situ. The bodies are held at Portugal's National Museum of Archaeology, but until now they lacked contextual data showing their position when found.

The quality of the images enabled archaeologists to study the mortuary practices of the site, which thrived in Europe's Mesolithic, right before the dawn of agriculture. Photos of two of the burials stood out because the bodies bore signs of complex pre-burial treatment.

Previous cases of artificial mummification—such as the



RITA PEYROTEO STJERNA OF UPPSALA UNIVERSITY, SWEDEN, LED THE PROJECT THAT DETECTED EVIDENCE OF MUMMIFICATION IN MESOLITHIC-ERA BODIES IN PORTUGAL.

JOSÉ PAULO RUAS

Chile mummies from 7,000 years ago, or those of ancient Egypt—still preserve soft tissues. Because of the wetter climate typical of Europe, however, the Sado skeletons lacked them.

Preparing the Dead

Investigators focused on whether “it is possible to infer if a body has been mummified before burial, even if soft tissues are no longer preserved at the time of the excavation,” Rita Peyroteo Stjerna, of Sweden’s Uppsala University, told *History*. Peyroteo Stjerna led the study, published in the *European Journal of Archaeology*, along with Linnaeus University,

the University of Lisbon, and Open University Lisbon.

One of the Sado burials drew attention for the way in which its joints were hyperflexed. The limbs were extended beyond a normal range of motion, but the joints themselves were still intact, which is a sign of mummification. To test their theory, the researchers worked with the Forensic Anthropology Research Facility at Texas State University, using the facility’s results from human decomposition experiments to inform the archaeoanthropology—the study of the spatial relationships of bones in a grave in relation to decomposition.

THREATS OF CLIMATE CHANGE

THE ATACAMA DESERT, the driest in the world, has helped preserve the mummified corpses of the Chinchorro people in northern Chile for thousands of years. Many of the 300 Chinchorro mummies found remain buried in situ, but an increase in rain and damp—a consequence of climate change—has triggered the rapid degradation of the bodies, as well as of the plant fibers used to fill the mummified corpses. Erosion, earthquakes, and looting, which expose the sites, are adding to the problem, said Bernardo Arriaza, an anthropologist with the University of Tarapacá. A new museum in Arica, Chile, set to open in a few years, will help preserve those mummies in greatest need, he says.



A MUMMIFIED GIRL FROM THE HUNTER-GATHERER CHINCHORRO COMMUNITY OF CHILE, WHO THRIVED FROM 5500 TO 3000 B.C.

ALBUM/EYE UBIQUITOUS

The facility can detect how corpses decompose in different positions when they have been mummified and when they have not. Their analysis concluded that the highly flexed Sado Valley skeleton was indeed buried as a mummy. Researchers believe that mummification in this case was achieved by letting the body’s fluids drain away, and then drying out the body by proximity to fire. Peyroteo Stjerna believes future use of archaeoanthropology could “provide new evidence for practices of curation of the dead in prehistory,” including the possibility of discovering mummies older than 8,000 years old.

—Braden Phillips

Champollion: Hieroglyphic Hero

Two hundred years ago, the French linguistic genius made a series of brilliant insights to pull off the code-cracking triumph of the century.

Linguistic Life

1790

Champollion is born in southern France during the French Revolution.

1807

Age 17, Champollion moves to Paris to study Coptic and research hieroglyphs.

1822

After years of research, he discovers the key to the hieroglyphic system.

1832

After years of illness, Champollion dies in Paris at age 41.



CHAMPOILLION'S NOTEBOOK (UNDATED), SHOWING HIEROGLYPHS IN COLUMNS
ALBUM/ART MEDIA/HERITAGE IMAGES

The paper presented before the Académie de Grenoble in eastern France in 1806 was noteworthy for two reasons: First, the author was only 16 years old, and second the astonishingly erudite teenager made a very bold claim. He believed the ancient language of Egypt lived on in the form of the African language Coptic. Although his assertion would not turn out to be quite correct (Coptic is not identical to ancient Egyptian, but derived from it), the young scholar's insights would later contribute to the solution of one of the greatest scholarly mysteries of the 19th century.

The young scholar was Jean-François Champollion who was born in Figeac in southern France in 1790. The French Revolution, the Reign of Terror, and the rise of Napoleon Bonaparte formed the background to his childhood. Champollion's father, a book dealer, had a serious drinking problem. It was his elder brother Jacques-Joseph, who encouraged and supported him. Champollion discovered ancient languages and became familiar with Greek, Latin, Amharic (a Semitic language from Ethiopia), Chinese, and Coptic.

Riddle of the Rosetta Stone

Champollion's fascination with Coptic would one day come into play because of an object discovered far away during his childhood. In 1799, the year after Napoleon invaded Egypt, French soldiers repairing a fort near Al Rashid (known to the Italians and French as Rosette) noticed that some of the stones in the structure were engraved in hieroglyphs. They had likely been robbed from more ancient structures to build the newer ones. One of the fragments, a sharp-eyed officer noted, featured hieroglyphs as well as a second text block in Greek, and then a third, unidentified script (now known as demotic text).

The ability to read and write hieroglyphs waned with the advent of the Christian period in Egypt and finally disappeared with the decline of hieroglyphic writing at the end of the fourth century A.D. Deciphering them was a burning ambition of late 18th-century scholars. The newly founded, French-operated Institut d'Égypte was notified of the stone. On September 15, 1799, the *Courier de l'Égypte* noted that if the Greek script turned out to be a translation of the hieroglyphs, this extraordinary stone would perhaps "provide the key" to crack the hieroglyphic code.

Champollion arrived in Paris at an exciting time. The city was awash with Egyptian objects and Coptic texts.



THE ROSETTA STONE'S TRILINGUAL INSCRIPTION AIDED THE DECODING OF HIEROGLYPHS. BRITISH MUSEUM, LONDON
AKG/ALBUM



THE SCHOLAR AND THE STONE

A PATRIOTIC FRENCHMAN, Jean-François Champollion shared his compatriots' disgust that the British had seized the Rosetta Stone from the French in Egypt in 1801 and taken it to London. Some sources say that in 1824, having made his breakthrough in deciphering hieroglyphs, Champollion visited London to see the artifact. However, a recent Champollion biographer, Andrew Robinson, argues that Champollion never once mentioned such a visit in his letters, and that it was unlikely to have taken place. By 1824 other Egyptian texts preoccupied the French scholar, and the Rosetta Stone's inscriptions were no longer the center of his studies.

J.-F. CHAMPOILLION, BY LÉON COGNET. PAINTED IN 1831, THE YEAR BEFORE CHAMPOILLION'S DEATH
ALBUM/GRANGER, NYC

Before the find could be moved to France, however, Napoleon's forces were defeated by the British, and the Rosetta Stone was taken to England where it would form the early core of the Egyptian collection of the British Museum.

Translations of the Greek inscription of the Rosetta Stone identified it as a decree issued by Ptolemy V Epiphanes, who died in 180 B.C. The Ptolemaic kings, descended from the Greek-speaking conquerors of Egypt in the fourth century B.C., used Greek, while hieroglyphs were reserved for temples and priests. The race was now on for scholars from

different countries to use the Greek text to begin the process of identifying elements in the corresponding hieroglyphic texts. Translating them would unlock Egyptian civilization and its knowledge.

The names of the king were identified in the hieroglyphs by English scholar Thomas Young. In France, meanwhile, scholar Antoine-Isaac Silvestre de Sacy and Johan Åkerblad, a Swedish diplomat, correctly identified the phonetic signs in kings' and queens' names in cartouches (the oval form that contained royal names) on the Rosetta Stone and other texts.

Parisian Pursuits

In 1807 Silvestre de Sacy was assigned a new pupil: the 17-year-old Champollion, who had moved from Grenoble to Paris. It would have been an exciting time for the young student: The French capital was awash with Egyptian artifacts from Napoleon's campaigns, and the publication of the *Description de l'Égypte* was under way with many drawings of the inscribed monuments and objects. Champollion was able to satisfy his obsession with Coptic by poring over numerous texts, which had been brought to Paris from the Vatican library in Rome. In 1815 he



produced a Coptic dictionary, which he managed to present to Napoleon before his defeat at Waterloo. Although written in mostly Greek-derived letters, Coptic retained some of the linguistic structures and vocabulary of the ancient language, and Champollion was convinced that his thorough knowledge of Coptic would be the key to cracking hieroglyphs.

COPTIC CLUES

WRITTEN in letters derived from the Greek alphabet, Coptic is a descendant of the ancient Egyptian language. It was widely spoken in Egypt from the second century A.D. The Bohairic dialect originated around Alexandria and became the liturgical language of Coptic Christianity, practiced in Egypt and in other parts of northern Africa.

SHERD WITH COPTIC WRITING, SEVENTH CENTURY A.D., FROM THEBES, EGYPT
ERICH LESSING/ALBUM

Already well versed in Young's researches, Champollion studied the Rosetta inscriptions and those on an obelisk from Philae. This obelisk—which had been taken from Egypt to Kingston Lacy in England—also had bilingual inscriptions in Greek and hieroglyphs.

Despite key advances, Champollion and other scholars still could not explain

what hieroglyphs actually said. Earlier scholars suggested the pictures stood for what they showed—owls, bees, bread, gods, buildings, boats—but “translations” based on this principle produced gibberish. Åkerblad, Silvestre de Sacy, Young, and Champollion had identified the basic single-sound phonetic signs, but this approach left many more signs unaccounted for, suggesting that the language was not written using a simple alphabet.

Champollion’s breakthrough is celebrated as one of history’s great “lightbulb” moments: It occurred on September 14, 1822, when he fully deciphered the name Ramses in a hieroglyphic text from the Abu Simbel temple complex built by Ramses II (“the Great”). Champollion realized the name was formed by a combination of “figurative, symbolic, and phonetic all at once.” Filled with joy, he cried, “Je tiens l’affaire—I’ve got it!” Days later,



OBELISK IN ENGLAND

WHILE TRAVELING in Egypt between 1815 and 1819, an English collector, William John Banks, took a fancy to an obelisk at Philae and arranged for it to be shipped to London. Its arrival in England in 1821 took place precisely at the moment when Champollion was poised to overtake Thomas Young in the race to crack the hieroglyphic code. The obelisk, dating to around 150 b.c. (a few decades after the Rosetta Stone was carved) bears an inscription in Greek and hieroglyphs. A copy of the bilingual text found its way to Champollion in Paris, and it was instrumental in his deciphering of hieroglyphs in 1822. Banks had the obelisk installed at his rural estate—Kingston Lacy in Dorset—after his friend, the Duke of Wellington, helped him transport it there.

THE PHILAE OBELISK ON THE GROUNDS OF W.J. BANKES'S ESTATE AT KINGSTON LACY, DORSET, ENGLAND
AKG/ALBUM



he wrote his “*Lettre à M. Dacier*,” the secretary of the Académie Royale des Inscriptions et Belles-Lettres in Paris with a list of 25 confirmed phonetic signs in demotic script and hieroglyphs.

The word Ramses is a good example of the complexity of the system whose workings Champollion had laid bare. It is written as *ra-mes-su*. The word *ra* (in hieroglyphs and Coptic) means “sun.” *Mes* is both a sound sign and a meaning sign (ideogram). *Mes* meant “gave birth to, or created” (a verb), and *su* means “him” (a pronoun). Signs, therefore, played different roles in hieroglyphics. They were not all purely symbolic or phonetic representations: Phonetic signs could stand for one, two, or three sounds, while other signs were homophones, different signs for the same sounds.

The 1822 breakthrough, exactly 200 years ago, was a remarkable beginning to Champollion’s formidable contribution to studies of ancient Egyptian writing.

Although Champollion owed much to the Rosetta Stone, his work with other texts, his peerless knowledge of Coptic and other Semitic languages, and his lifelong dedication to his studies, gave him the edge over his English rivals.

Father of Egyptology

Toward the end of his life, Champollion left the libraries where he had spent decades of patient research to see the inscriptions *in situ*. Beginning in August 1828, his 16-month tour of Egypt reached the Second Cataract of the Nile, just south of the Abu Simbel complex.

Champollion recorded his adventures in a stream of letters to his brother Jacques-Joseph. Cramming the letters with sketches, he described his pleasure in donning Egyptian dress, his tour of Abu Simbel in baking heat, as well as the preparations he witnessed for a dish of crocodile meat. In terms of colonialist behavior, Champollion was of his time:

Despite his reverence for Egyptian artifacts, he nevertheless ordered that a wall panel from the tomb of Seti I in the Valley of the Kings be taken back to France.

On returning to his native land in late 1829, Champollion’s health took a turn for the worse. Scholars believe the strain of his travels in Egypt led to repeated bouts of illness for the rest of his life. He died in Paris in 1832 at age 41. His 1824 *Précis du système hiéroglyphique des anciens Égyptiens* contains 400 pages of discussion and a separate volume of plates with words, signs, and sign groups in hieroglyphs, demotic script, and Coptic, and was the greatest contribution to hieroglyphic research of any scholar at that time. Champollion’s opening up of hieroglyphics enabled Egyptologists to eavesdrop on the thoughts of the ancient Egyptians, and to understand in ever greater depth the religious and social composition of their world.

—Penelope Wilson



Peril in the Pine Barrens: The Jersey Devil

Tales of a winged beast stalking the woods of southern New Jersey have panicked residents for centuries, but the Jersey Devil's origins may lie in the religious disputes of the 1600s.

New Jersey is a popular place to live. Sandwiched between New York City and Philadelphia, it is the most densely populated state in the Union with more than 1,200 people per square mile (Alaska has the lowest with slightly more than one person per square mile). Despite the reputation for suburban sprawl, New Jersey holds a pristine surprise: the Pine Barrens. Also known as the Pinelands, this enormous tract of land covers some 1.1 million

acres—22 percent of New Jersey's total area. The Pine Barrens's sandy soil, dense forests, and pristine waterways are largely undeveloped, but they are also home to something sinister: the Jersey Devil. Haunting the barrens, a beast with giant leathery wings, a horse's head, glowing red eyes, and sharp claws has been scaring residents for nearly 300 years.

Devilish Origins

According to tradition, the Jersey Devil was born on a dark and stormy night in

1735 to a woman known as Mother Leeds. She and her family lived in Leeds Point, a community on New Jersey's southeastern coast. Pregnant for the 13th time, she was experiencing a slow, painful labor. In agony, she cried out, "Let this one be a devil!" A seemingly healthy child was delivered, but after its birth, the infant sprouted a tail and wings. It let out a bloodcurdling shriek and then flew up the chimney and into the night.

Garden State folklore includes several versions of the Devil's origin. In one



THE PINE BARRENS'S acres of protected forest (above) are popular with hikers and campers, who must brave tales of the Jersey Devil to enjoy this natural wonder.

MAP: NG MAPS. PHOTO: SKIP BROWN/NATIONAL GEOGRAPHIC

telling, Mother Leeds is a witch who had sex with the devil. In another, the monster is the product of a cursed union between a Jersey girl and British soldier during the Revolutionary War. The indigenous people of southern New Jersey, the Lenape, venerated a forest god, M'sing, described as a deer-like creature with bat-like wings. It is possible that European settlers in the region learned of this sylvan god and mapped it onto their whispers of the so-called Leeds Devil.

The Devil and Daniel Leeds

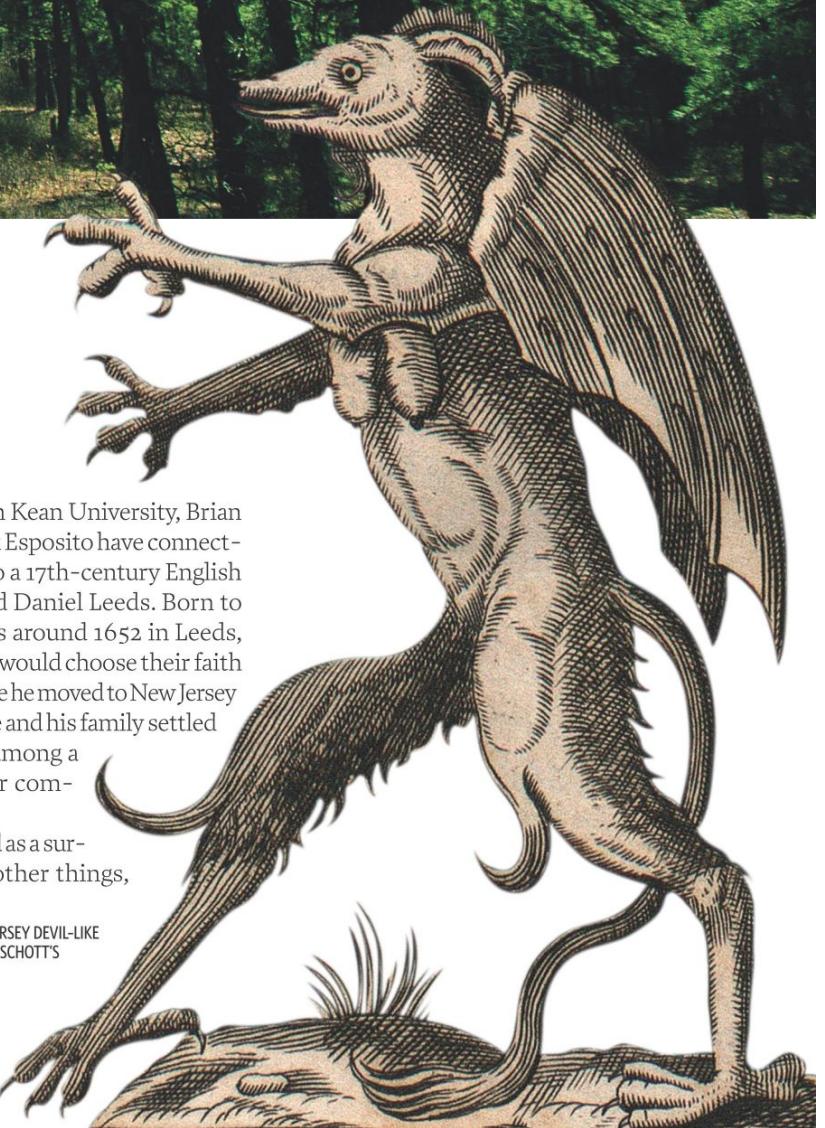
These stories have provided historians with a compelling mystery to solve: the true origins of the Jersey Devil. Two

professors from Kean University, Brian Regal and Frank Esposito have connected the legend to a 17th-century English colonist named Daniel Leeds. Born to Quaker parents around 1652 in Leeds, England, Leeds would choose their faith as an adult before he moved to New Jersey around 1677. He and his family settled in Burlington among a vibrant Quaker community.

Leeds worked as a surveyor, among other things,

WINGS AND CLAWS. A JERSEY DEVIL-LIKE MONSTER FROM GASPAR SCHOTT'S *PHYSICA CURIOSA*, 1697

ALBUM/AKG/LISZT COLLECTION





and purchased land on New Jersey's southern Atlantic Coast in the 1690s. It became the family seat, known as Leeds Point. He also began writing and publishing, starting with an almanac that included the movements of heavenly bodies as well as astrological symbols. The almanac and his later publications earned him the ire of the Quakers, who

would eventually dismiss him as "evil" and "Satan's harbinger." Regal and Esposito believe it was Leeds's unholy reputation that started the association of the Leeds name with monstrous and supernatural forces.

Trying to find the historical identity of Mother Leeds has been unsuccessful. Leeds married four times: His first

wife, Mary, with whom he had several children, died before he left England. In New Jersey Leeds married three more times. His third wife, Dorothy Young, could be a likely candidate for the historical Mother Leeds in that she bore him eight children before her death in 1699. But no 17th-century sources that refer to Dorothy (or any of Leeds's wives) as Mother Leeds have been found, making them unlikely inspirations for the cursed mother of the legend.

NEW JERSEY ROYALTY

JOSEPH BONAPARTE, brother of Napoleon, was king of Naples and king of Spain before his sibling's defeat at the Battle of Waterloo. In 1815 Joseph fled to the United States and later settled in New Jersey. His estate, Point Breeze, in Bordentown, was where it was said he encountered the Jersey Devil.

JOSEPH BONAPARTE, PAINTED BY FRANÇOIS-PASCAL-SIMON GÉRARD, 1810
HERITAGE IMAGE PARTNERSHIP LTD/ALAMY



True Encounters?

Daniel Leeds's religious battles planted the seeds for the legend of the Leeds Devil, as it was called. Tales of the monster stayed in the region circulating as ghost stories or warnings of dangers lurking in the forests. For the 17th and 18th centuries, the Leeds Devil was part of a robust oral tradition.

BATSTO VILLAGE, a historic site in the Pine Barrens, was founded in the 1700s and is the location of several alleged Jersey Devil sightings.

MIRA/ALAMY



It was in the early 19th century that the Leeds Devil began to raise its profile. Tradition says that American war hero Stephen Decatur met the Leeds Devil at his foundry in the Pine Barrens; the ex-king of Spain, Joseph Bonaparte, claimed to have run into the monster on his estate Point Breeze. (Historians have tried in vain to track down the original source material for these accounts in both Decatur's and Bonaparte's papers with no results.) In 1840 attacks on livestock were also attributed to the monster. The first printed mention of the Leeds Devil is an 1859 *Atlantic Monthly* article covering the Pine Barrens. The author took a dim view of the locals and their legend but recorded that "Little children did be eaten and maids abused" by the monster.

Interest in the Jersey Devil exploded in the late 19th and early 20th centuries as first-person accounts of the monster appeared in newspapers. In an 1893

New York Sun article, an Erie Railroad engineer claimed the Jersey Devil had attacked his train. The *Trenton Times* in 1905 reported that the Leeds Devil was born in Bordentown, but this monster looked more like an ape or chimpanzee.

Over a week in early January 1909 Philadelphia newspapers would feature prominent coverage of the Jersey Devil and rumors of strange footprints appearing in the Pine Barrens. Some accounts featured detailed accounts of attacks on streetcars and social clubs by a creature described as a red-eyed "winged kangaroo." The media accounts spun up the public, local governments installed curfews, and hunting parties were formed.

One Philadelphia huckster claimed to have captured the Jersey Devil and put it on display at the Ninth and Arch Street Dime Museum in Philadelphia. Crowds thronged to see the beast, which was actually a painted kangaroo with fake

wings attached. The hoax was quickly sniffed out, with the *New York Times* exposing the ruse in late January 1909. The hysteria died down, but the legend did not. Sightings continued throughout the 20th century, but not with the same frequency as 1909.

Folklorists continued to mine tales of the Jersey Devil, solidifying the beast in the imagination of the Garden State—so much so that roller coasters and even a National Hockey League team, the Jersey Devils, are named in its honor. The monster has become a badge of pride for New Jersey; today, visitors to the state can tour places associated with the local legend in the tranquil, and sometimes foreboding, forests of the Pine Barrens.

—Amy Briggs

Learn more

The Secret History of the Jersey Devil
Brian Regal and Frank J. Esposito, Johns Hopkins University Press, 2018.

Confessions of a Werewolf: The Trial of Peter Stump

Werewolf panics struck 16th-century Germany, where one farmer admitted to being a murderous werewolf and faced a savage execution.

On October 31, 1589, a large crowd gathered in the German city of Bedburg, near Cologne, to witness an execution. The condemned man was Peter Stump, a 50-year-old farmer who had confessed to making a pact with the devil. He wasn't seeking riches; he wanted the ability to turn into a werewolf. His shocking crimes included multiple murders and cannibalism. Of the 16 people he killed, 13 were children—his own son among them, whose brain he allegedly devoured.

He also admitted to having had sexual relations with his

daughter and with a succubus (a demon in the guise of a beautiful woman). "Of all other that ever lived, none was comparable unto this Hellhound," an account of his execution said.

Stump (called Stubbe and Stumpf in some sources) suffered terribly during his execution, one of the most brutal on record. He was strapped to a wheel and skinned alive. His bones were broken. He was decapitated and then his body burned at the stake. As a warning, his head was impaled on a post in the center of the village.

Wolves and Witches

The lurid nature of Stump's crimes and punishment captured the public imagination.

Although Stump's trial and execution stand out, his was not an isolated case. Between the 15th and 18th centuries in Europe famine, plague, war, and religious struggle gave rise to superstitious beliefs, which included fears of witches, usually women, and werewolves, typically men.

Accusations of lycanthropy were often intertwined with—but far less frequent than—witchcraft. In some areas of Europe there is no record of werewolf trials at all. In England, where wolves were almost completely eradicated in the 16th century, there are no records of werewolf trials. Nor are there any in the Mediterranean region of Europe.

European werewolf panics were centered in areas with

wild wolves, forested regions, as well as a strong culture of livestock herding, such as Germany and France. Fears of real wolves preying on animals and children grew into fears of demonic wolves. If rabid wolves were present, werewolves might be blamed for their "crimes."

The most comprehensive list of werewolf trials in early modern Germany contains about 300 cases. While not inconsiderable, that number pales in comparison with the



THE WEREWOLF, or "The Cannibal," engraving by Lucas Cranach the Elder (1472-1553), presents a horrific vision of werewolf-induced carnage. Metropolitan Museum of Art, New York

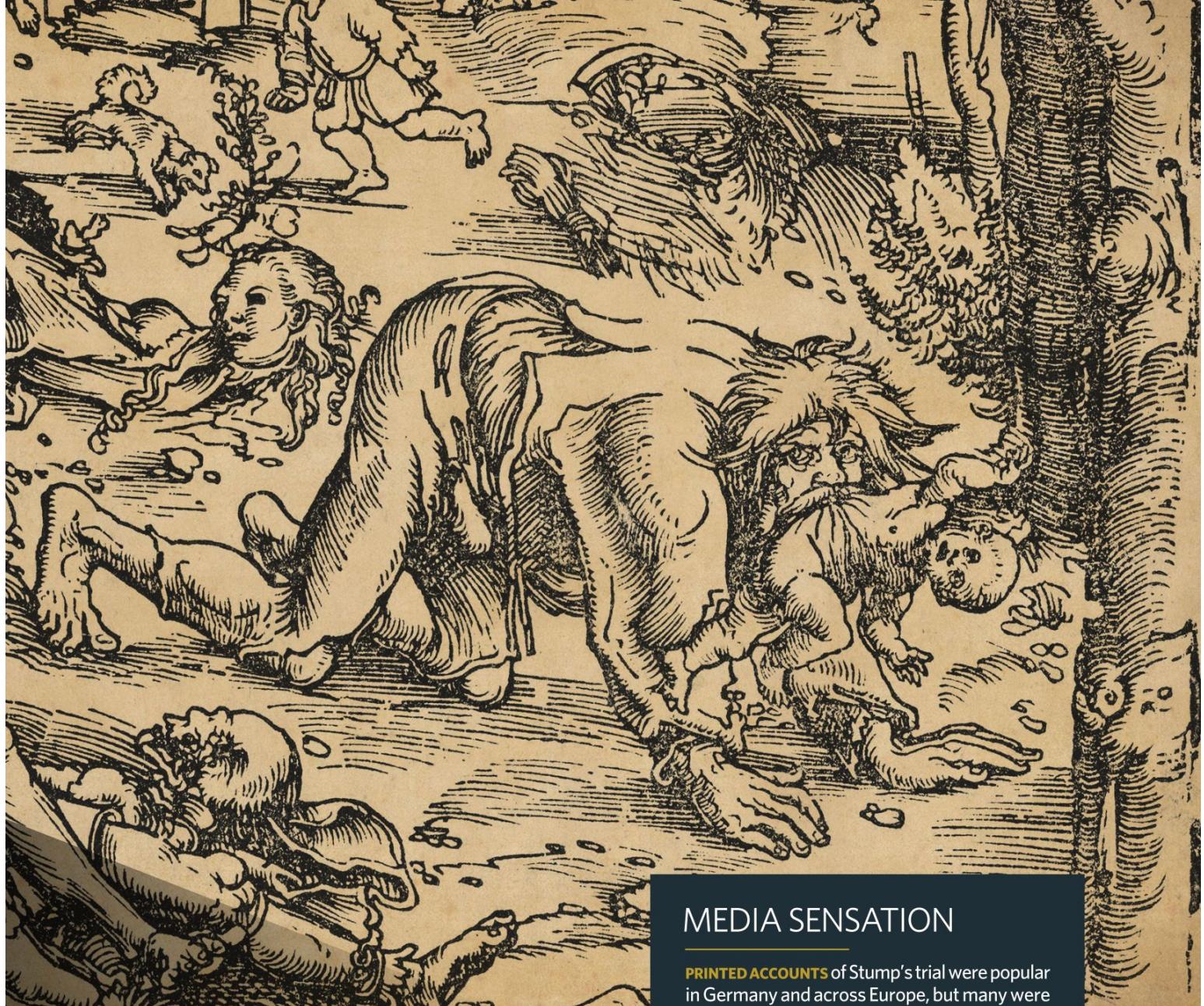
METROPOLITAN MUSEUM/SCALA, FLORENCE

MODERN MONSTERS

BIG-SCREEN WEREWOLVES, from 1941's *Wolf Man* to Professor Lupin in the "Harry Potter" franchise, were often transformed into monsters by the light of the full moon. Peter Stump, and other so-called 16th-century European werewolves, generally owed their transformations to a deal with the devil.

A BEAST WITH THE HEAD OF A DOG, FROM *MONSTRORUM HISTORIA*, 1642
AKG/ALBUM





MEDIA SENSATION

PRINTED ACCOUNTS of Stump's trial were popular in Germany and across Europe, but many were lost to time. One of the few that survived is a 16-page illustrated pamphlet published in London, England, in 1590. It has become the leading source of information on Stump (called Stubbe in this version) and his ordeal.

BRITISH LIBRARY

30,000 to 45,000 executions for witchcraft in Germany during the same period.

Accused werewolves were mostly, but not exclusively, male, and most were sheepherds. "Wolves were viewed as strong, violent, and aggressive, traits usually associated with men," said Brian Levack, professor emeritus of history at the University of Texas at Austin. In most contemporary accounts about Stump, the man transformed himself into a wolf by wearing a wolf-

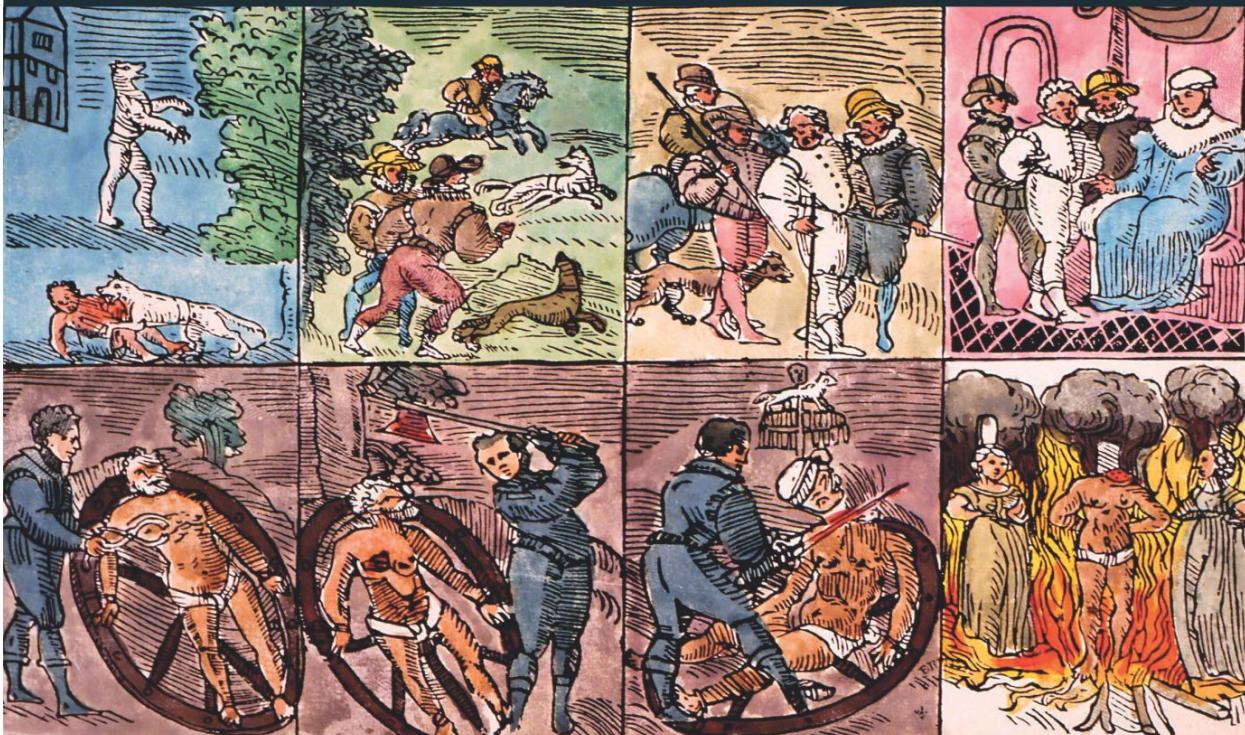
skin belt given to him by the devil. By removing the belt, Stump could return to human form. Levack points out that werewolves all used some instrument to effect their transformation, which is typical of male witchcraft. "All of them used some sort of instrument in their magic, such as Stump's use of a magical belt ... whereas the lower forms of village magic allegedly practiced by female witches consisted mainly of charms, curses, or various concoctions."

*A true Discourse.
Declaring the damnable life
and death of one Stubbe Peeter, a most
wicked Sorcerer, who in the likenes of a
Woolfe, committed many murders, continuing this
diuelish practise 25. yeeres, killing and de-
nouring Men, Woomen, and
Children.
Who for the same fact was ta-
ken and executed the 31. of October
last past in the Towne of Bedbur
near the Cittie of Collin
in Germany.*

From Start to Finish

AN ENGLISH PAMPHLET, published in 1590, is one of the major sources of detail about the Stump trial. It includes illustrations (colorized versions below) of episodes from his story showing Stump as a werewolf, his arrest by authorities, his interrogation, and the stages of his brutal execution. He is finally burned alongside alleged accomplices.

CHARLES WALKER/ALAMY/ACI



Stumped for Detail

Despite the curiosity stirred up by the trial, the historical evidence left behind of Stump's ordeal is thin. No interrogation transcripts or court records from the trial have survived. For details about Stump, historians must rely on a collection of pamphlets and handbills. The longest is an English pamphlet published in 1590; the 16-page text asserts to be a translation of a German work, but historians have not found the original document.

What is understood about Stump's life largely comes from these accounts, although there is little agreement among them. Even his exact name varies, some even

claiming that he got the name Stumpf (German for "stump") because he lost his left hand in an accident.

Scholars are unsure when Stump was born, but his occupation is consistently given as a farmer. He is said to be from Epprath, a village near Bedburg. Some scholars suggest Stump was a wealthy landowner, based on a description in the 1590 English pamphlet:

[H]e would go through the streets of Cologne, Bedburg, and Epprath, in comely habit, and very civilly, as one well known to all the inhabitants thereabout, and oftentimes was he saluted of those whose friends and children he had butchered, though nothing suspected for the same.

This detail is likely nothing more than dramatic color, however, since no other source exists to confirm it.

Motivations

It is from these salacious sources that details of the Stump affair must be

The Stump case occurred against a background of religious conflict between Catholics and Protestants.

ERNEST OF BAVARIA, ARCHBISHOP OF COLOGNE, IN AN ENGRAVING FROM 1584
MARY EVANS/SCALA, FLORENCE



BEDBURG is a town near Cologne in western Germany. The photograph, taken in the 1930s, shows a gateway into the medieval center of town.

ALAMY/ACI



drawn—although supernatural elements in the story are given as fact. In one version Stump is arrested after a local farmer enters into a fight with a wolf and cuts off its left paw with a sword. When the farmer later encounters Peter Stump, the farmer sees that Stump is also missing his left hand—which is enough to arouse suspicion that Stump and the wolf are one and the same entity.

In the English pamphlet Stump's arrest is more dramatic. After a series of murders and livestock deaths, villagers form patrols. Stump is spotted while in his wolf form and chased by them. Stump

removes his magic belt and reverts to human form in full view of his pursuers. Once his identity is confirmed by the mob, he is arrested.

Stump's guilt hinges on his subsequent confession, which was secured under torture and threat of future torture: "Thus being apprehended, he was shortly after put to the rack... but fearing the torture, he voluntarily confessed his whole life." Some historians believe it's possible that Stump was a murderer (one has even posited that the werewolf legends originated in attempts to explain the presence of serial killers). Even if he was not, it is likely that any local wolf

attacks on livestock or people were attributed to him as well.

Another historical factor might well have made Stump a scapegoat. His alleged crimes coincided with a period known as the Cologne War (1583–88), a conflict between Protestant and Catholic factions. Roving mercenaries terrorized the region. Unsolved crimes could have prompted sinister folk stories of a werewolf prowling the forests. Consequently, Stump may have been singled out to ritually purge the community of evil through his execution.

Religious disputes also provide another possible interpretation of Stump's

crimes. By 1589 the Catholic faction had secured control of the Bedburg region. A brutal trial would dissuade Protestants from thoughts of rebellion, buttressing the Catholics' claim to power. Stump, who allegedly converted to Protestantism, may have seemed a fitting example.

Some scholars allow for the possibility of this view, but Levack disputes it. "Stump was prosecuted not as a warning to other Protestants but because he had been accused of being a moral reprobate, regardless of his religious allegiance," he said.

—Isabel Hernández

WIVES AND GODDESSES

WOMEN IN ANCIENT GREECE

The lives of ancient Greek women were once thought to be simple and hidden, but new research is revealing how their lives were more rich and complicated than previously thought.

MARÍA JOSÉ NOAIN



TIDYING UP
A woman places her robe in a chest. Greek relief, fifth century b.c. National Archaeological Museum, Taranto, Italy. **Opposite:** A *loutrophoros* was a vase used in marriage rituals. 340-330 b.c. The Metropolitan Museum of Art, New York

THIS PAGE: BRIDGEMAN/ACI
LEFT: METROPOLITAN MUSEUM/
SCALA, FLORENCE

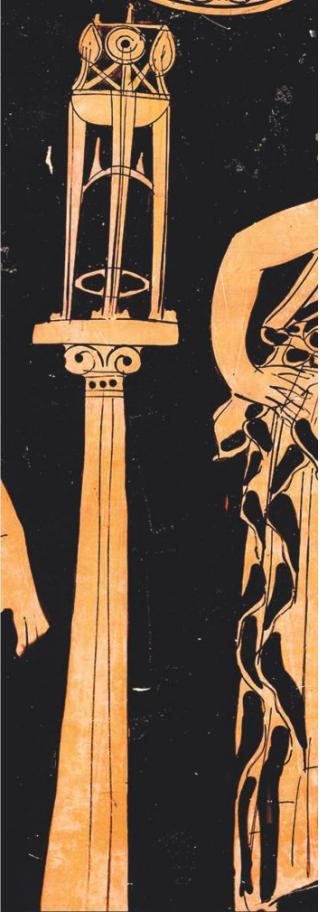




EARLY INFLUENCES

A mother and child share a quiet moment on an Athenian funeral stela. Fifth century B.C. Louvre Museum, Paris

BRIDGEMAN/ACI



For many centuries, beliefs about the roles of girls and women in ancient Greece centered around how limited and hidden their lives were. Women were kept out of the public sphere, denied citizenship, and held no legal or political standing. Excluded from the polis, women were relegated to the *oikos*, or household, as wives, mothers, and daughters.

Much of this notion originated in written sources from classical Greece. Xenophon, Plato, and Thucydides all testified to the so-called inferiority of women to men. Writing in the fourth century B.C., Aristotle stated, in his *Politics*, that “again, as between the sexes, the male is by nature superior and the female inferior, the male ruler and the female subject.” Many of these texts originated in Athens, which had the most restrictive attitudes toward

women. Other city-states, like Sparta, had greater freedoms for women, who were encouraged to exercise and train.

Just as there could be differences between places, there were also differences between social classes. Poor and enslaved women worked as laundresses, weavers, vendors, wet nurses, and midwives. Decorated ceramics showed scenes of enslaved women at market and collecting water.

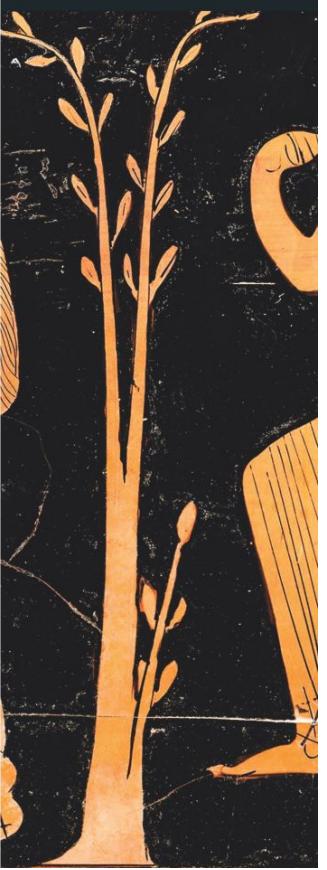
Looking beyond text sources, scholars find more complexity in the realm of religion. The Greek pantheon is full of powerful female deities, such as Athena, goddess of war and wisdom and patron of Athens; or Artemis, goddess of the hunt and wilderness. Archaeologists are finding that the lives of priestesses allowed women more freedom and respect than previously thought. Rather than a monolithic experience, the roles of women in ancient Greece were varied.

Maidens and Brides

Life for most women of means centered generally around three stages: *kore* (young maiden), *nymphē* (a bride until the birth of her first



LAVISH DECORATION ADORNS A FIFTH-CENTURY B.C. GREEK MIRROR. SURROUNDED BY TWO FIGURES OF EROS, THE HANDLE TAKES THE FORM OF A WOMAN HOLDING A DOVE, A BIRD SACRED TO APHRODITE, GREEK GODDESS OF LOVE AND BEAUTY. THE WALTERS ART MUSEUM, BALTIMORE, MARYLAND
BRIDGEMAN/ACI





WEDDING PLANS

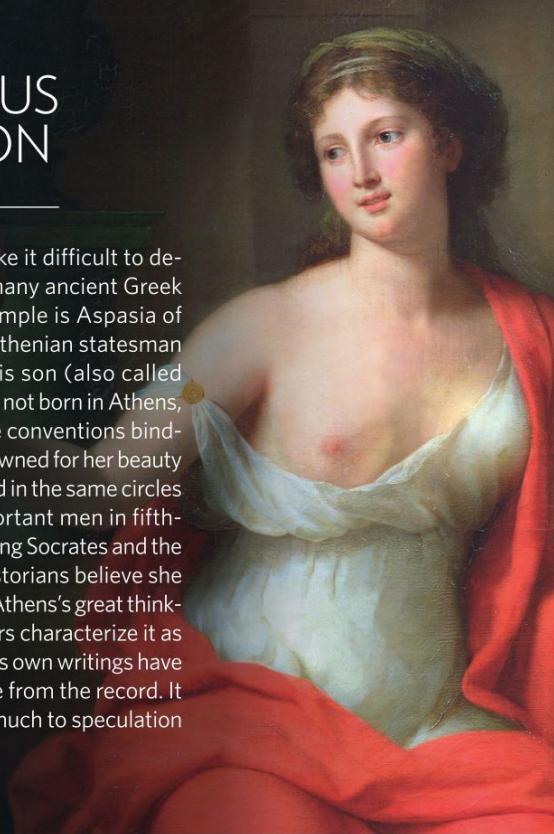
An amphora depicts a festive scene of a crowned bride (above, center) surrounded by attendants who are preparing her for her wedding. Eros, winged god of love, stands just behind. The scene on the other side of the jar (below) shows a young man pursuing a woman on the left while another flees on the right. Kadmos Painter, circa 425 B.C. Museum of Fine Arts, Boston

BRIDGEMAN/ACI



DANGEROUS REPUTATION

LIMITED SOURCES can make it difficult to determine the truth about many ancient Greek women. One famous example is Aspasia of Miletus, the mistress of Athenian statesman Pericles and mother of his son (also called Pericles). Because she was not born in Athens, Aspasia was free from the conventions binding Athenian women. Renowned for her beauty and intelligence, she moved in the same circles as some of the most important men in fifth-century B.C. Athens, including Socrates and the sculptor Phidias. Some historians believe she ran a popular salon where Athens's great thinkers would gather, but others characterize it as a brothel. None of Aspasia's own writings have survived, erasing her voice from the record. It is an absence that leaves much to speculation about who she really was.



ASPASIA OF MILETUS

The longtime mistress of Athenian statesman Pericles is depicted in an oil painting (left) by Marie-Geneviève Bouliard, 1794. Museum of Fine Arts, Arras, France

BRIDEGEMAN/ACI

child), and gyne (woman). Adult life typically began in the early to mid-teens, when she would marry and formally move from her father's household to her husband's. Most brides had a dowry that her husband did not have access to, but if the marriage failed, the money would revert to her father.

On the day of a wedding, female attendants would often prepare a purifying bath carrying water in a *loutrophoros*, an elongated vessel with two handles and a narrow neck typically decorated with marriage scenes. Archaeologists have uncovered *loutrophoroi* left as offerings in various temples, including in the Sanctuary of the Nymphe on the Acropolis in Athens.

Female attendants dressed and crowned brides in their father's house, where the marriage ceremony would also take place. After the wedding, custody and protection of the bride

was officially transferred from her father to the groom. A festive procession accompanied the newlyweds to their new home. The celebrations continued into the next day, when the bride received gifts from her family and friends.

A Woman's Place

Within the home, women occupied the *gynaeceum*, a room exclusively for women. Representations of the *gynaeceum* appear on funerary stelae and ceramics. Women were in charge of the domestic sphere, and one of their main tasks was spinning and weaving. Many homes had their own loom. One of the most famous weavers from Greek mythology is Odysseus' wife, Penelope, a paragon of motherhood and fidelity. While her husband was away for 20 years, warring at Troy then wandering afterward, Penelope was faced with greedy suitors seeking her hand for control of Ithaca. Crafting a ruse, Penelope spent her days weaving a shroud for her father-in-law, only to unravel it again each night in the hope that, while she delayed, her husband would return home.



DOMESTIC SCENES WERE OFTEN FEATURED ON CERAMIC EPINETRA, THE THIGH GUARDS WORN BY WOMEN WHILE CARDING WOOL. FIFTH CENTURY B.C. LOUVRE MUSEUM, PARIS

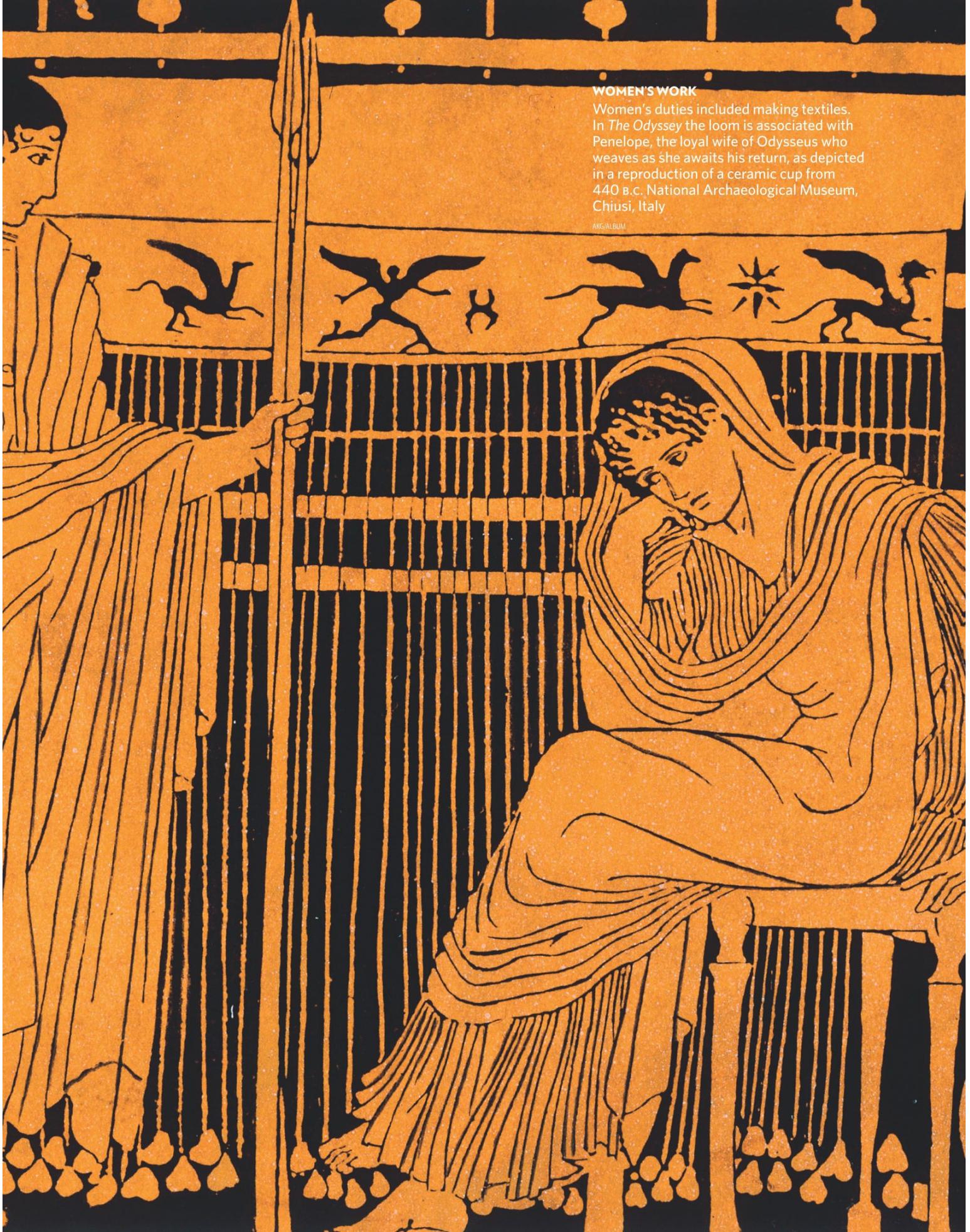
RMN-GRAND PALAIS



WOMEN'S WORK

Women's duties included making textiles. In *The Odyssey* the loom is associated with Penelope, the loyal wife of Odysseus who weaves as she awaits his return, as depicted in a reproduction of a ceramic cup from 440 B.C. National Archaeological Museum, Chiusi, Italy

AKG/ALBUM





MAKING MUSIC

A young woman plays the lyre as a companion listens on a fifth-century B.C. vessel attributed to Polygnotus or his workshop. Louvre Museum, Paris

ERICH LESSING/ALBUM

Archaeologists have uncovered a large number of *epinetra*, thigh guards that were used by women while working with wool. Women would rest the semicylindrical piece of wood or ceramic on one leg to avoid staining their clothing with lanolin as they carded wool. Beautifully decorated *epinetra* were popular wedding gifts; many *epinetra* bore the head of Aphrodite, goddess of love and beauty.

The women of the house were also in charge of taking care of the children. The education of

girls and young boys was the responsibility of the women, although the boys passed into the hands of a pedagogue after a certain age. Music, typically in the form of playing the lyre, was part of a girl's education.

Women also played a key role in funerary rituals

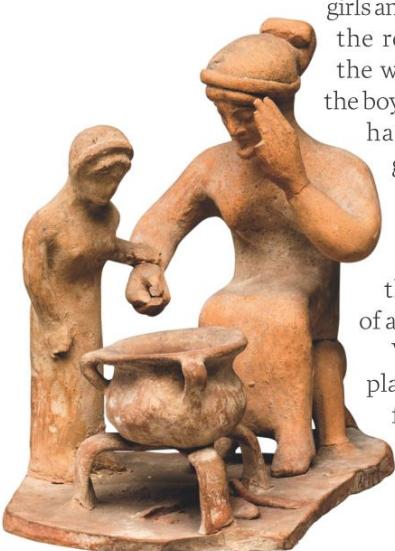
for their families. They prepared the body by anointing and dressing it, and they would form part of the funeral procession.

There were some women who received educations and made notable contributions in the arts and sciences. Around 350 B.C., Axiotea of Phlius studied philosophy under Plato (some sources say she disguised herself as a man to do so). In the sixth century B.C., the Delphic priestess Themistoclea (also known as Aristoclea) was a philosopher in her own right and a purported teacher of the famed philosopher and mathematician Pythagoras.

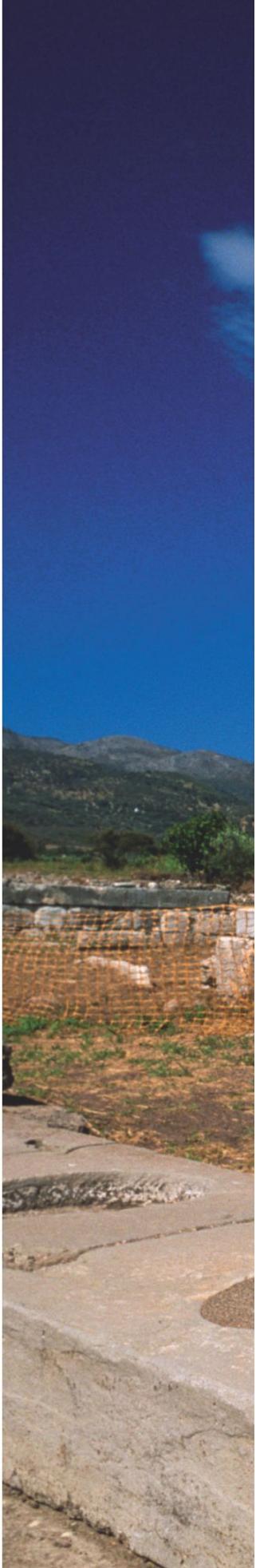
Holy Life

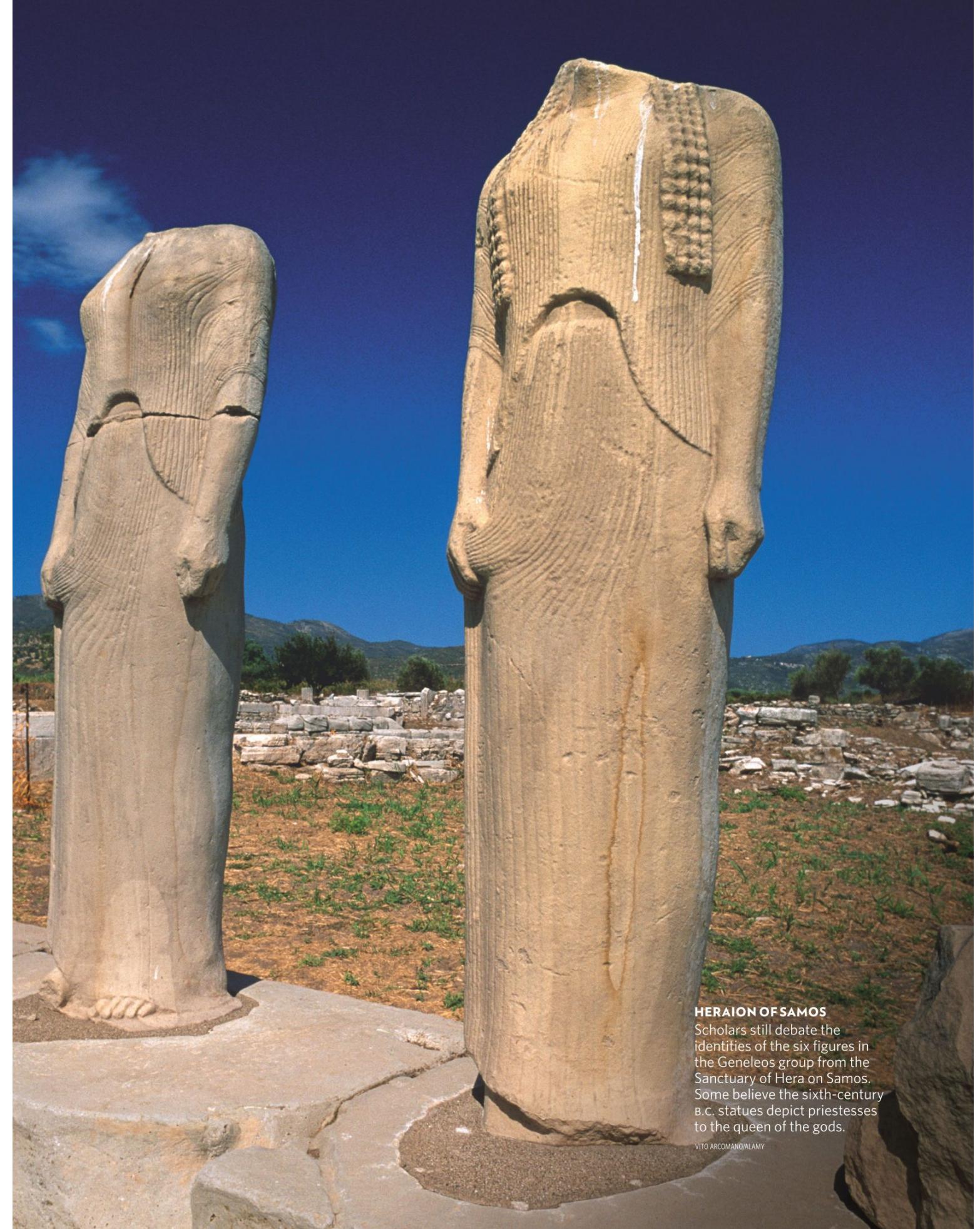
Women who participated in religious cults and sacred rites as priestesses enjoyed life outside the domestic sphere. Archaeologist Joan Breton Connelly's work has found that in the Greek world "religious office presented the one arena in which Greek women assumed roles equal and comparable to those of men."

Religious participation was open to young girls. The *arrephoroi*, for example, were young acolytes who had various ritual tasks, among



A WOMAN COOKS AS A YOUNG GIRL LOOKS ON. TERRACOTTA FIGURE, FIFTH CENTURY B.C., TANAGRA, GREECE. MUSEUM OF FINE ARTS, BOSTON
BRIDGEMAN/ACI





HERAION OF SAMOS

Scholars still debate the identities of the six figures in the Geneleos group from the Sanctuary of Hera on Samos. Some believe the sixth-century B.C. statues depict priestesses to the queen of the gods.

VITO ARCOMANO/ALAMY

THE WOMEN OF GORTYN

SPARTA WAS NOT the only city where women enjoyed more freedoms than the women in Athens. According to its fifth-century B.C. Great Code, Gortyn, a city on the island of Crete, allowed women to inherit and manage property, recognizing the value of women's work as a generator and protector of wealth. In addition to managing their own assets, women could control the possessions of their children if the children's male guardian was unfit. Evidence of legislation governing marriage, divorce, and the possession of property among Gortyn's enslaved population has been preserved, providing insight into how the lives of women differed depending on their social class.



ROYAL GODDESS

Minted between 350 and 220 B.C., a silver coin from the island of Crete (left) bears the likeness of Hera, queen of the gods.

AGE FOTOSTOCK

them weaving the peplos (outer garment) that was dedicated each year to the goddess Athena. Girls between the age of five and adolescence could be selected to serve as "little bears" in rituals dedicated to the goddess Artemis in her sanctuary at Brauron (located about 24 miles southeast of Athens).

Serving as a priestess gave women very high status. In Athens, perhaps the most important religious role was being high priestess of the Athena Polias, who in her role could be granted rights and honors unavailable to most women: One second-century B.C. priestess of Athena was granted by the city of Delphi freedom from taxes, the right to own property, and many others. Names of priestesses were well known enough to be used by ancient historians to place key events in context. Historian Thucydides marks the beginnings of the Peloponnesian War with the tenure of Chrysis, a priestess of the goddess Hera at Argos around 423 B.C., alongside the names of contemporary Athenian and Spartan officials.

Another highly significant female figure in Greek religion was the Pythia, Apollo's high priestess at his temple in Delphi. Also known as the Oracle of Delphi, she held one of the most prestigious roles in ancient Greece. Men would

come from all over the ancient world to consult with her, as they believed the god Apollo spoke through her mouth.

Priestesses played important parts in sacred festivals, some of which were predominantly, even exclusively, female. Many of these were associated with the harvest. At the Thesmophoria festival, women gathered to worship Demeter, goddess of agriculture, and her daughter, Persephone. During the Dionysiac festival of the Lenaean, women joined orgiastic rituals as *maenads* (mad ones), to celebrate Dionysus, god of wine.

Classical scholars continue to find more and more complexities in the formerly hidden lives of ancient Greek women. What is being revealed is a more complete picture of the culture, one where the female experience was richer and more varied than previously thought. ■

HISTORIAN MARÍA JOSÉ NOAIN IS A SPECIALIST ON THE DEPICTION OF WOMEN IN GREEK AND ROMAN ART.

Learn more

Portrait of a Priestess: Women and Ritual in Ancient Greece
Joan Breton Connelly, Princeton University Press, 2007.

Goddesses, Whores, Wives, and Slaves: Women in Classical Antiquity
Sarah Pomeroy, Schocken Books, 1995.

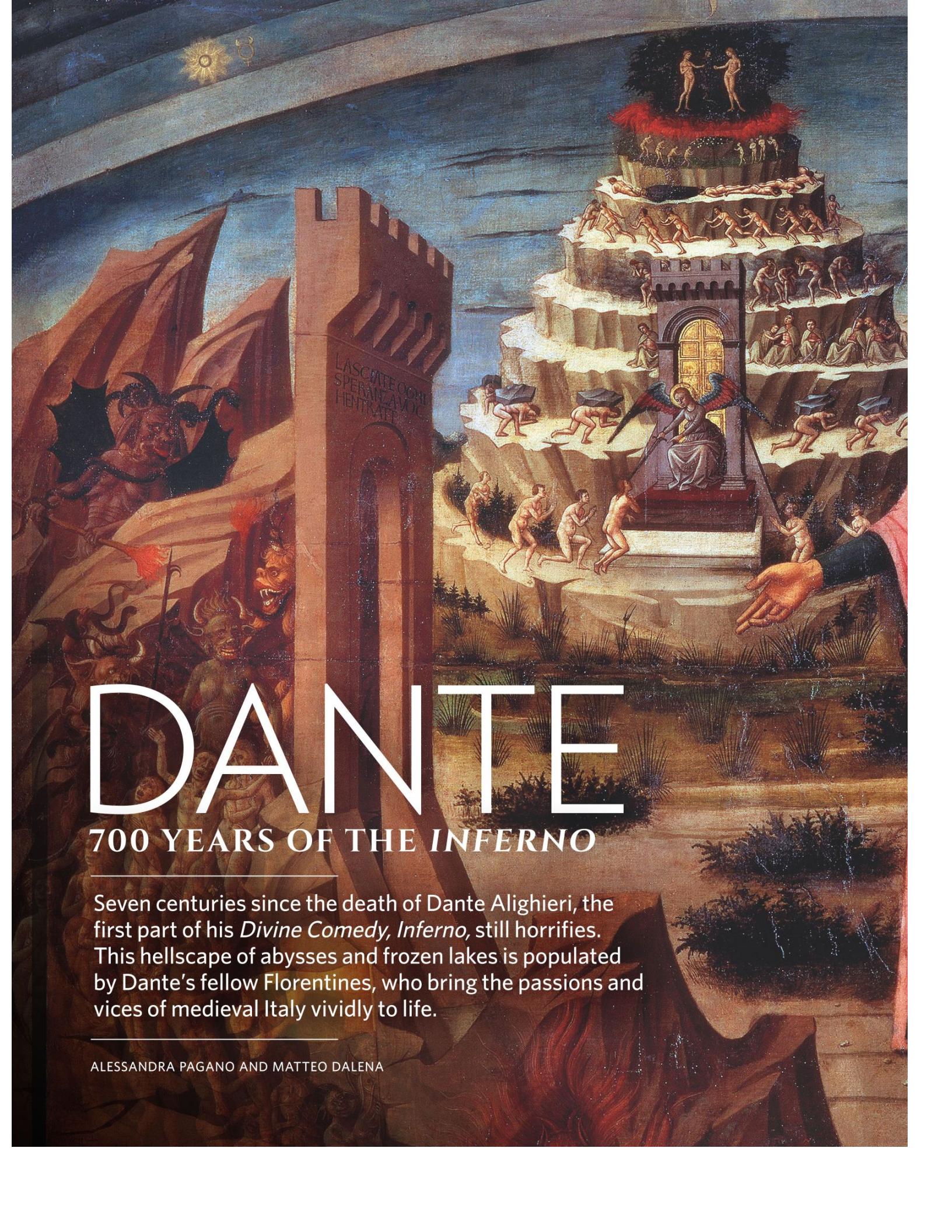


LAST RITES

Ancient Greek women often prepared bodies for funerals. Here, a woman places a funeral shroud over the young Opheltes (also called Archemorus), who has been killed by a serpent. Ceramic, fourth century b.c. National Archaeological Museum, Naples

BRIDGEMAN/ACI





DANTE

700 YEARS OF THE INFERNO

Seven centuries since the death of Dante Alighieri, the first part of his *Divine Comedy, Inferno*, still horrifies. This hellscape of abysses and frozen lakes is populated by Dante's fellow Florentines, who bring the passions and vices of medieval Italy vividly to life.

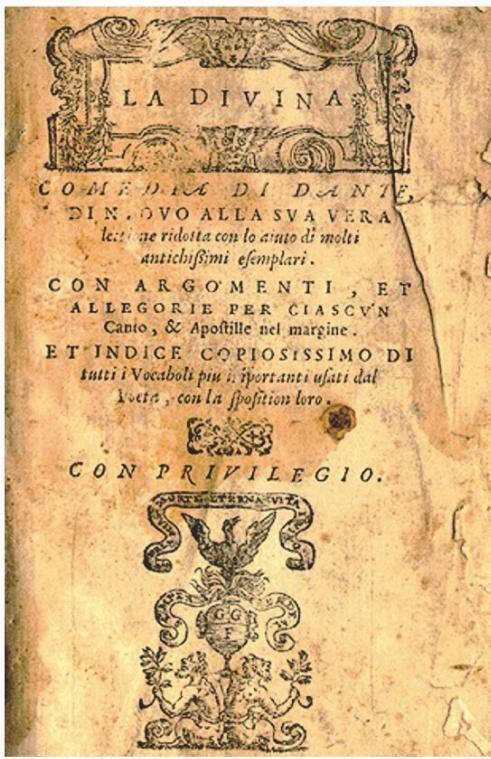
ALESSANDRA PAGANO AND MATTEO DALENA



THE WORLDS OF DANTE

The poet Dante holds a copy of his *Divine Comedy*, with hell and purgatory forming the background to this 15th-century fresco by Domenico di Michelino. The heavenly spheres arch overhead, while to the right rise the domes and towers of the city of Florence. The Florence cathedral, in which this fresco is housed, can be easily identified.

SCALA, FLORENCE



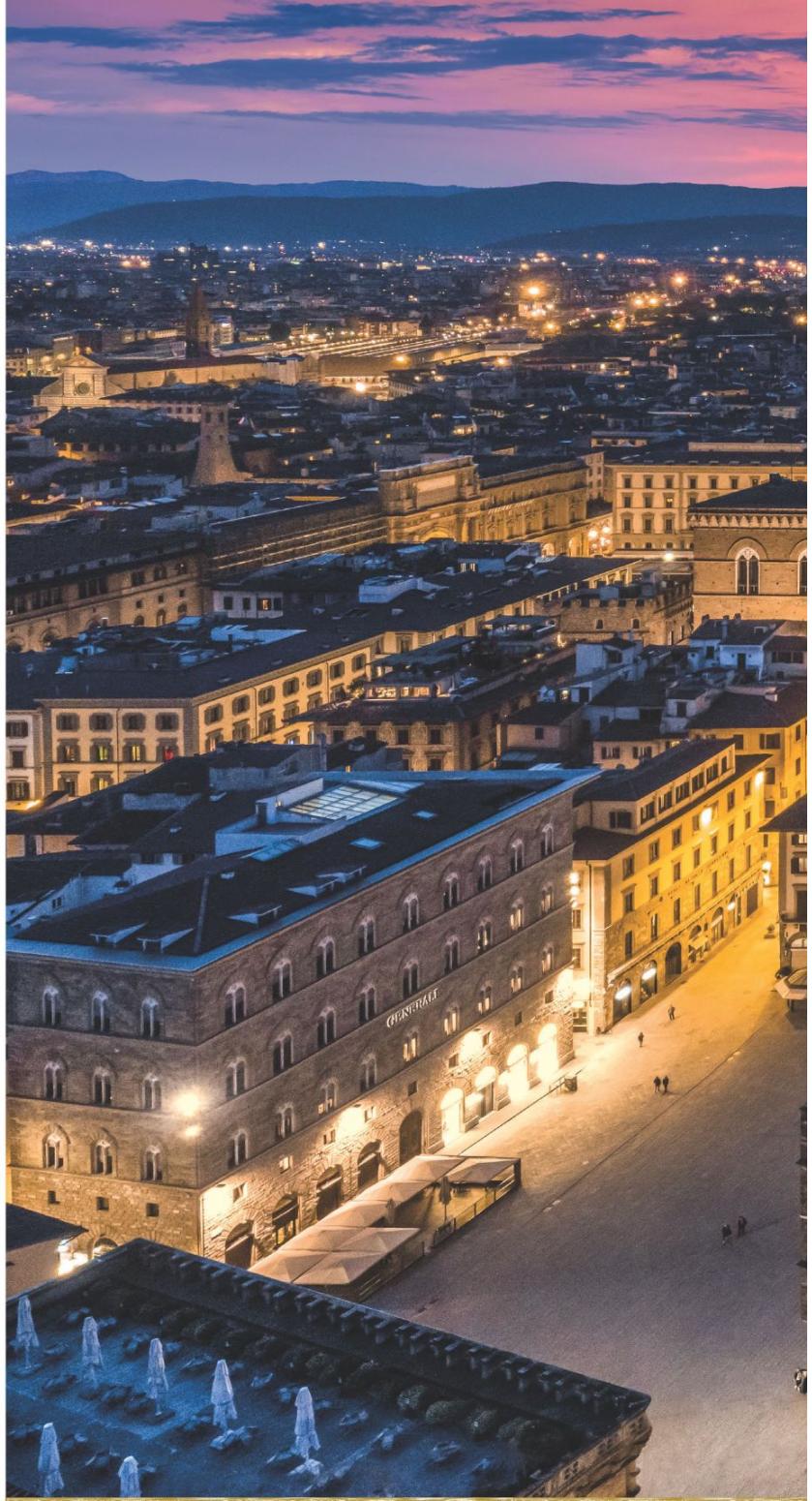
1555 EDITION OF THE DIVINE COMEDY EDITED BY LODOVICO DOLCE. THIS IS THE FIRST PRINTED VERSION TO USE THE ATTRIBUTE *DIVINA* (DIVINE), WHICH WAS ADDED TO THE ORIGINAL TITLE BY GIOVANNI BOCCACCIO.

ALAMY/ACI

Michelangelo placed him in heaven in his “Last Judgment”; Sandro Botticelli re-created the circles of hell created by his poetic imagination; and Hieronymus Bosch, William Blake, and Gustave Doré imagined his infernal visions in brilliant works of art. Even today, when the theology and politics of late medieval Florence seem so remote, Dante Alighieri’s masterpiece, *The Divine Comedy*, still fascinates and inspires readers the world over.

Completed just before Dante died in 1321, it consists of three parts—*Inferno*, *Purgatorio*, and *Paradiso*—*The Divine Comedy* is a long poem recounting the author’s journey among the damned in hell, guided by the Roman poet Virgil. Later, he is reunited with his beloved, Beatrice, who guides him up to purgatory, and then to Paradise, where, in a moment of ecstasy, Dante glimpses God.

In naming his lifework *Comedy*, Dante employs an understanding of the word that means a narrative with a happy ending, unrelated to humor. Although it recounts an actual physical journey, *The Divine Comedy* is also an allegory of the soul’s progress through sin (hell), penitence



THE SUPREME POET

1265

Durante Alighieri—known to the world as Dante—is born in Florence. The son of Alighiero and Bella, he lost his mother at a young age.



PALAZZO VECCHIO
Construction of the Palazzo dei Priori (as it was known at the time) began in 1299 and finished in 1314. Dante was elected one of the six priors who governed Florence in 1300, a career move that later precipitated his downfall and exile.

MICHELE FALZONE/AWL IMAGES

1290

A sudden loss leaves its mark on the poet: the death of Beatrice Portinari, his beloved, and muse. Dante begins working on *Vita nuova*.

1300

Dante, representing the city's White Guelph faction, is appointed as a member of Florence's six-person council of priors at a time of factional tension.

1302

Dante's enemies, the Black Guelphs, take over Florence. Dante is sentenced in absentia to exile and, subsequently, to death.

1318

After much wandering across Italy, Dante decides to settle in Ravenna, hosted by the lord of the city. There he completes *The Divine Comedy*.

1321

In September the *sommo poeta* (supreme poet) dies, having never been able to return to his beloved home city. He is buried in Ravenna.



BANISHED FROM
FLORENCE, DANTE
LIVES OUT HIS
LIFE IN RAVENNA.
14TH-CENTURY
MINIATURE, BRITISH
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BRIDGEMAN/ACI

INSPIRATION IN EXILE

IN 1302 Dante was sentenced by his factional rivals, the Black Guelphs, to temporary banishment then to permanent exile. He settled at first in Verona as a guest of the city's ruler before being invited to Ravenna, where he would live until his death in 1321. A moving passage in the *Paradiso* section of *The Divine Comedy* depicts his beloved Beatrice prophesying the years of exile that await him: "Thou shalt have proof how savoreth of salt / The bread of others, and how hard a road / The going down and up another's stairs." Although Dante's exile was, materially speaking, a comfortable one, his biographers believe that the experience itself was an existential crisis that set his thoughts on higher things, inspiring his great masterpiece.



(purgatory), and redemption (paradise), the last being the joyful ending promised in the title. Of the three sections, however, it is the lot of the souls in the *Inferno* that has had, by far, the greatest resonance with readers and artists. Peopled with figures from mythology, the Bible, and Dante's own time, its descending circles reserved for different sins constitute some of the most vivid and emotionally charged scenes in world literature.

Florentine Family

Durante Alighieri was born in Florence in May 1265, under the astrological sign of Gemini, a detail he mentions in the *Paradiso*. He never used his official name Durante, however. According to 14th-century chronicler Filippo



Villani, he preferred the diminutive Dante. Alighiero di Bellincione, his father, was a businessman and moneylender, and Bella, his mother, a member of the influential Abati family. She died when Dante was a child, and Alighiero married a woman with whom he had already fathered at least one child. Although the poet's parents never appear in his works, Dante mentions in the *Paradiso* an ancestor, Cacciaguida, said to have been knighted by the 12th-century king Conrad III during the Crusades.

Compared with many other figures of his time, there is considerable information about Dante available to historians. He offers extensive autobiographical details in his works and, because of his political activity—which later led to his downfall and forced him into exile—he

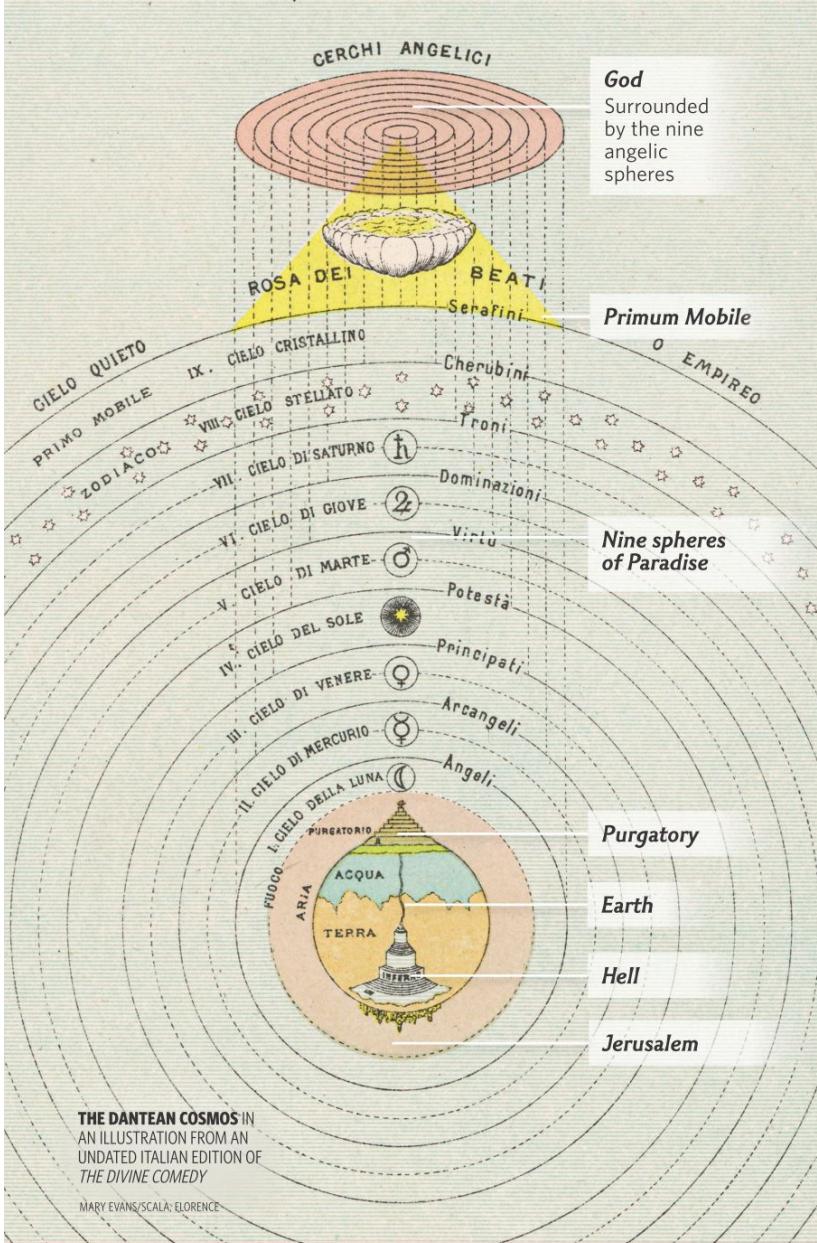
was a much documented figure during his lifetime. Not all of it is flattering: According to sources, Dante was quick-tempered. It is said, for example, that he would fly into a rage against anyone who spoke ill of his faction, the pro-papal Guelphs. Historical records show that as a young man Dante had fought for the Guelphs at the 1289 Battle of Campaldino, in which they had defeated their regional enemies, known as the Ghibellines.

SOLDIER POET

A bust of Dante sits under the 12th-century walls of the Poppi Castle, which overlooks the plains of Campaldino, where Dante fought with the Guelphs in 1289.

FRANCESCO TOMASINELLI/AGE FOTOSTOCK

It is said that the hot-blooded Dante would fly into a rage against anyone who spoke ill of his faction, the pro-papal Guelphs.



POWER OF THREE

DANTE EMBEDS SYMBOLIC numbers throughout *The Divine Comedy*. The principal number is three, representing the Trinity (the Father, the Son, and the Holy Spirit). The work is written in interlocking terza rima (a verse form of three-line verses) and divided into three cantica (sections or canticles), each one composed of 33 cantos (the *Inferno* has 34, perhaps so as to reach the number 100). Dante visits three separate realms of the afterlife accompanied by three different characters: Virgil, Beatrice, and St. Bernard. Before entering the nine circles of Hell, Dante encounters three wild beasts; in Hell, he encounters Cerberus—the three-headed dog—and Lucifer, who has three faces. Mirroring the number of circles in Hell, Paradise has nine celestial spheres.

Love, Politics, and War

Dante's autobiographical writing furnishes historians with clues as to the identity of the woman who would become one of the most famous muses in literature. On May 1, Florence celebrated the arrival of spring with feasts and music throughout the city. Men and women celebrated separately, but children did not. And so, in 1274, Dante saw Beatrice for the first time at such a party, wearing "a subdued and crimson dress."

Most scholars agree Beatrice was the daughter of Folco Portinari, a Florentine banker. Dante writes that she was about eight years old at the time, and he was nine. A second encounter between the two took place near the Arno River in Florence when both were in their late teens. "I say that, from that time forward, Love quite governed my soul," he would later write in his first work, *Vita nuova*, published in 1294.

Love and family politics, however, did not necessarily coincide. By 1277, when Dante was about 12, his family arranged a marriage for him with Gemma Donati, the daughter of an influential Florentine family. Beatrice later married a wealthy Florentine banker before dying in her mid-20s in 1290, possibly in childbirth. Her demise seems to have partly inspired the composition of the *Vita nuova* in the following years. A blend of lyric poetry with prose commentaries, the *Vita nuova* touches on his love for Beatrice, and ends with a pledge: "that I shall yet write concerning her what hath not before been written of anyone."

Beatrice was to be Dante's muse in *The Divine Comedy*, taking over from Virgil as Dante's guide as he ascends through purgatory. But what precipitated Dante's major crisis, the years of exile that spurred him to write his masterpiece, was the brutal nature of Florentine politics.

The Guelph-Ghibelline rivalry that dominated 13th-century Florence had arisen the century before. The pro-papacy Guelphs fought with the Ghibellines—supporters of the Holy Roman Empire—over control of key Italian city-states. Florence was pro-Guelph, but in 1300, when Dante was elected one of the city's six governing priors, Florence teetered on civil war. The ruling party had split into the White Guelphs and the Black Guelphs. The former, with whom



Dante was allied, defended more autonomy for the city, while the latter supported Pope Boniface VIII and his aim to rule over Tuscany. The Black Guelphs seized power in autumn 1301, and in January the next year, Dante—then in Rome—was sentenced to perpetual exile and, subsequently, to death. Unable to return to Florence, he spent many years living principally in Verona, finally settling in Ravenna.

The poet conceived the idea of *The Divine Comedy* at some point during this long period of exile. His experience of politics and banishment had shown him a chaotic, violent, and corrupt society, where the emperor took no interest in Italy, and the pope pursued temporal rather than spiritual power. Dante imagined a journey through the three kingdoms of the afterlife,

where he intended to explore the suffering of hell, the repentance of purgatory, and the ascent toward God in paradise so as to show to humanity the way that had been lost.

Hellish Setting

Inferno is set in a real time: 1300, two years before Dante was expelled from Florence. Canto I opens with these lines:

*Nel mezzo del cammin di nostra vita
mi ritrovai per una selva oscura,
ché la diritta via era smarrita.*

*Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost.*

FROM A DISTANCE

The second encounter between Dante and Beatrice as depicted by Pre-Raphaelite artist Henry Holiday. Oil on canvas. 1883. Walker Art Gallery, Liverpool

MARY EVANS/SCALA, FLORENCE



Vestibule

Before the gates of Hell, the uncommitted are pursued by stinging wasps as they try to catch a banner that remains out of reach.

I Limbo

The damned wait for Charon to ferry them across the River Acheron. Those who never knew God, and thus do not warrant Hell's torments, will spend eternity in the first circle.

IV Greed and Waste

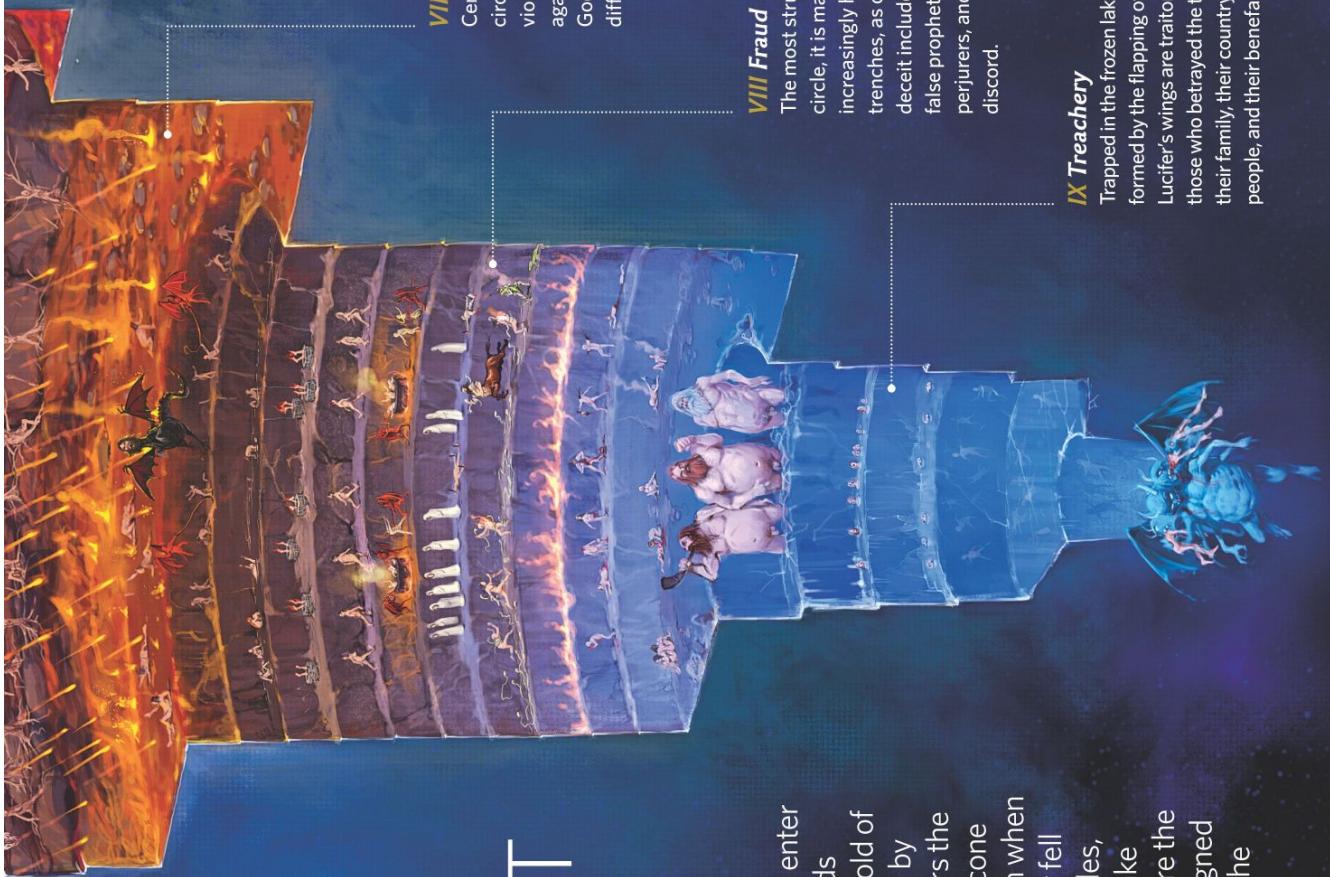
Here, Dante differentiates between the hoarders and the wasteful, condemned to pushing huge boulders. When they crash together, they howl at each other before returning to their endless wandering.

III Gluttony

Cerberus, the three-headed dog from Greek mythology, guards the third circle, where the gluttonous are mired in a great mass of putrefaction.

V Wrath

The violently angry are forced to fight each other for eternity, while the sullen and resentful must lie gurgling beneath the turgid waters of the River Styx.



VI Heresy

In this circle, leaders of the heretic cults and their disciples are trapped in fiery tombs. They suffer proportionately to the doctrine they followed in life.

DESCENT INTO HELL

"All hope abandon, ye who enter here!" are the famous words inscribed above the threshold of Dante's hell. Accompanied by the poet Virgil, Dante enters the upper part of the inverted cone that opened up in the earth when the rebellious angel Lucifer fell from heaven. The nine circles, descending to the frozen lake where Lucifer is trapped, are the abode of the damned, assigned to eternal punishment for the sins they committed in life.

ILLUSTRATION: SANTI PÉREZ

VII Violence

Centaurs and harpies rule this circle, divided into three rings: violence against others, against the self, and against God. Each group receives different punishments.

VIII Fraud

The most structured circle, it is made up of 10 increasingly horrifying trenches, as crimes of deceit include seducers, false prophets, thieves, perjurers, and sowers of discord.

IX Treachery

Trapped in the frozen lake formed by the flapping of Lucifer's wings are traitors, those who betrayed the trust of their family, their country, their people, and their benefactors.

The dark forest is depicted both as a real place and an allegory in which Dante encounters three beasts representing aspects of sin. In desperation to exit the wood, he comes upon the Roman poet Virgil, author of the *Aeneid* (the first-century B.C. epic poem that recounts the founding of Rome by Aeneas). With Virgil leading the way, Dante undertakes a guided tour of hell.

To construct this infernal space, Dante drew on his deep learning of Greek and Roman myth, in which mortal characters such as Odysseus, Orpheus, Theseus, and Hercules all visit the underworld and return to tell the tale. He took inspiration from Virgil's *Aeneid*, as well as Cicero's discussions of government in *De republica*. The Bible, of course, is a key influence, especially the Book of Revelation and St. Paul's Second Epistle to the Corinthians. All these texts help build the work's theological framework and poetic style, contributing to the definition of its overall structure and meaning.

Dante also introduced important innovations. While many of his predecessors portrayed hell as an indistinct, seething mass of souls, Dante adopted St. Thomas Aquinas's ordering principle of sin. The nature and gravity of the crime designated each soul's place in hell and the appropriate torments to which they are subjected to for all eternity.

Geography of the Afterlife

Dante's construction of the afterlife follows the cosmology developed by the second-century Egyptian astronomer Ptolemy. The entrance to Hell is placed in the land-filled northern hemisphere, under the city of Jerusalem, while the mountain of Purgatory rises in the water-filled southern hemisphere opposite. The second of the otherworldly realms is, in turn, surmounted by the nine spheres of Paradise. Although the structure of Dante's Hell bears little resemblance to

The medieval mind conceived of hell as a real place: Plains, caverns, swamps, and precipices, landscapes both terrifying and symbolic.



physical geography, the medieval mind conceived of it as a real place: Barren plains, caverns, swamps, cliffs and precipices, tongues of flame and dead waters give life to landscapes both terrifying and symbolic.

The first, and highest, circle in hell is Limbo, whose residents are there through no fault of their own, so are not punished. Limbo is reserved for the unbaptized and the virtuous pre-Christian pagans, such as Virgil himself, Homer, Horace, Ovid, and Lucan. From there, the eight remaining circles descend, filled with the damned and the punished, each one corresponding to a sin: Lust, Gluttony, Greed and Waste, Wrath, Heresy, Violence, and Fraud. The ninth circle is reserved for



Treachery, and below this is the center of Hell itself, where the devil resides in the form of a three-headed beast.

Dante's Hell also has its own internal logic: The Rivers Acheron, Styx, and Phlegethon are said to come from a single river born from the tears flowing from the giant statue of "Veglio di Creta," the "Old Man of Crete," described in canto XIV. The old man represents humanity's corruption by sin. Carried by the rivers, these tears reach the lowest point in Hell to form the frozen lake in which Lucifer is trapped. In this way, Hell is literally made from human sinfulness.

Dante's story begins on the night of Maundy Thursday, shortly before the dawn of Good

Friday in 1300. While Dante's geography has its own consistency, so too does time: About 24 hours pass between when the poet loses his way in the dark wood to the moment when Dante and Virgil find themselves on Saturday, the day before Easter. In 1588 a young Galileo used the descriptions in the *Inferno* to calculate Hell to be over 3,245 miles deep. As Dante and Virgil do not walk in a straight line, they cover an even greater distance! By the time they emerge from Hell, it will be before the dawn on Easter Sunday.

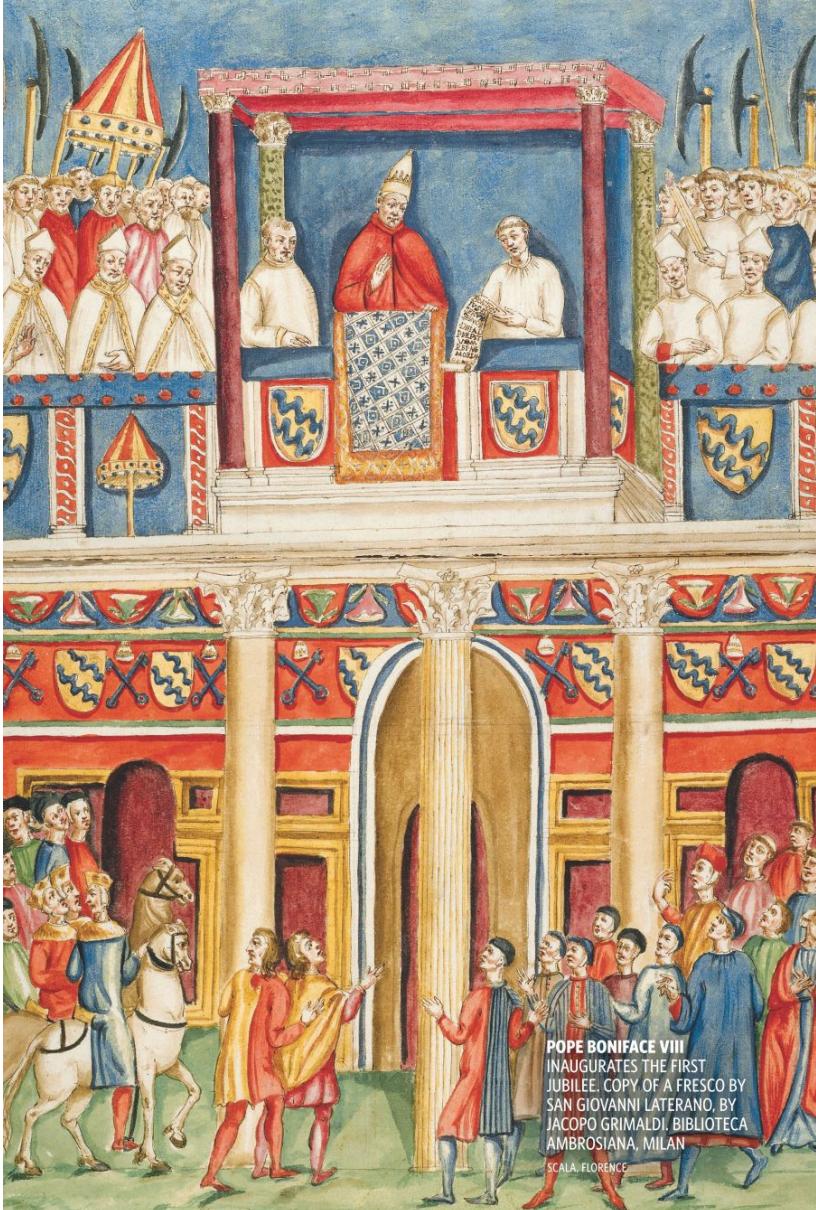
Crimes and Punishments

Inspired by both classical mythology and medieval demonology, Dante's *Inferno* includes

BATHING IN BLOOD

Two centaur guards greet Dante and Virgil in the seventh circle, where the violent are condemned to immersion in boiling blood for eternity. Late 15th-century codex. Biblioteca Trivulziana, Milan

DAGLI ORTI/SCALA, FLORENCE



HOLY MEN IN HELL

NOT EVEN POPES are spared Dantean damnation. Pope Nicholas III is already there when Dante visits and prophesies that Boniface VIII will join him in hell for fraud. Dante had a special reason to loathe Boniface. In Dante's era the papacy was not just about spiritual authority; some popes, especially Boniface, ruthlessly sought political power and control. Determined to steer the internal workings of powerful kingdoms such as France, Boniface was unafraid to use excommunication as a political weapon, in addition to military force. This pope also employed bribes to accrue more influence and wealth. In 1301 he backed the Black Guelph coup in Florence that led to Dante's banishment and his decision to condemn Boniface to hell in *The Divine Comedy*.

a hybrid of pagan and Christian features. The crossing of the River Acheron at the gates of Hell is presided over by Charon, the infernal ferryman "with eyes of burning coal," (canto III). Dante's guide, Virgil, had included Charon in the *Aeneid*, when the hero Aeneas descends as a mortal to the underworld, echoing Dante's journey in *The Divine Comedy*.

The punishments that afflict the damned either contrast or mimic their actions in life. Shortly before meeting Charon, Dante and Virgil run into a host of "the melancholy souls of those / Who lived withouten infamy or praise" (canto III). These are the uncommitted, who are punished by analogy (the punishment fitting the crime). Unable to make moral choices in life, they are now forced to run naked, chased by wasps in the attempt to grasp a banner that remains out of reach, symbolizing the causes they should have fought for while alive. Fortune-tellers, by contrast, are punished by the opposite: In life they had thrust their heads too far forward in order to see the future, so in Hell they are forced to walk with their heads on backward (canto XX).

While the "shades" or souls congregate in huge throngs, not all are faceless: Dante presents individuals from his own life, engaging them in often gossipy conversation. Among the slothful in canto III, Dante glimpses "the shade of him / Who made through cowardice the great refusal," identifying the figure as Pietro da Morrone, the hermit monk who was elected pope in 1294 with the name Celestine V. After a lifetime spent in passivity, the pope was a victim of plots that led him to give up the papacy. This choice was probably orchestrated by Cardinal Caetani, who succeeded him as Pope Boniface VIII and was secretly a supporter of the Black Guelph faction that seized power in Florence in the year 1301, forcing Dante into exile.

The second circle (described in canto V) is guarded by the snarling Minos. The ancient king of Crete known for his marked sense of justice has become a demon charged with judging the sins of the damned and decreeing where they belong in Hell. When delivering his sentence, Minos wraps his tail around himself a number of times corresponding to the circle to which the soul is doomed. Upon leaving Minos, Dante



and Virgil come to a dark place ringing with wails of pain, where a host of souls are violently dragged along and knocked about by a “stormy blast of hell”: These are the lustful, who must now spend eternity buffeted by an endless tempest. Among them are the ancient queens Semiramis, Helen of Troy, Cleopatra, and Dido. Among them, Dante notices two souls “together coming, and who seem so light before the wind.” They are Paolo Malatesta and Francesca da Rimini, famous lovers killed by Francesca’s jealous husband. Francesca’s story of suffering troubles Dante so much that he cries tears of pity before fainting.

In the third circle (canto VI), under an eternal, icy rain, is Cerberus, the three-headed dog who guarded Hades in Greek myth. The beast howls

at the souls of the gluttonous—mired in mud—before devouring them. A soul named Ciaccio rises from the sludge to introduce himself, and he and Dante discuss the political situation in Florence. As the descent into Hell is set in 1300, Ciaccio’s words form a prophecy: Following a brief rule by the White Guelphs, the Black faction will triumph thanks to the support of Pope Boniface VIII. The just in the city can be counted on one hand, he says, but no one listens to them,

SWEPT AWAY
Paolo and Francesca embrace as the infernal wind tosses them about. 19th-century engraving by Gustave Doré
WHITE IMAGES/SCALA, FLORENCE

Francesca is killed by her jealous husband. The story of her suffering troubles Dante so much that he cries tears of pity before fainting.

while pride, envy, and greed are the “three fatal sparks” that sow discord in the spirit of the Florentines.

Going Deeper

Two other subhuman creatures guard the fourth and fifth circles (cantos VII and VIII): Pluto guards the greedy and the prodigal, and Phlegyas, the wrathful.

The former are souls forced to push boulders in opposite directions and insult any others they crash into. Their sins were hoarding (the greedy) or the squandering of money (the prodigal); among them are several men of the church whose image is tarnished by their sin. The wrathful, meanwhile, are mired in the swampy waters of the River Styx, the wrathful viciously fighting each other.

As Dante and Virgil are swiftly ferried across the swamp by Phlegyas, a mud-covered sinner rudely asks Dante what he—being alive—is doing in the kingdom of the dead. The poet recognizes him as Filippo Argenti, a Black Guelph belonging to the prominent Florentine Adimari family, known at the time for his insolent, arrogant manner. Dante addresses him as “damned spirit” and, when the sinner tries to overturn the boat, Virgil thrusts him back into the mud, where other damned souls hurl themselves at Argenti, who starts tearing off his own flesh. This canto reveals a somewhat vindictive side to the narrator and has inspired a great deal of commentary by critics and scholars.

In the infernal city of Dis (canto X, sixth circle), the heretics burn in fiery tombs. The Florentine Farinata degli Uberti—a Ghibelline posthumously tried for heresy—rises from one. Despite being enemies, he and Dante converse politely. Farinata prophesies Dante will be exiled from Florence—but does not tell him for how long.

Treachery is punished at the very depths of

Dante is led to the lowest part of Hell, where he and Virgil behold “the emperor of the kingdom dolorous”—Lucifer.



Hell in the ninth circle. Traitors are punished in a frozen lake produced by the icy wind emanating from Lucifer’s wings. From here, Virgil leads Dante to the lowest part of Hell, where they behold “the emperor of the kingdom dolorous”—Lucifer himself, who is trapped in ice from the waist down (canto XXXIV). “O, what a marvel it appeared to me, / When I beheld three faces on his head!” Dante exclaims in horror, watching Lucifer’s three mouths gnaw on Judas Iscariot, betrayer of Jesus, and the chief assassins of Julius Caesar, Brutus, and Cassius: “With six eyes did [Lucifer] weep, and down three chins / Trickled the tear-drops and the bloody drivel.”

To the poet’s astonishment, Virgil is able to pass down below Lucifer. Dante follows, and the pair climb down the devil’s legs where they find



a channel to the center of the earth that will lead them out of Hell to Mount Purgatory. It is there that Dante will finally be reunited with Beatrice in *Purgatorio*. Emerging on the other side of the world, Dante's journey through the underworld, and the *Inferno*, has come to an end before the dawn on Easter Sunday: "Thence we came forth to rebehold the stars."

Infinite Inspiration

Dante died in Ravenna 1321 in his mid-50s, without ever returning to his beloved Florence. *The Divine Comedy* found its first major champion in another Florentine writer, Giovanni Boccaccio (1313–1375). *The Divine Comedy* crowns not just Italian literature but Western culture as a whole, and its impact on English

literature is colossal. Centuries after its publication, it was a principal inspiration for English poet John Milton's epic 1667 work, *Paradise Lost*. In the 18th century Dante was placed on a par with Homer. The English poet Samuel Taylor Coleridge described Dante's work as "a total impression of infinity," and the 20th-century author James Joyce declared: "I love Dante almost as much as the Bible. He is my spiritual food." ■

TREACHERY PUNISHED

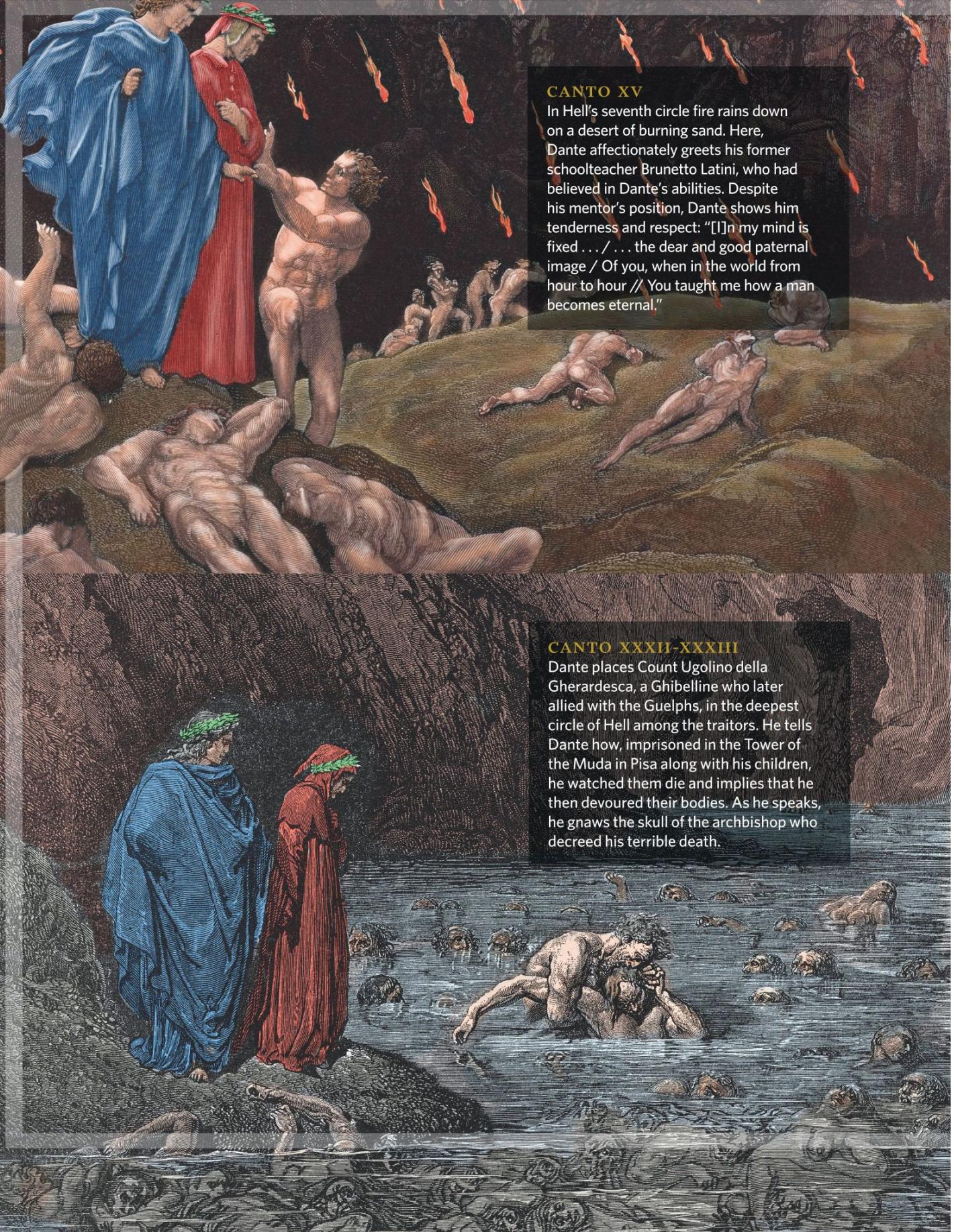
In this late 19th-century illustration by Gustave Doré, Lucifer, trapped in ice, devours the traitors Judas, Brutus, and Cassius.

WHITE IMAGES/SCALA, FLORENCE

MATTEO DALENA IS A HISTORIAN AND JOURNALIST.
ALESSANDRA PAGANO IS A HISTORIAN OF RENAISSANCE AND LATE-MEDIEVAL ART.

Learn more

Dante: A Life
Alessandro Barbero, Pegasus Books, 2022



CANTO XV

In Hell's seventh circle fire rains down on a desert of burning sand. Here, Dante affectionately greets his former schoolteacher Brunetto Latini, who had believed in Dante's abilities. Despite his mentor's position, Dante shows him tenderness and respect: "[I]n my mind is fixed . . . / . . . the dear and good paternal image / Of you, when in the world from hour to hour // You taught me how a man becomes eternal."

CANTO XXXII-XXXIII

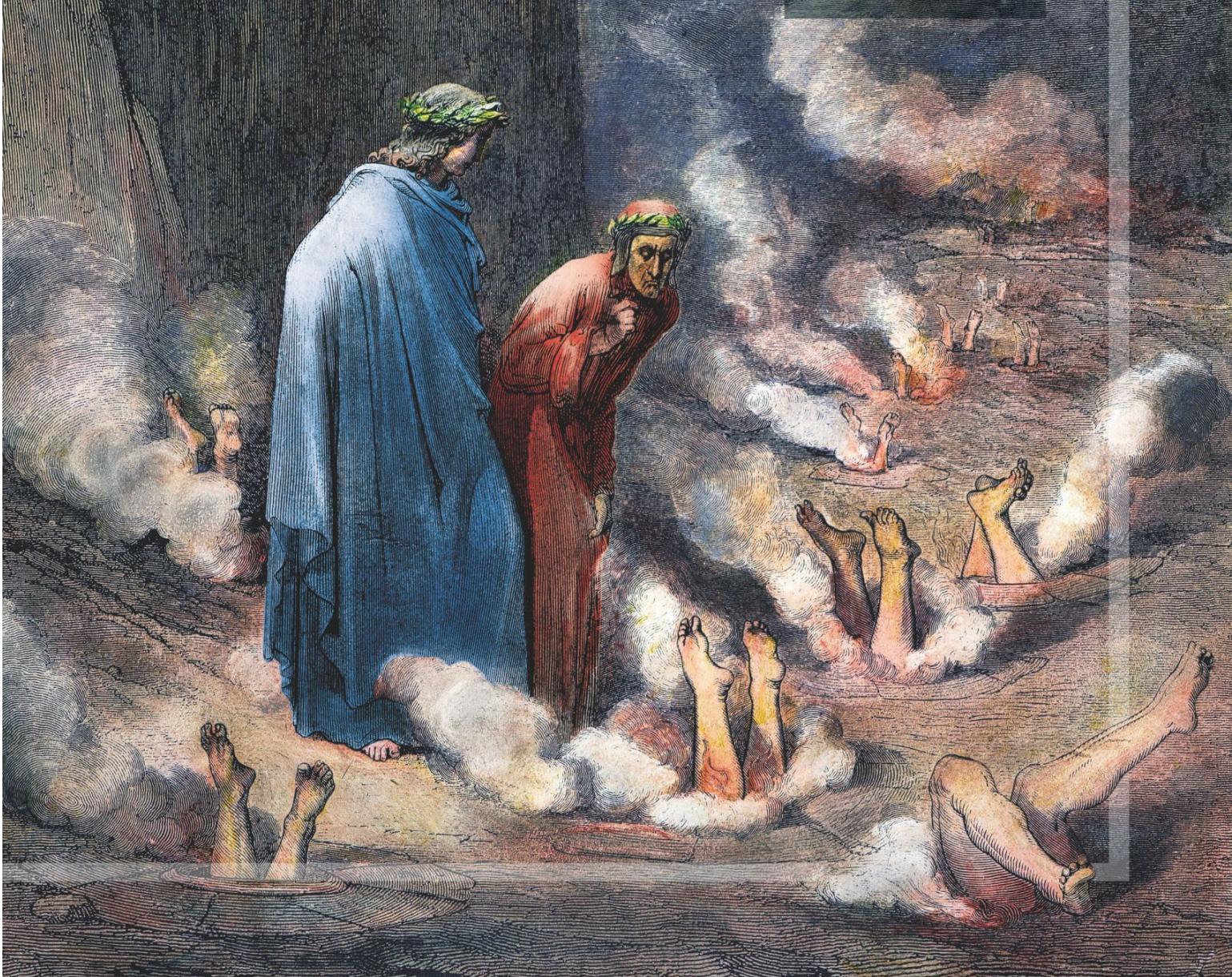
Dante places Count Ugolino della Gherardesca, a Ghibelline who later allied with the Guelphs, in the deepest circle of Hell among the traitors. He tells Dante how, imprisoned in the Tower of the Muda in Pisa along with his children, he watched them die and implies that he then devoured their bodies. As he speaks, he gnaws the skull of the archbishop who decreed his terrible death.

ENCOUNTERS WITH THE DAMNED

Dante uses the damned as a means to voice his opinions on the politics and society of his time. The encounters inspire a range of emotions in the poet: affection, pity, and even humor. The works of 19th-century artist Gustave Doré make these encounters all the more vivid.

CANTO XIX

"Dost thou stand there already, Boniface?" one of the damned asks Dante. The speaker is Pope Nicholas III, condemned to stand head-first in a ditch among the simoniacs (those who sell church offices or roles). Nicholas has mistaken Dante's voice for that of Pope Boniface VIII. At the time of Dante's journey, in 1300, Boniface VIII was still living. Nicholas prophesies he will join him in Hell after his death.



POWER OF THE TOWER

Iconic and intimidating, the White Tower is one of the oldest structures at the Tower of London. It houses the Royal Armouries collections, which include objects like thumbscrews (opposite), which were used to torture prisoners in the 1500s and 1600s.

TOWER: LEIVA/ALAMY/ACI; THUMBSCREWS: BRIDGEMAN/ACI





TOWER OF LONDON

GUARDIAN OF BRITAIN

Built to impress and intimidate, the Tower of London has stood for nearly a thousand years as a symbol of royal power and prestige.

STEPH SELICE AND JEFF REED





NORMAN FORTRESS

William II had a stone wall built around the Tower erected by his father, William the Conqueror. The early 20th-century illustration above shows William II supervising the work.

BRIDGEMAN/ACI

FORTIFIED ENTRANCE

The compound's main entrance is through Byward Tower (right). Built in the 13th century, its gate, flanked by two cylindrical towers, was further defended by the moat, crossed only by drawbridge.

ALAMY/ACI

Her Majesty's Royal Palace and Fortress of the Tower of London: How aptly the title states the major roles of this iconic structure. Rising next to the River Thames, it was once the largest nonecclesiastical building in England and a focus of power for each new monarch.

Over the centuries, the structure has been renovated, enlarged, and enhanced. As the architecture has changed, so has the Tower's purpose. It's been a fortress, a prison, and a palace. It's served as the Royal Mint, displayed a menagerie of exotic animals, housed the crown jewels, and become the home of the six royal ravens, whose presence, tradition says, keeps the kingdom from falling.

Fortress on the Thames

The Tower of London's origins go back to 1066. After defeating Harold II, last Saxon king of England, at the



Battle of Hastings, William I of England (known as William the Conqueror) needed to consolidate his hold over his new kingdom. He doled out responsibility for conquered lands to his favorite nobles, a successful practice from wars in Normandy and elsewhere: they would build motte-and-bailey forts. A ditch was dug in a strategically appropriate spot, with dirt piled up to make or add to a hill (the motte). On top, soldiers erected a wooden tower or barracks, housing not only the fort's battalion, but weapons, horses, food, and valuables. This barracks became a refuge if outer defenses were breached.

Around the hill, just inside the ditch, soldiers

11TH CENTURY

TOWER AND THE GLORY

William of Normandy conquers England in 1066 and erects a wood castle in London. In 1078 construction of what will become the White Tower begins.

13TH-15TH CENTURIES

In the Tower's early years as a prison, many famous deaths occur, including the execution of Simon Burley in 1388 and the disappearance of the so-called Princes in the Tower in 1483.



WILLIAM I ON AN 11TH-CENTURY COIN MINTED IN LONDON
ALBUM



erected a palisade. The area within it (the bailey) had room for sinking a water well, raising a few crops, feeding livestock, practicing combat, and maintaining weapons. The Normans became so adept at this that they could build one in a week.

Twelve years after Hastings, William I wanted something more impressive to stake his claim to Saxon lands and intimidate hostile subjects. His fort, at a bend of the Thames just outside the London city limits, would become a castle. Gundulf, a clergyman adept at designing castles and churches in France, was installed as Bishop of Rochester in 1077, and then charged by William with designing the new fortress-castle.

It would become known as the White Tower (although it was not whitewashed until the 1200s). Nearly square, 107 feet by 118 feet and nearly 90 feet high, with 15-foot-thick walls tapering to 10 feet, the Tower did not so much rise as thrust itself up, visible from nearly every part of London and from several miles away. It had three floors: the cellar was used for storage. The first floor served many different purposes. There were living quarters, a large refectory for

CROWNING GLORY

Centerpiece of the crown jewels is the St. Edward's Crown (below). It is a 17th-century replacement for a medieval one that was said to belong to the Saxon king Edward the Confessor, which was melted down by anti-royalists in 1649.

© THE PRINT COLLECTOR/AGE FOTOSTOCK



16TH CENTURY

Henry VIII orders multiple executions at the Tower: Thomas More in 1535 and two of his wives, Anne Boleyn in 1536 and Catherine Howard in 1542. Elizabeth I will continue to use the Tower as a prison.

20TH CENTURY

In 1988 UNESCO declares the Tower of London a World Heritage site. The Tower and its collections will become one of the United Kingdom's most popular attractions with more than 2.8 million annual visitors.



FALLEN FROM GRACE

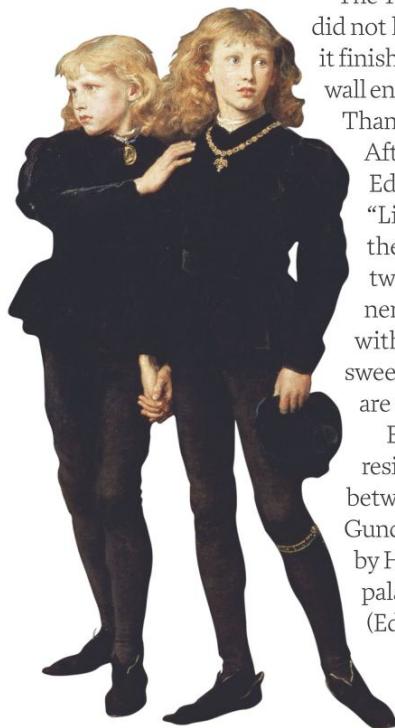
A detail from "Anne Boleyn in the Tower," an 1835 painting by Edouard Cibot. Musée Rolin, Autun, France

BRIDGEMAN/ACI

TRAGIC PRINCES

The Princes in the Tower, depicted in an 1878 painting by Sir John Everett Millais. Picture Gallery, Royal Holloway, University of London

ROYAL HOLLOWAY, UNIVERSITY OF LONDON/BRIDGEMAN

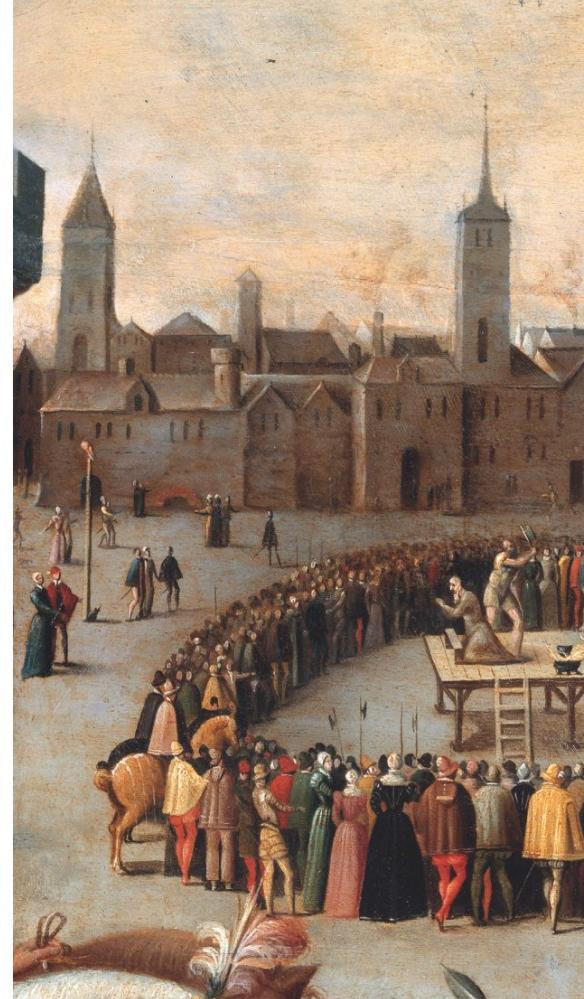


soldiers' meals and entertainment, a small dormitory, and the beautiful Romanesque Chapel of St. John. The second floor's three rooms were for the constable, the Tower's commander: a great hall for banquets or other state occasions, the chapel gallery, and one space for bedroom, meeting room, and living quarters. Others who might also use this space included the king, important guests, or state prisoners.

The Tower took 20 years to build, and William did not live to see it completed. No sooner was it finished than Gundulf began a stone curtain-wall enclosing land between the Tower and the

Thames, the first among many renovations. After changes by Henry III (r. 1216–1272) and Edward I (r. 1272–1307), the Tower and its "Liberties" assumed today's basic design: the central White Tower, surrounded by two curtain walls (Gundulf's earliest, innermost wall has long since disappeared), with their 20 towers and a wide grassy strip sweeping around the site's three sides that are not bordered by the river.

English royals began using the site as a residence after a sumptuous palace was built between the southerly wall of the Tower and Gundulf's curtain wall. Built and embellished by Henry III and Edward I in the 1200s, this palace became a residence of convenience (Edward staying only 53 days in his 35-year



reign) or necessity, if a king needed refuge from enemies or an aroused populace.

By the 1500s the Tower Palace was no longer a home. Henry VII abandoned it after losing his firstborn son, Arthur. Perhaps his most enduring contribution to the Tower was founding the Yeomen of the Guard, direct ancestors of the Yeoman Warders, current caretakers and guides. Instead, the site would take on the function that would give it such notoriety in British history: a prison.

Royal Prisoners

The 1500s were not the first time the Tower of London had held prisoners. Two of the Tower's earliest captives were prisoners of state: John the Good, king of France, captured during the Battle of Poitiers in September 1356; and Charles, Duke of Orléans, captured at Agincourt in October 1415. The fate of two of the youngest English subjects would later become the center of a tragic mystery: the fate of the "Princes in the Tower."

After King Edward IV died on April 9, 1483, his will named Richard, Duke of Gloucester, lord

EXECUTION OF THOMAS MORE

GALLOWS HUMOR

On July 6, 1535, Thomas More was publicly beheaded for treason on Tower Hill, just outside the Tower's walls. More's original sentence was to be hanged, drawn, and quartered, but King Henry VIII changed his punishment. Chronicles of the time describe how on the morning of his execution, More was led from the Tower and escorted to the esplanade. Even while facing death, More seemed in good spirits: He reportedly said to his guard: "See me safe up, and for my coming down let me shift for myself." He asked the people watching to pray for him, noting he died "in the faith and for the faith of the Catholic Church, the king's good servant and God's first." More tied the blindfold himself, knelt, and placed his head on the block. One blow was struck, and More was dead. His body was consigned to the mass grave of St. Peter ad Vincula.



protector of his son and heir, the 12-year-old Edward. Gloucester had Edward and his nine-year-old brother, Richard, Duke of York, sent to the Tower in May and June, respectively, ostensibly to await the young king's coronation as Edward V. But the young heir would never take the throne. Perhaps spurred on by Gloucester himself, Parliament declared the two princes illegitimate and then confirmed Gloucester as King Richard III on June 26, 1483.

The two young princes were never seen alive again. Many historians speculate that the two boys were murdered in the Tower during the summer of 1483. When skeletons of two children were discovered under a Tower stairway in 1674, they were believed to be those of Edward V and the Duke of York. In 1678 the remains were interred in Westminster Abbey in a monument designed by Christopher Wren.

Among the Tower's most famous prisoners were those incarcerated by King Henry VIII. Thomas More found that it did not matter if he was once the king's best friend and chancellor. When Henry sought to divorce Catherine of

Aragon and separated from the Catholic Church, More refused to acknowledge the king as the supreme head of the Church of England and the end of his first marriage. More was dismissed from office, arrested, removed from his family and home, and imprisoned in the Tower. He was convicted of treason; and executed on Tower Hill, just outside the walls of the Tower of London, in July 1535.

Henry VIII's other famous "guests" of the Tower of London included two of his wives. Anne Boleyn, Henry's second wife, had borne him one daughter (the future Elizabeth I) but no sons, leading Henry to desire a new wife, Jane Seymour. He had Anne arrested for treason, held in the Tower, and executed there in May 1536. Henry's fifth wife, Catherine Howard, was also held briefly at the Tower prior to her execution there for adultery in 1542.

The Tower saw plenty of use as a prison in the turbulent years following Henry's death as Catholics and Protestants fought for control of England. The sickly nine-year-old son of Henry VIII and Jane Seymour, King Edward VI had been

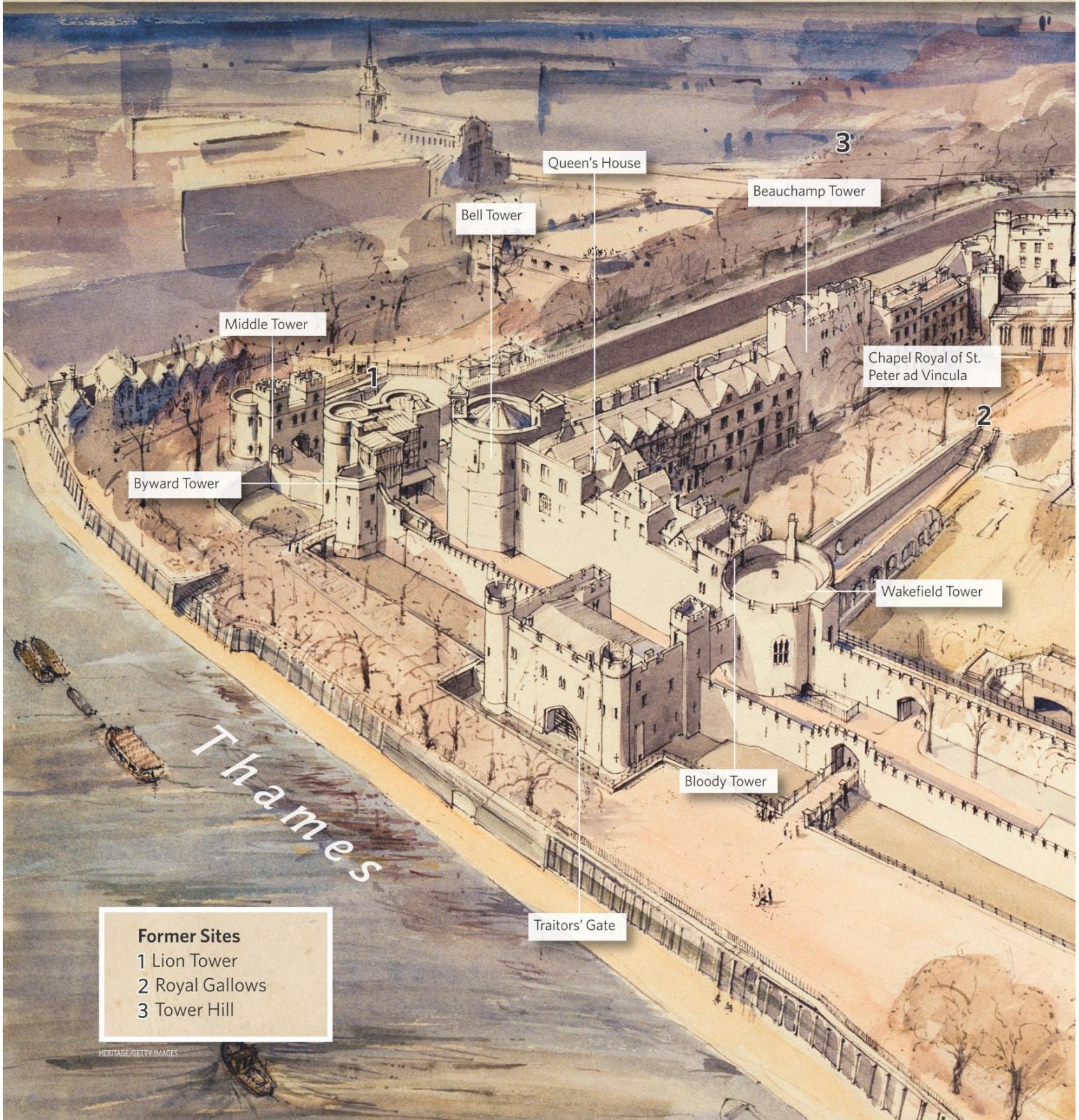
MARTYR IN THE TOWER

Thomas More's death on Henry VIII's orders made him a Catholic martyr. French painter Antoine Caron depicted More's execution (above). Royal Château de Blois

SCALA, FLORENCE

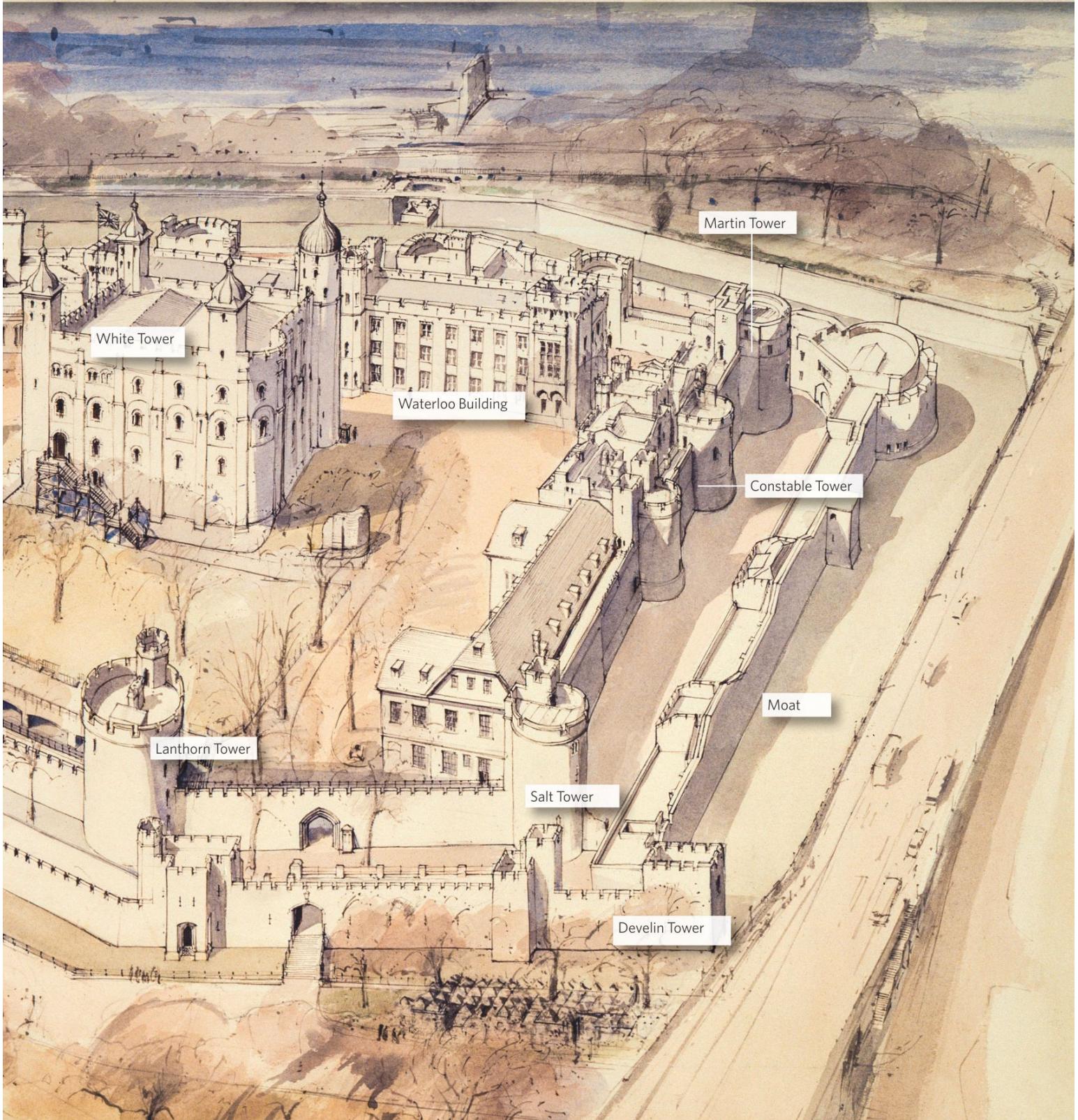
THE TOWER OF LONDON,

Built almost 1,000 years ago, the Tower of London has had few structural



A MILLENNIAL FORTRESS

changes since the 13th century, though it is no longer a prison or a fortress.





QUEEN FOR NINE DAYS

Jane Grey's reign lasted less than two weeks in July 1553, but it cost her her life. She was imprisoned and executed at the Tower of London, as depicted in Paul Delaroche's 1833 painting (left).

IANDAGNALL COMPUTING/ALAMY

PRISONER'S TALE

Inmates of the Tower left behind testaments on the walls of their cells. One inscribed in the Bell Tower (below) records interrogation under torture. It is attributed to Thomas Miagh, an Irish rebel who was imprisoned in the Tower in 1581.

HISTORIC ROYAL PALACE/BRIDGEMAN/ACI

raised a Protestant. In 1553, at age 15, Edward and his advisers created his "Device for the Succession" in which he disinherited his Catholic half sister, Mary, and his Protestant half sister, Elizabeth. Instead, his crown would pass down through his aunt's line to her granddaughter Jane Grey, a Protestant. But no one told 17-year-old Jane, who only discovered the situation three days after Edward's death on July 6, 1553. She reluctantly accepted and was proclaimed queen on July 10.

What little support Queen Jane had, including that of her entire Privy Council, evaporated in just nine days. Henry VIII's oldest child, the Catholic Mary, was chosen as the next monarch by the Privy Council. Jane—known to posterity as "the nine-day queen"—was imprisoned in the Tower on July 19. In September Parliament officially declared Mary the queen and Jane Grey a usurper. Her trial was delayed until November, but both guilty verdict and death sentence were quickly handed down. Although Queen Mary was reluctant to sign Jane's death warrant, she was finally persuaded that Jane remained a threat. Jane Grey was beheaded on Tower Green on February 12, 1554.

Queen Mary's fears about usurpers were not calmed by Jane's



execution. She imprisoned her younger half sister, Princess Elizabeth (the future Elizabeth I), whom Mary believed was the focus of nobles plotting against her. For two months in spring 1554, the 20-year-old Elizabeth was kept under house arrest in the Tower. She resided in the same quarters where her mother, Anne Boleyn, had lived before her death. For exercise she was allowed access to the rooftop, still named "Princess Elizabeth's Walk." Finding no evidence of treason, Queen Mary moved her from the Tower to house arrest elsewhere in England.

Mary died in November 1558, and Elizabeth took the throne. The new queen continued to use the Tower to hold enemies of the crown, as would her successors. From Walter Raleigh to Guy Fawkes, the high-profile prisoners and deaths at the Tower would burnish its notorious reputation for centuries.

One of the last foreign state prisoners was an American, Henry Laurens. A South Carolinian, he served in the Continental Congress and then as envoy to the Dutch Republic. Sailing to Holland, Laurens's ship was stopped by a Royal Navy



vessel. His identity confirmed, he was arrested, taken to England, charged with treason, and sent to the Tower in October 1780. He was greeted with a rousing chorus of “Yankee Doodle” from the Yeoman Warders. The only American ever to have been held in the Tower, Laurens was released and exchanged in 1782 for Lord Cornwallis, the British commander who surrendered to the American colonists.

Imposing Icon

Today the Tower has become one of London’s most famous tourist attractions. Visitors can gaze upon the Crown Jewels of the United Kingdom, including the coronation regalia, which is worn only at a new monarch’s investiture, and the ceremonial regalia, worn for the State Opening of Parliament.

Another popular sight at the Tower are its most famous modern residents: the ravens. According to tradition, King Charles II (r. 1660–1685) claimed that “if ever the ravens leave the Tower, the kingdom will fall.” At least six ravens live at the Tower and are cared for by a Yeomen Warder,

the Ravenmaster (who also clips the birds’ wings to prevent them from flying too far). Through World War I, then the relentless Nazi bombing of London during the Blitz of World War II, the ravens showed no sign of leaving.

Any tour of the Tower cannot mention all the people whose histories form part of its nearly thousand-year legacy. Men and women, royal or commoner, foreigner or English citizen—those who were imprisoned there all played a part in the Tower of London’s story. Beyond the glittering jewels and the ebony ravens are humbler sites that can connect visitors with these people. In chambers like the Beauchamp Tower, prisoners carved graffiti into the walls, leaving behind their names, proclamations, and pictures—lasting memorials to their time in the Tower of London. ■

ON THE BANKS OF THE THAMES

A mid-17th-century depiction of London (above) shows London Bridge in the center and the Tower to the right.

BRIDGEMAN/ACI

WRITERS STEPH SELICE AND JEFF REED LIVE IN PITTSBURGH, PENNSYLVANIA, AND COLLABORATE ON WORKS ABOUT HISTORY AND OTHER SUBJECTS.

Learn more

Tower: An Epic History of the Tower of London
Nigel Jones, St. Martin’s Griffin, 2013.

HALL OF SUPREME HARMONY

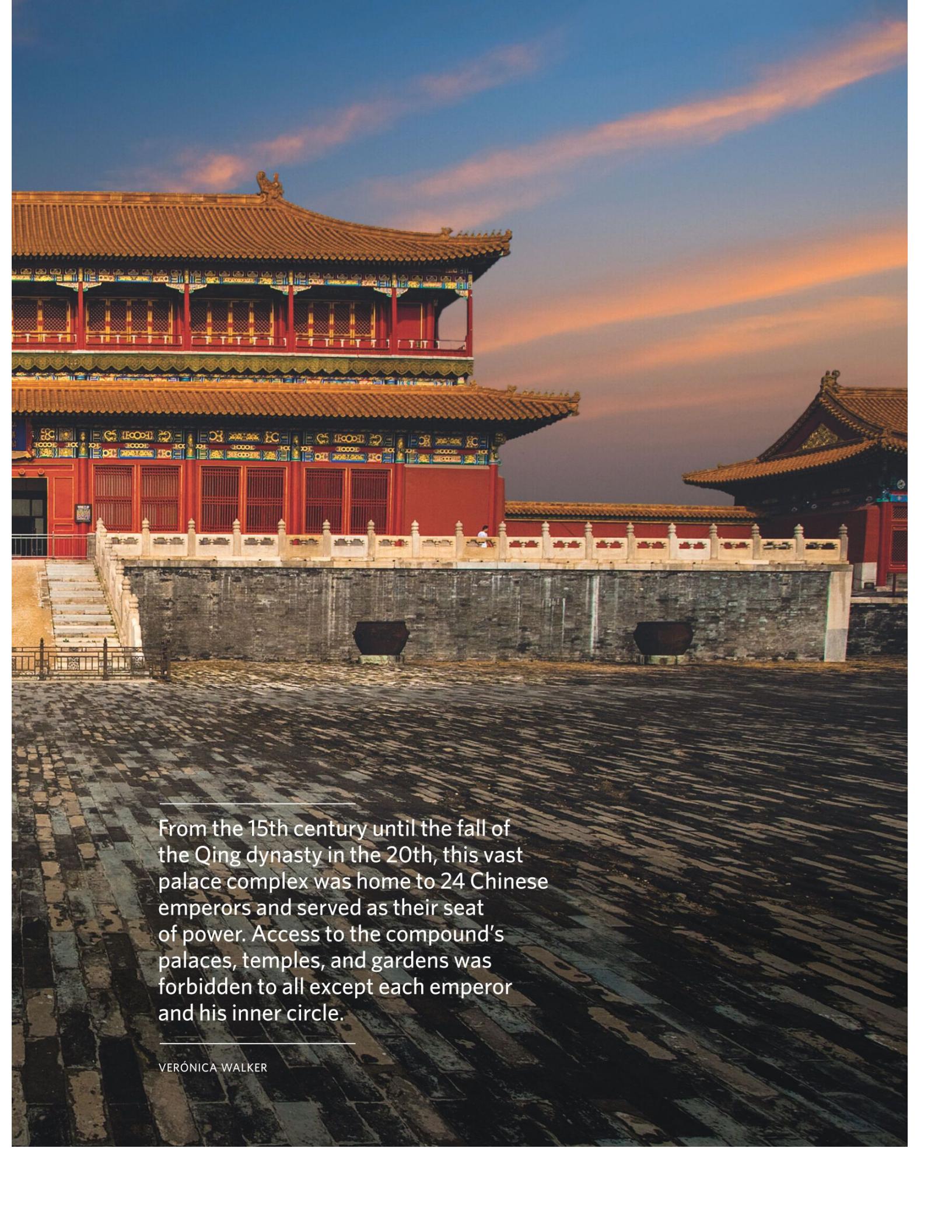
Raised some 100 feet above the central great courtyard, the Forbidden City's grandest structure houses only the Dragon Throne, ceremonial seat of the Ming and Qing emperors' imperial power for five centuries.

AGE FOTOSTOCK



THE FORBIDDEN CITY

CENTER OF AN IMPERIAL WORLD



From the 15th century until the fall of the Qing dynasty in the 20th, this vast palace complex was home to 24 Chinese emperors and served as their seat of power. Access to the compound's palaces, temples, and gardens was forbidden to all except each emperor and his inner circle.

VERÓNICA WALKER

紫禁城

PURPLE NAME

These Chinese characters say Zijincheng, “purple forbidden city,” the full name of the imperial complex in Beijing.

In the heart of modern Beijing is the world's largest palace complex, big enough to hold 50 Buckingham Palaces and covering more than 7.75 million square feet. Known as the Forbidden City, it served as the symbolic and political center of imperial China between 1420 and 1912. Its forbidding moniker reflected how most subjects of the realm were never allowed to enter its walls.

The entire complex is filled with palaces, gardens, courtyards, and living quarters. It was built by the Yongle emperor, the third Ming ruler (r. 1403–1424). He declared himself emperor and consolidated his power in Beijing, moving the capital some 620 miles from Nanjing in 1403. Sources say it took 100,000 artisans and a million forced laborers to build the Beijing complex between 1406 and 1420, on the site where Kublai Khan had once built his famous palace.

The Forbidden City's name in Chinese, Zijincheng, literally means “purple forbidden city.” The color purple is considered auspicious in Chinese culture and symbolizes divinity and immortality, as well as the North Star. The Forbidden City would be the home and seat of power for 24 rulers—14 from the Ming dynasty (1368–1644) and 10 from the Qing (1644–1911). When the Manchu Qing emperors overthrew the Ming, they added new structures and gardens, but the complex's importance remained undiminished.

Sacred Geometry

The Forbidden City forms a rectangle over half a mile long by almost half a mile wide. Its outer wall is more than 25 feet high and surrounded by

a moat with an artificial water source, the Golden River. The layout follows the principles of feng shui (the art of placing objects and buildings to promote positive energy). The palace complex is aligned north-south and is symmetrical to emulate the balance of the universe. Tradition says that its design famously incorporates 9,999.5 rooms. Only the celestial Lord of Heaven, not his imperial son on Earth, could enjoy 10,000. Nonetheless, the number 9,999 is auspicious in Chinese culture, associated with the emperor, and pronounced the same as the Chinese word “eternal.”

The key spaces within the Forbidden City are distributed along a central axis that bisects the grounds. Seen from above, the complex forms a shape that aligns with the ideal cosmic order in Confucian ideology, referring to the center point between north, south, east, and west. At this central point stands the Hall of Supreme Harmony housing the main imperial seat, known as the Dragon Throne. By placing this at the Forbidden City's epicenter, the emperor was symbolically transformed into the very center of the universe, the focus for all social and natural hierarchy around which the entire empire revolved.

A Chinese tradition held that those who are located in the north, facing the south, have a superior position, just as those inside a building or in an elevated space are superior to those outside or in a lower space. These spatial relationships were reflected explicitly in the architecture of the Forbidden City. The emperor always stood inside a gateway or in an elevated room looking toward the south from above, while his subjects stood below in open courtyards looking north toward the emperor.

1406-1420

CHINA'S SEAT OF POWER

The Yongle emperor builds the Forbidden City after moving the Ming capital north to Beijing.

1600

The Ming dynasty's power declines due to corruption and apathy.

1644

Beijing is sacked, and the new Qing dynasty will rule from the Forbidden City.

1860

During the Second Opium War, Anglo-French forces capture the Forbidden City.

1912

Emperor Puyi abdicates. The Forbidden City ceases to be China's political epicenter.

卷在故宮博物院
沈兄時宣畫圖一巨
幅善戶千門易處
移營擣書乞承惠
厚其集玉函門立
一以社宜人雅教特
大言願此例子傳
著其廟工部侍郎
副都御史巡撫
和刻馬首香山人
世業土木承業時
進士京城山功普工
部侍郎卒官途中
蓋以帝不以實勞
踰國以使恩之有
來蘇於種而文
物置於蜀矣今見此
國之於富而暮辭
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將前久自儉以裕此
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特主宜興集文前
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科以副武人有福報
義誠內人正以木工
以富或木傳祁或云
少卿安所人為
旌固高貴也
教學之命為
旌祀因生唐山建
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知慈益以勤也當
中國富大連設之
期知此圖為不虛
出矣

元二九年三月
月顧朴剛書於
松坡園

THE IMPERIAL MING PALACE

This 15th-century tempera on silk painting depicts the many palaces, pavilions, and courtyards of the Forbidden City. Nanjing Museum

FINE ART/ALBUM





IMPERIAL FOUNDER

Third ruler of the Ming dynasty, the Yongle emperor moved the Chinese capital from Nanjing to Beijing in 1403. National Palace Museum, Taipei

ALBUM/PICTURES FROM HISTORY/UNIVERSAL IMAGES GROUP

The emperor's private rooms are located in the Inner Court, at the north end; besides himself, only women and eunuchs were permitted access. State rooms, where the emperor granted audiences and did official work with his ministers, are to the south in the Outer Court. It was here that the Chinese imperial court managed its contact with the outside world, using the Forbidden City's magnificent architecture as a stage to showcase the emperor's power.

Ceremonies and Rituals

Within Chinese imperial tradition, the emperor was considered the only official inhabitant of the Forbidden City; ministers and nobles who represented the people were seen as mere visitors. This distinction was significant when organizing ceremonies such as the emperor's ascension to the throne, the great audiences that he held, celebrations of his birthday, and issuing government decrees.

These kinds of ceremonies followed the same ritual organization. The emperor would lead the way to the place where the ceremony was to take place, with his officials and nobles following through doors and crossing bridges in strict order of social hierarchy. At no point was anyone allowed to stand to the north of the emperor.

Historical descriptions of the imperial audiences reflect how the social order was emphasized through strict protocols. Attendees would gather at dawn in the exterior courtyard of the Hall of Supreme Harmony. Relatives of the em-

peror stood on the steps leading up to the hall, placed according to the closeness of their blood ties with the emperor. Military and civil officers formed rows in the outer court, again according to their rank. All faced north toward the emperor who, dressed in imperial finery decorated with the figure of a dragon, was led to the throne by a procession. Once all were in place, at the shouted signal "Kowtow!" the attendees knelt down and paid homage to the emperor by touching their heads to the ground three times in three sequences of three prostrations.

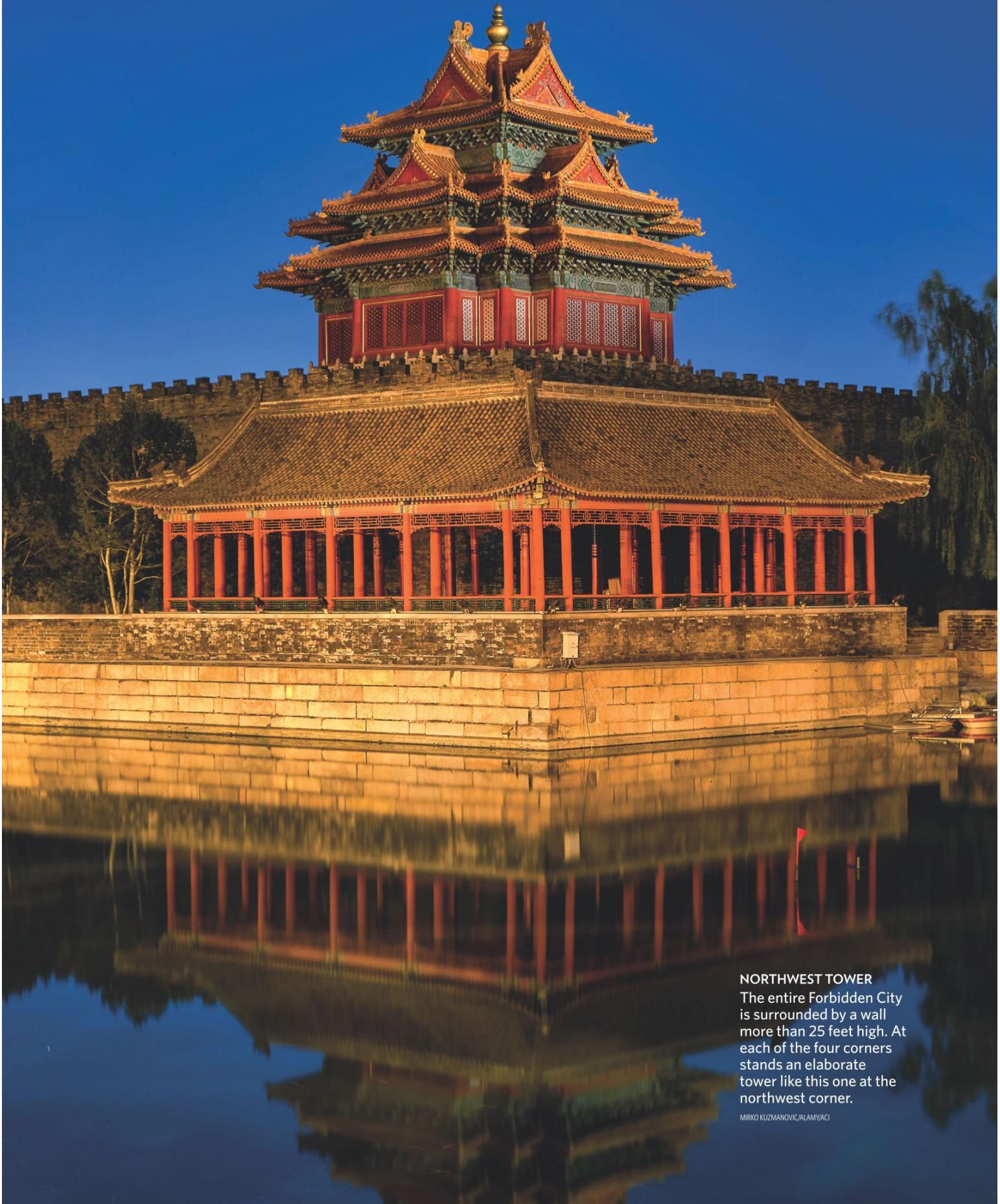
The emperor attended the most important ceremonies in person. Even when he was absent, the Dragon Throne was still revered and treated as his proxy. Similarly, when the emperor issued a decree, the imperial document itself was treated with great pomp. Each of these ceremonies emphasized, through ritual, a way of understanding the universe in clearly defined hierarchical strata. The Forbidden City reinforced each dynasty's power and control.

The Modern Forbidden City

Despite centuries of challenges, from extreme political upheaval and brutal war to major conflagrations, the palace complex still stands. After the fall of the Qing dynasty, the last Chinese emperor, Puyi, lived in the Forbidden City until 1924, when he was finally expelled from the complex by warlord and later Nationalist Party official Feng Yuxiang. The next year, the Republic of China made the site a national museum.

In 1949, while standing atop the Gate of Heavenly Peace, Mao Zedong declared the founding of the People's Republic of China. During the Cultural Revolution in 1966, Mao ordered Red Guards posted at this gate. In 1987, the Forbidden City was named part of a joint UNESCO World Heritage Site: the Imperial Palaces of the Ming and Qing dynasties at Beijing and Shenyang. In spring 1989 the world's attention was riveted by pro-democracy protests in Tiananmen Square, the world's largest public space, in the Forbidden City's long shadow. ■

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NORTHWEST TOWER
The entire Forbidden City is surrounded by a wall more than 25 feet high. At each of the four corners stands an elaborate tower like this one at the northwest corner.

MIRKO KUZMANOVIC/ALAMY/ACI

A WALK THROUGH THE FORBIDDEN CITY

The following pages describe six main areas of the Forbidden City, moving from the Meridian Gate at the south end, passing the three great ceremonial halls in the center, through the Imperial Garden, and finishing at the Gate of Divine Prowess at the north end.





ILLUSTRATION: SOL 90/ALBUM. MAP: NG MAPS.

ENTERING THE MERIDIAN GATE

WUFENG LOU (Five-Phoenix Tower) is the imposing southern entrance to the Forbidden City. It is also known as the Meridian Gate because it was believed that the meridian line passed through the palace complex. The emperor issued his imperial decrees in this most auspicious place. The gate is set in the external wall's center and has a lateral wing extending out on either side. Its design follows the tower style used to decorate entrances of palaces, temples, and tombs in the Zhou dynasty (11th-3rd centuries B.C.). Five doors open through the Meridian Gate's tower for access to the complex. The center door was solely the emperor's. The only exceptions were for the empress on her wedding day and for the top three national exam scholars. Standing almost 125 feet high, the central structure is almost 200 feet long and has a double roof of glazed tiles. At each end are stands of bells and drums. Whenever the emperor left the Forbidden City to go to the

sacrificial Altar of Heaven, bell's would ring. When the most important ceremonies were celebrated in the Hall of Supreme Harmony, drumming would join the bell ringing.



THE WAY INSIDE

The Meridian Gate is the main entrance to the Forbidden City at its most southern point. Here the wall surrounding the complex reaches a height of more than 40 feet.

XIAOLEI WU/ALAMY/ACI

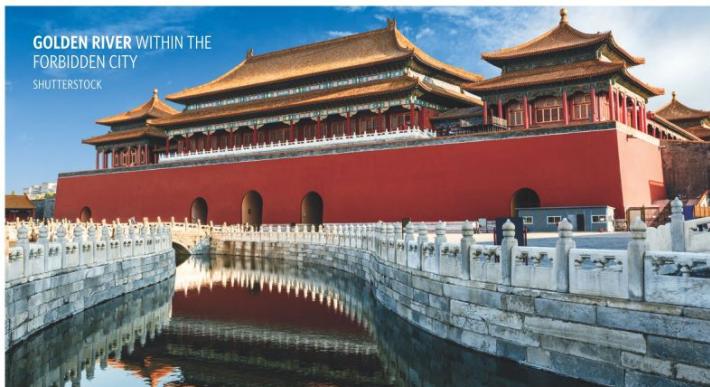




MAN-MADE MOAT

The path of the Jinshui He (Golden River) snakes around the complex's western and southern sides.

TRAVEL PIX/AWL IMAGES



GOLDEN RIVER WITHIN THE

FORBIDDEN CITY

SHUTTERSTOCK

CROSSING THE GOLDEN RIVER

ACCORDING TO THE principles of feng shui, every mountain must have water flowing before it. The area that lies beyond the Meridian Gate adheres to this principle. The courtyard there is divided from west to east by the Golden River, which flows in front of the monumental Gate of Supreme Harmony. The artificial river enters the city from the northwest and flows out into the



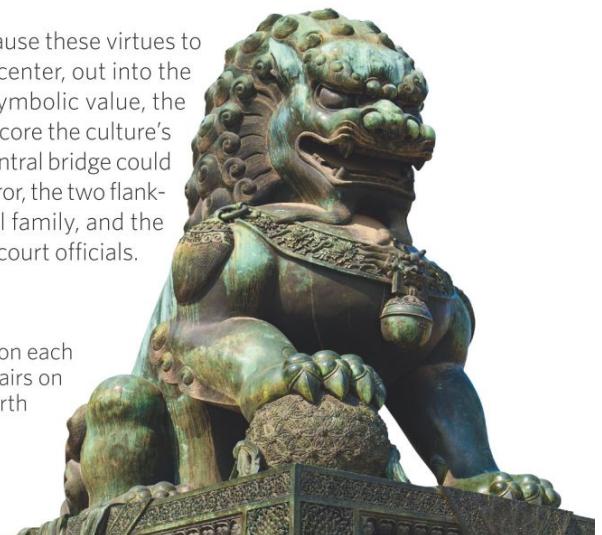
moat at the southeast. Measuring about 15 feet wide, the Golden River is shallow, but its waters had a practical as well as a symbolic purpose. The river was a reservoir in case of fire, a serious threat for a city made largely of wood. Where the Golden River passes in front of the Gate of Supreme Harmony, it is shaped like a Mongol arch. There are five bridges across the river, each symbolizing one of the five Confucian virtues expected of the emperor's subjects: benevolence (*ren*), righteousness (*yi*), wisdom (*zhi*), trustworthiness (*xin*), and ritual propriety (*li*). The five bridg-

es are like five arrows that cause these virtues to emanate from the imperial center, out into the world. In addition to their symbolic value, the bridges were used to underscore the culture's strict social hierarchy: the central bridge could only be crossed by the emperor, the two flanking it were used by the royal family, and the outermost two were for the court officials.

FIERCE GUARDIAN

A bronze lion stands on each side of the pavilion stairs on the Golden River's north

JANE SWEENEY/AWL IMAGES



SACRED HALLS OF HARMONY

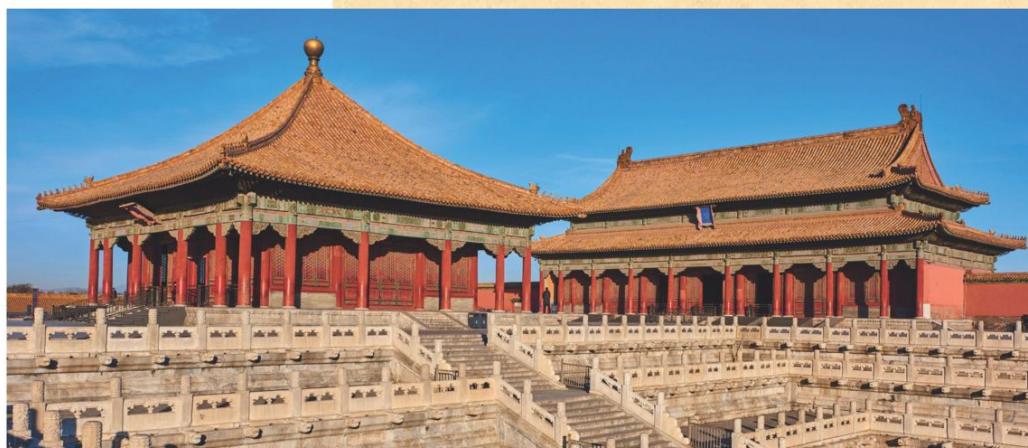
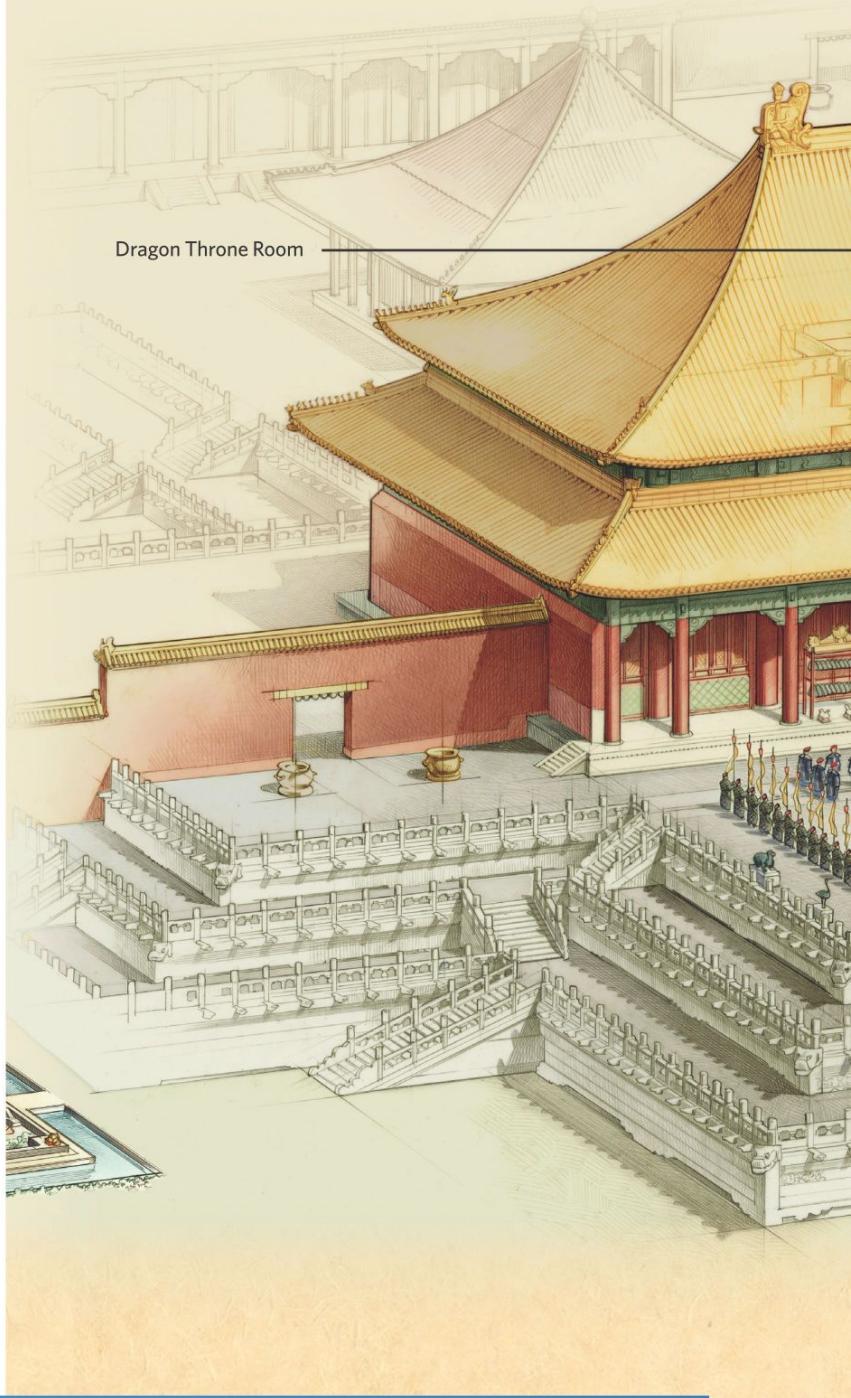
IN THE CENTER of the Forbidden City, raised on a three-tiered white marble terrace, stand the complex's three most important buildings: the Hall of Supreme Harmony, the Hall of Central Harmony, and the Hall of Preserving Harmony. All three halls in the Outer Court are roofed with yellow glazed tiles—yellow being the imperial color. Each hall has a throne from which the emperor presided over ceremonies and celebrations. The most important was the Hall of Supreme Harmony, which housed the Dragon Throne. Auspicious public rituals took place here, including enthronements and royal weddings. The smaller, brighter Hall of Central Harmony, to the north, was used for imperial acts such as receiving obeisance or examining government documents. Farther north is the Hall of Preserving Harmony—a name that alluded to the imperial function of sharing harmony under heaven. It was used under the Ming as the emperor's place to don ceremonial clothes. Under the Qing, it was the setting for banquets with heads of state, nobles, and ministers.

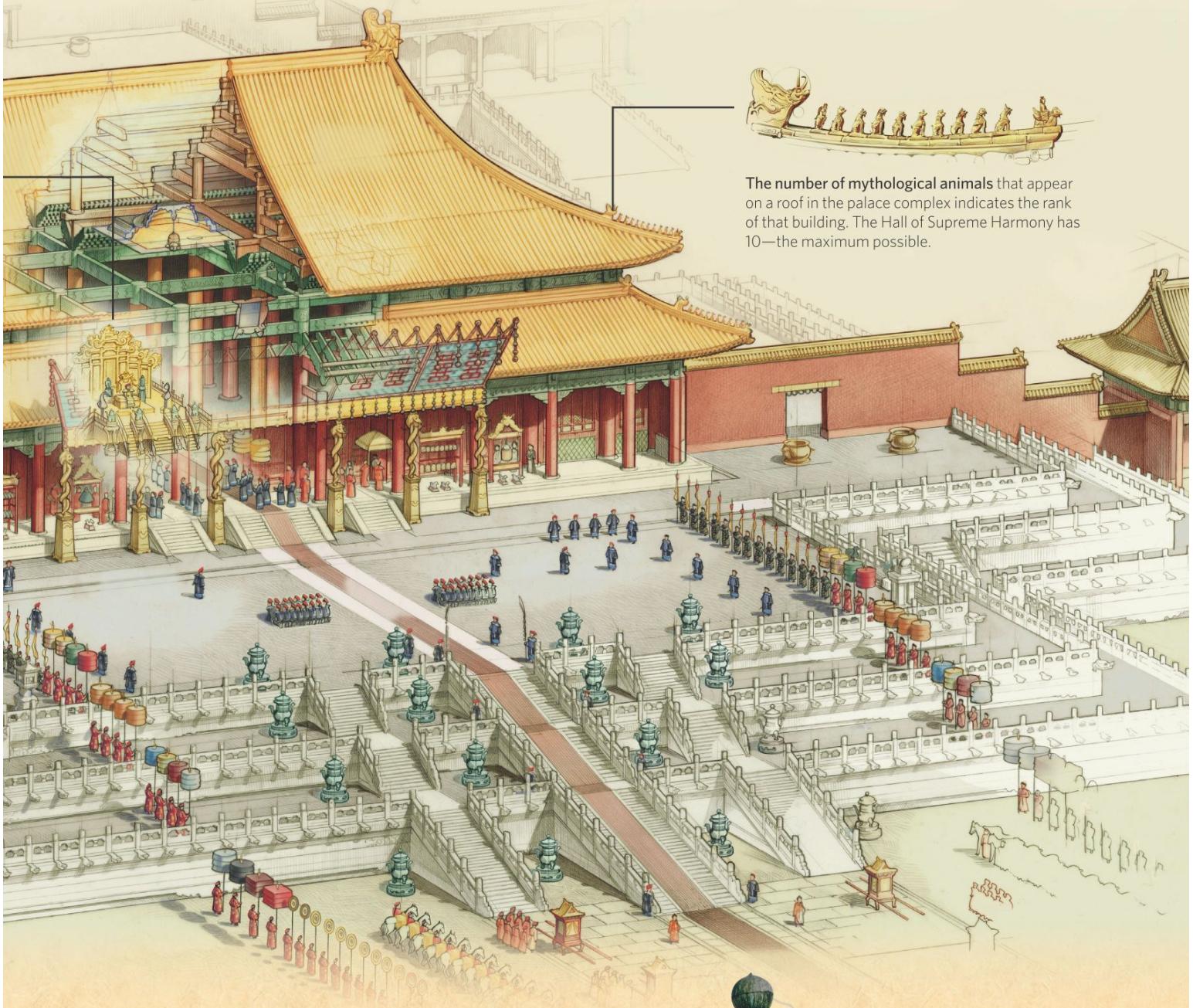
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HALL OF PRESERVING HARMONY

During the Qing dynasty the hall served many public purposes, including hosting the Imperial Palace Exams every three years as well as feasts and weddings.

ROBERT HARDING/ALAMY





The number of mythological animals that appear on a roof in the palace complex indicates the rank of that building. The Hall of Supreme Harmony has 10—the maximum possible.

WEDDING ANNOUNCEMENT

In March 1889 a grand celebration to announce the marriage of the Guangxu emperor and his bride Jingfen (the future Empress Longyu) was held at the Hall of Supreme Harmony. Like all rituals in the Forbidden City, hierarchy and rank dictated where people would stand to pay their respects to the newlyweds. More than 500 civil and military officials filled the courtyard outside, but princes and nobility gathered closest to the emperor's throne. A marble walkway called the Imperial Way extended from the throne more than half a mile south to Tiananmen Gate. Only the emperor could walk upon it, but his officials proceeded alongside it to deliver a written proclamation of the marriage to the gate and read it to the public waiting outside the Forbidden City.

ILLUSTRATION: BRUCE MORSE/NATIONAL GEOGRAPHIC IMAGE COLLECTION



BRONZE INCENSE
BURNERS WERE
LIT DURING
CELEBRATIONS IN
THE COURTYARD
OF THE HALL
OF SUPREME
HARMONY.
AKG/ALBUM

REALM OF THE DRAGON

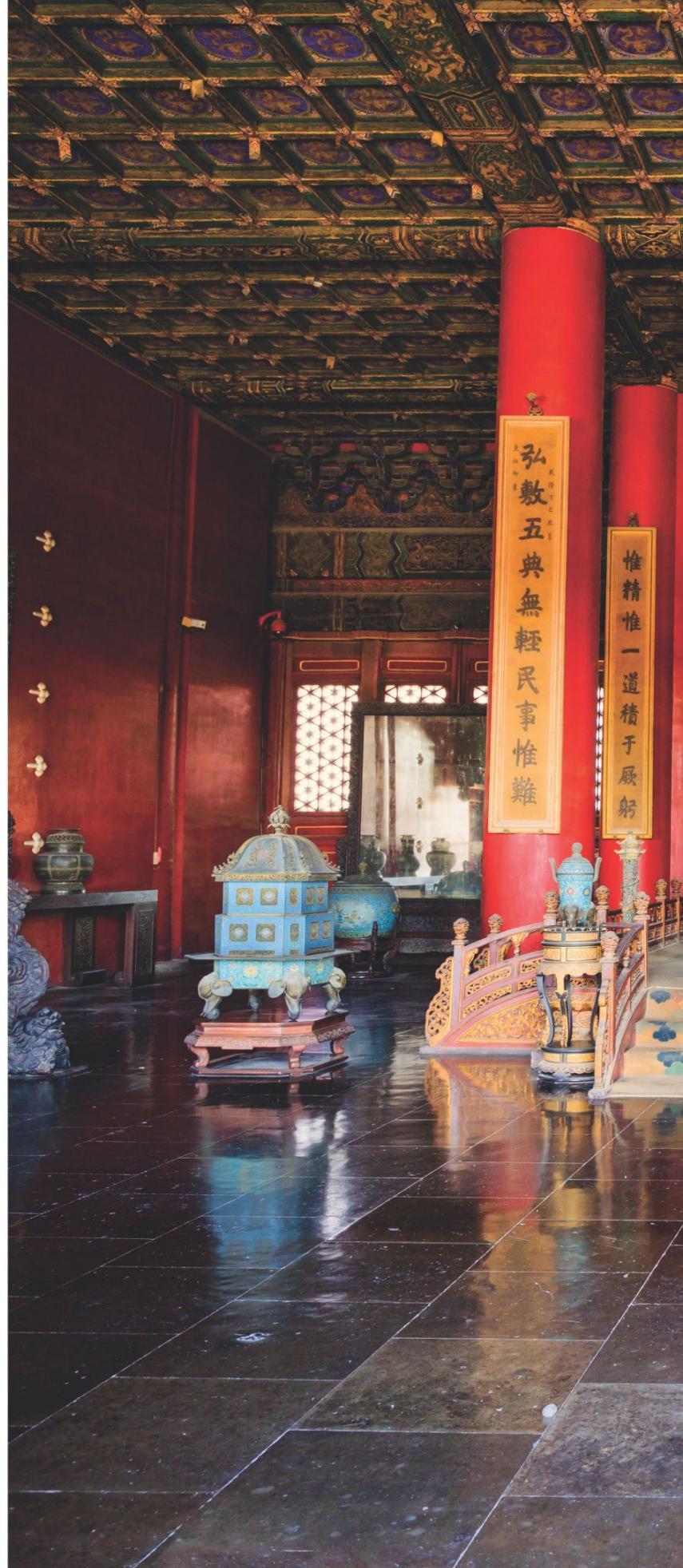
DRAGONS IN MANY cultures are seen as fire-breathing monsters, but Chinese dragons are powerful, benevolent bringers of life—supreme creatures who control the waters and rains. Throughout Chinese history, the dragon has also been associated with imperial power, going back to the first emperor of unified China, Qin Shi Huangdi (r. 221–210 b.c.). The relationship between emperors and dragons is made plain inside the Hall of Supreme Harmony, where the Dragon Throne sits. The Ming dynasty's Jiajing emperor (r. 1521–1567) is believed to have been the first ruler to use it. Surrounded by dragons, the elevated throne is ornately decorated with gold and precious stones. Five coiled dragons appear on the back, representing the five elements (metal, wood, water, fire, and earth). Behind it is a carved panel depicting nine dragons. Just above, the image of a coiled dragon adorns the intricately coffered ceiling. When an emperor, clad in ceremonial robes decorated with the dragon emblem, took his place on the throne, he was seen as being at the epicenter not just of China but of the civilized world. This reflects the fact that China is called Zhongguo, "central state" or "middle kingdom."

4



THE TURTLE, ALONG WITH THE DRAGON, THE PHOENIX, AND THE TIGER, IS ONE OF CHINA'S MOST REVERED CREATURES. BRONZE SCULPTURE, HALL OF SUPREME HARMONY, FORBIDDEN CITY

STEPHEN MCCORKELL/ALAMY





正大光明

表正萬邦慎厥身脩恩永

克寬克仁皇建其有極

IMPERIAL POWER

The Dragon Throne is about 500 years old, carved entirely from rosewood, and finished with yellow lacquer. Seven steps lead up to it. Behind it, a large carved wooden screen with five hinged panels protected the emperor from evil influences from the north.

SHUTTERSTOCK

STROLLING IN THE IMPERIAL GARDEN

TO THE NORTH of the palace complex is an ornamental garden of bamboos, cypresses, and pines, dotted with structures including small pavilions. The Imperial Garden was originally built in the 15th century during the reign of the Yongle emperor to be enjoyed by the supreme ruler and his royal wife. Designed to be a peaceful space to connect with nature, the garden was later expanded to cover almost 10 acres. It is one of four gardens in the palace complex and has four pavilions in its corners, representing the four seasons. One of them, the Pavilion of Ten Thousand Springs, is dedicated to spring.

5 Its square base represents the earth, while its rounded roof is heaven adorned by dragons and phoenixes. In the center of this tranquil setting stands the Hall of Imperial Peace, a

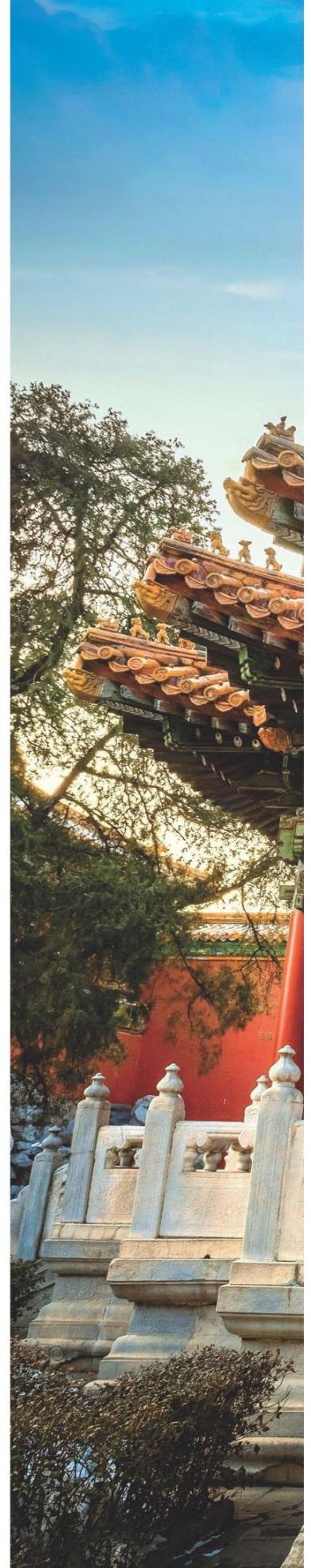
Taoist temple where the Ming emperors practiced alchemy and divination. The main hall was dedicated to Xuanwu (also westernized as Zhenwu), a powerful Taoist warrior-god associated with the north and with water. This hall is the only Taoist temple located on the main axis of the Forbidden City. Another notable building in the garden is the Bower of Crimson Snow, named for blossoms of the flowering crab-apple trees that once grew there; their falling blossoms are said to resemble reddish snowflakes (today, mock oranges [*Philadelphus pekinensis*], whose flowers are white, are planted there). Two Qing emperors in particular, Kangxi (r. 1661-1722) and Qianlong (r. 1735-1796), appreciated the beauty of the pergola so keenly that they considered it their favorite place to compose poetry.



GATE OF EARTHLY TRANQUILITY

This gate opens onto the Imperial Garden, a large, calming space designed for relaxation, landscaped with trees and flowerbeds, rockeries and artificial hills, pavilions and terraces.

ALAMY/ACI



PAVILION OF

TEN THOUSAND SPRINGS

One of almost two dozen buildings in the Imperial Garden, it is similar in structure to the Pavilion of One Thousand Autumns.

COWARDLION/ALAMY/ACI



APPROACHING THE GATE

BUILT IN 1420, the Gate of Divine Prowess (Shenwumen) is the northern entrance to the Forbidden City. It opened into the emperor's private residence and was used by palace workers, the emperor's concubines, and members of the royal family. Originally named the Black Tortoise Gate (Xuanwumen), the gate received a name change in the 1600s because the birth name of the Qing dynasty's Kangxi emperor was Xuanye. Naming anything sounding too much like the emperor's name was taboo. The Gate of Divine Prowess is rectangular, stands 102 feet high, and has three doors. It has a Xumi base made of white jade for a Buddhist tower. A tower tops the gate, with a roof of brightly glazed yellow tiles. A bell and a drum were kept in the tower. During the Ming and Qing dynasties, the bell would be struck 108 times at dusk. Then, the bell and the drum would sound once every two hours from 7 p.m. to 5 a.m. At dawn, the bell would be struck again. But when the emperor was home, only the drum would be beaten. In 1924 the last

Qing emperor, Puyi, was finally expelled through this gate. When the complex became a museum in 1925, a "Palace Museum" sign was hung above it.

6



PRIVATE ENTRANCE

Behind the Imperial Garden stands the monumental gateway known as the Gate of Divine Prowess. This auspicious structure led into the emperor's private quarters at the north end of the Forbidden City.

SHUTTERSTOCK

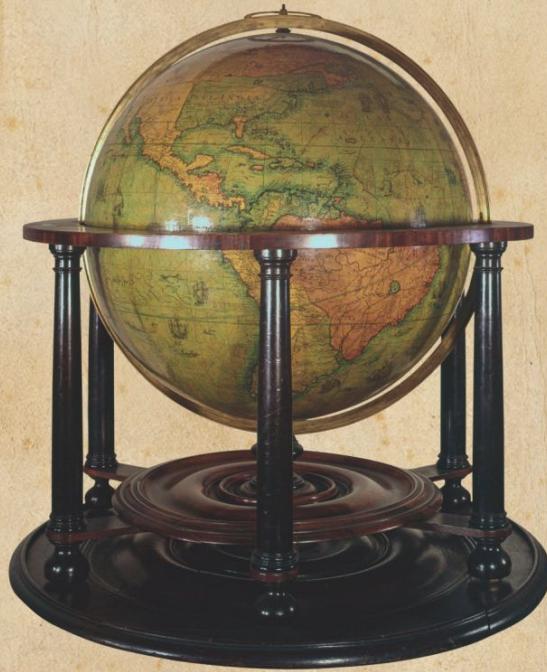


ATLANTIC ODYSSEY

LIFE ABOARD THE SPANISH GALLEONS

Spanish migrants setting sail for the New World in the 16th and 17th centuries faced a hazardous Atlantic crossing and an uncertain future.

ESTEBAN MIRA CABALLOS





SETTING SAIL

Crews prepare Spanish galleons for departure in a 1580 painting from the monastery of El Escorial near Madrid. Opposite: A 17th-century globe shows coastlines of the Americas. Middle Temple Library, London

PICTURE AND GLOBE: ALBUM

For the people of 16th-century Spain, the world was expanding right before their eyes. After 1492, Spanish voyages of discovery revealed the Americas and the Pacific, while new eastern routes were rounding Africa to reach Asia. To defend and expand Spain's new empire, galleons sailed on a growing network of sea routes and brought colonists to these lands. The crossings were grueling and long, testing the resolve of every passenger.

In fall 1492 Christopher Columbus was the first European to sight the Bahamas and Cuba. On December 6, apparently believing he had landed in Cipango (Japan), he claimed for Spain the island he dubbed La Isla Española (location of modern Haiti and the Dominican Republic).

More voyages followed, and Spain's geographic knowledge of the Americas expanded rapidly. The islands of the Caribbean became a logical staging post for Spain's transatlantic ambitions. Setting out from his base in Cuba in 1519, Hernán Cortés completed the conquest of the Valley of Mexico in 1521. Footholds gained in North and South America led to more gains; Francisco Pizarro pushed farther west into South America to topple the Inca Empire in 1533.

Spain began seeking faster ways to reach Asian markets from Central America. In 1564 a system of two annual trade fleets was consolidated: the New Spain fleet would sail from the Spanish port of Seville for New Spain, docking in Veracruz (in modern-day Mexico). The galleons of the Tierra Firme fleet would depart for Cartagena de Indias (today, in Colombia).

An extension of the New Spain fleet was established in the Pacific port of Acapulco (Mexico). From there the Manila galleon sailed for the Philippines to facilitate trade with China and other Asian markets.

FLEMISH ASTROLABE FROM THE 16TH CENTURY. THIS INSTRUMENT WAS USED BY SAILORS TO MEASURE THE HEIGHT OF STARS ABOVE THE HORIZON.
AGE FOTOSTOCK

Passage to the Americas

The huge expansion into the American possessions was fueled, in part, by Spanish immigration. Clergymen were sent by the Catholic Church not only to evangelize but also to project Spain's political supremacy. The state needed soldiers, administrators, merchants, farmers, and laborers. Many Spaniards saw a passage on the galleons as an opportunity to gain wealth and prestige in the growing empire.

Securing legal passage on a transatlantic galleon, however, meant a lengthy bureaucratic process. The first step was to obtain a license from the House of Commerce (Casa de la Contratación) in Seville, a southern Spanish city that controlled maritime trade with America. Spain's discriminatory laws against people of Jewish and Muslim descent were extended to prevent them from traveling to the Americas. Anyone wanting to go had to prove that they were a *cristiano viejo*, or old Christian.

Once the legal hurdles had been cleared, immigrants had to purchase a ticket from a ship owner and have it publicly notarized. In the 16th century the average price of a ticket was around 7,500 maravedis (equivalent to approximately \$3,250 today), although the amount would vary depending on the final destination and the type of room and board.

Would-be migrants would need more funds than that if they were to have a chance of success in their new life. First, there were the costs of the initial stay in Seville prior to sailing, a period that could be prolonged if fleets were delayed—as often happened. Then they needed to support themselves during the first weeks in the colonies as they looked for work.



ACROSS THE ATLANTIC

1503

The House of Commerce (Casa de la Contratación) is founded in Seville, as a means of regulating trade with the Americas.

1522

Pirate attacks force Spain to organize a system of fleets for protection. Ships will travel to and from the Americas in convoys.

1564

Spain designates that the New Spain fleet will serve North and Central America while the Tierra Firme fleet will serve South America.

1650

Since 1504, a total of 18,000 Spanish ships have crossed the Atlantic in both directions.

1680

The gradual silting up of Seville's river obliges many transatlantic ships to start using Cádiz as an alternate port.

1681

Near Havana, a hurricane sinks the Guarda de la Carrera fleet, killing around 1,500 people.

HELP FROM ON HIGH

The Virgin of the Seafarers offers heavenly protection in this 1531-36 painting by Alejo Fernández for the House of Commerce, Seville.

AGE FOTOSTOCK



SEVILLE, PORT OF THE INDIES

The wealth of the Americas and Asia flowed into the port on the Guadalquivir River. The bustle of each neighborhood is captured in a 16th-century oil painting attributed to Alonso Sánchez Coello. Museum of the Americas, Madrid

ORONZO ALBUM



Located more than 60 miles from the sea, the river port of Seville may seem like a strange place to establish a port to control Spain's newfound wealth from the Americas. Although maneuvering large ships along the Guadalquivir River required great skill, Seville's inland location was more secure than Cádiz (the pirate Barbarossa attacked Spanish ships off Cádiz in 1521; the English raided Cadiz in 1587 under

Drake, and again in 1596 as part of an Anglo-Dutch force).

Seville's port (above) was made up of a wide esplanade that extended south of the city, between the city walls and the Guadalquivir River. This area buzzed with activity, a meeting place for water carriers, wheelwrights, merchants, and soldiers. Seville supplied crews for the transatlantic fleets and channeled the goods needed in the colonies, as well as

received the wealth brought back from overseas. In a work by the 16th-century playwright Lope de Vega, a character, Doña Laura, discusses the goods being loaded on and off the ships in Seville and their origins. From the Americas come ambergris, pearls, gold, silver, and leather. Flowing to the colonies are iron and pine from northern Spain, linen from Germany, knives from France; and from Andalusia, wine, fruit, lime, wheat, and even clay. ■



① Shipyards

On the western bank of the river, caulkers seal the ships and carry out other repairs to prepare them for the journey to the Americas.

② Industrial District

Barrelmakers are concentrated in an area called Carretería, while those who make rigging for the ships are concentrated in Cestería.

③ El Arenal

On this esplanade, the focal point for social life in Seville, Spanish locals gather to watch the massive fleets arriving and departing.

④ The Cathedral

When the ships from the Americas enter Seville's port, salvos are fired and the bells of the city's main cathedral peal loudly.

⑤ Towing Galleys

The shallowness of the Guadalquivir River makes it difficult for large oceangoing ships to maneuver, so galleys tow them.

⑥ Warehouses

Between the Torre del Oro and the Triana port, small sheds store items that arrive at the port; piles of wood are visible beside them.

Floating Menagerie

LIVESTOCK, like chickens, pigs, goats, and sheep, shared space with the human passengers on Spain's transatlantic galleons in the 16th and 17th centuries. In addition to these "invited" animals were stowaways, rodents like rats and mice. Nineteenth-century naval historian Cesáreo Fernández Duro lauded ships' rats as exemplary seafarers because they adapted better than anyone else to life at sea, never got seasick, and never abandoned their posts. Rats and mice contaminated food supply, nibbled on ropes and sails, and were hosts for other vermin, such as fleas and ticks that could spread disease among the crew. To control these pests, European explorers drew on a long tradition, going back to the Vikings and ancient Romans, of employing ship cats as mousers, who earned their keep by protecting the passengers' food supply.



A RAT IN AN ILLUSTRATION FROM *HISTORIAE ANIMALIUM*, A 16TH-CENTURY WORK IN FIVE VOLUMES BY THE SWISS NATURALIST CONRAD GESNER

SCIENCE SOURCE/ALBUM

GOLDEN AGE

This gold escudo coin was struck in 1590 during the reign of Spain's Philip II. A century after Columbus's voyages, Spain's exploitation of American gold and silver had transformed the nation into the most powerful empire in Europe.

ASF/ALBUM



Expenses could easily quadruple to the equivalent of \$15,000 or more. Travelers raised funds in different ways: Some sold their Spanish properties or used their wives' dowries. Others asked family for cash in exchange for renouncing a future inheritance. Some left their families indebted for years to come, with only the promise of future riches to sustain them.

The total number of Spaniards who crossed the Atlantic in the 16th and 17th centuries is disputed among historians, but estimates rise as high as 450,000 people. The profile evolved over time: During the earliest phase of Spain's expansion in the Americas, between 1492 and 1519, men outnumbered women, who accounted for slightly more than 5 percent of passenger lists. The percentage rises

progressively over the following two centuries, to as high as 25 to 30 percent in the 17th century.

Hard Passage

For the thousands of Spaniards who made this journey across the Atlantic, life on board a galleon (or a smaller, even more cramped carrack) was difficult. In 1539 the bishop, royal adviser, and author Antonio de Guevara wrote in *El Arte de Marear (The Art of Navigation)* that all common hardships experienced on land, such as hunger, thirst, heat, and sickness, were twice as bad at sea. Threats of corsair attacks added to the danger. Terrible storms loomed, but if the seas weren't raging, passengers had to endure being becalmed for long periods. Sharing the ship with live animals (such as chickens, pigs, sheep, and mules) and the vermin that accompanied them further degraded the situation on board.

Not even the wealthy could insulate themselves from the dreary conditions. High-ranking officials and their families could pay for private

chambers in the stern, obtaining a certain degree of privacy, but most of the journey's discomforts were universal. Sewage arrangements were basic, with passengers sometimes having to climb overboard and cling tightly to the side of the ship as they relieved themselves in full view. Only later were transatlantic ships fitted with latrines in the stern or bow.

To distract themselves from the hardships and monotony of the crossing, onboard entertainments were devised. There would be singing under the stars, ballads accompanied by trumpet, flute, guitar, or shawm (an oboe-like instrument). There was certain to be a shawm on board every ship as they were used not only to transmit orders but also to play battle anthems. Although most passengers were not literate, those who were might entertain the others by reading aloud from books.

Cockfights and games of chance also helped pass the long hours. As these diversions kept the long-suffering crew entertained, ship officials usually turned a blind eye to gambling even though it was officially prohibited. Sometimes the captains even joined in. Other passengers opted for quieter pursuits, such as fishing over the side of the ship, a pastime that might yield the reward of an extra meal from time to time.



NATURE'S FURY

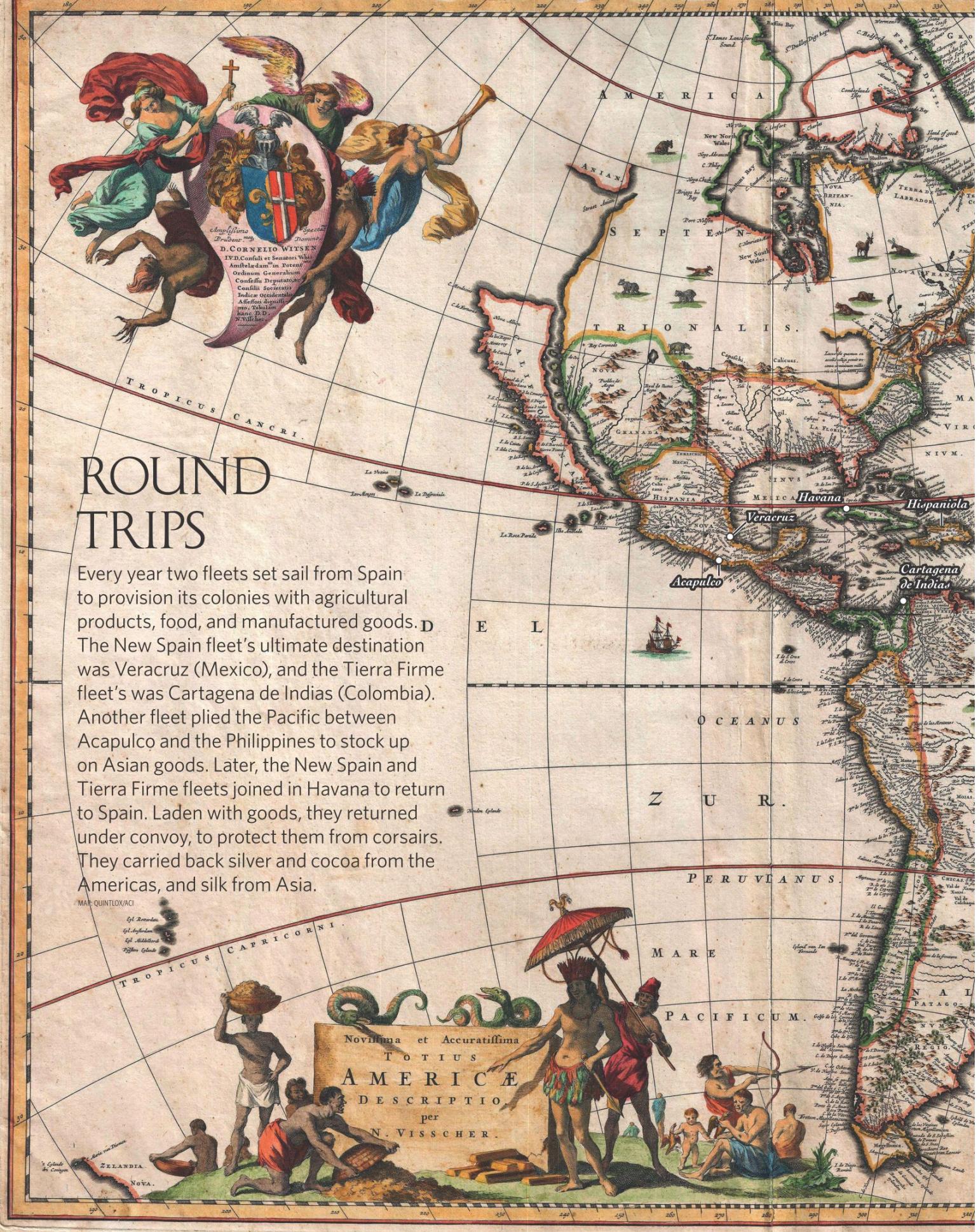
A hurricane shatters a homebound Spanish treasure galleon off Florida in 1715, in a scene imagined in this 20th-century painting by Tom Lovell. Storms proved a greater foe than enemy attacks. Between 1504 and 1650, storms and accidents sank 412 ships, while cannons sank only 107.

TOM LOVELL/NATIONAL GEOGRAPHIC IMAGE COLLECTION

ROUND TRIPS

Every year two fleets set sail from Spain to provision its colonies with agricultural products, food, and manufactured goods. D The New Spain fleet's ultimate destination was Veracruz (Mexico), and the Tierra Firme fleet's was Cartagena de Indias (Colombia). Another fleet plied the Pacific between Acapulco and the Philippines to stock up on Asian goods. Later, the New Spain and Tierra Firme fleets joined in Havana to return to Spain. Laden with goods, they returned under convoy, to protect them from corsairs. They carried back silver and cocoa from the Americas, and silk from Asia.

Novissima et Accuratissima
TOTIUS
AMERICÆ
DESCRIPTIO
per
N. VISSCHER.





COMPASS WITH
SUNDIAL (16TH
CENTURY) OF
THE KIND THAT
WOULD HAVE
BEEN USED ON
THE ROUTE TO
THE AMERICAS
BRIDGEMAN/ACI



① To the Canaries

Loaded with goods needed in the colonies, the fleets sailed down the the Guadalquivir River from Seville, entering the sea at Sanlúcar de Barrameda. Passing within sight of Africa, they headed for the Canary Islands, where they stocked up on water and food.

② Canaries to the Caribbean

The ships headed due south until they picked up the winds that would drive them westward. After 30 days of monotonous Atlantic sailing, the route into the Caribbean passed near the islands of Martinique and Guadalupe.

③ The New Spain Fleet

On reaching the Caribbean Sea, the two fleets separated. The New Spain fleet headed northwest and sailed past the islands of Puerto Rico and Hispaniola, to reach the western end of Cuba. From there they continued on to the North American port of Veracruz.

④ The Terra Firme Fleet

The Tierra Firme fleet landed at two major ports: Nombre de Dios (Panama) and Cartagena de Indias (Colombia); both enclaves had powerful fortifications. After an attack on Nombre de Dios by Sir Francis Drake in 1596, the Spanish moved to Portobelo (Panama).

Lives and Hopes Dashed on the Waves

DISEASE AND STARVATION took the lives of many colonial Spaniards crossing the Atlantic Ocean, but pirate attacks were also a great danger in the Spanish Empire. The case of Miguel Vázquez is just one tragic story among many. Miguel was the only son of Jacinto Vázquez and María Ramírez, inhabitants of Zafra in southwest Spain. The family lived in extreme poverty, so in 1654 15-year-old Miguel decided to travel to the Americas to seek his fortune. He planned to return to Spain with money to help his family. Too poor to pay for his passage, he enrolled as a cabin boy on the voyage over. Six years later, Miguel booked return passage on the *El Sol de la Esperanza* (*The Sun of Hope*), but tragedy struck on the journey. After departing from Campeche (in present-day Mexico), and drawing near to Gibraltar, Miguel was killed in a clash with corsairs. The hope of a new life for him and his desperate family was dashed.

CORSAIRS ATTACK SPANISH GALLEONS IN A LATE 17TH-CENTURY PAINTING BY LORENZO A. CASTRO.

ALBUM



BETTING IT ALL
Games of chance, like those played with Spanish playing cards from the 17th century (below), helped pass the time on long transatlantic voyages.

MUSEO FOURNIER DE NAIPES, ÁLAVA



Dining during the months-long Atlantic crossing was no picnic either. Nutrient-rich fruits and vegetables were often consumed within the first few days of the trip before spoiling. Much of the nonperishable food was lacking in rich nutrition and flavor. The primary food were hard cakes made with wheat flour and no yeast.

They were baked twice to make them durable, but this process made them very dry and almost too hard to chew. Every month, each passenger was allowed about six pints of vinegar and two pints of Sevillian olive oil. Meat, typically pork, was usually served at least twice a week, and on the remaining days the passengers and crew consumed beans, rice, and fish. Sometimes the pork

was fresh if a pig had been recently slaughtered on board, but more often it was *cecina*, pork preserved by salting and drying. Cheese was another essential component in the galleon diet. Hard cheese traveled well without spoiling and was a calorie-rich meal for passengers. Occasionally, nuts and dried fruits such as almonds, chestnuts and raisins were included.

To drink, passengers received daily rations of four liters of water and one liter of wine. But the water ration could be drastically reduced if the ship was becalmed for long periods of time. Water shortages struck the most fear into the hearts of passengers. Even under normal conditions, the water could be contaminated: Accounts from several voyages described it turning green.

Disease and Death

The poor diet on the ship could have deadly consequences for passengers. A lack of fresh fruits and vegetables often caused scurvy, a deadly disease caused by a deficiency in vitamin C. Symptoms—including fatigue, bruised limbs, aching joints, and bleeding gums—would set in anytime after one to two months, once the body's stores of the vitamin were depleted. During the age of exploration, historians estimate that scurvy was the leading cause of death at sea—surpassing deaths due to enemy attacks, storms, shipwrecks, and other illnesses.

Although all ships were required to carry medicines and a surgeon or barber on board, if passengers fell seriously ill, there was very little that could be done. The chances were high they would die before reaching their destination. And if death did come, there was no choice but to throw the body overboard. The body was first wrapped in coarse cloth and then weighted down with stones or small cannonballs so that it would sink. The clergyman who was always on board conducted a funeral service.

Passengers embarked on these voyages with high expectations of a better life, but the soaring mortality rates on these voyages—which barely dropped until the mid-19th century—are a reminder that the dangers of transatlantic travel in the 16th and 17th centuries were higher still. ■

HISTORIAN AND AUTHOR ESTEBAN MIRA CABALLOS IS A SPECIALIST ON THE RELATIONS BETWEEN SPAIN AND ITS AMERICAN COLONIES IN THE 16TH AND 17TH CENTURIES.

CARTAGENA DE INDIAS

Built in 1657, the Castillo de San Felipe de Barajas at Cartagena de Indias was one of the fortifications protecting this Caribbean port in modern-day Colombia. Cartagena was attacked in 1586 by the English, led by Francis Drake, and then in 1697 by French corsairs.

KAROL KOZLOWSKI/AWL IMAGES



SUNKEN TREASURE

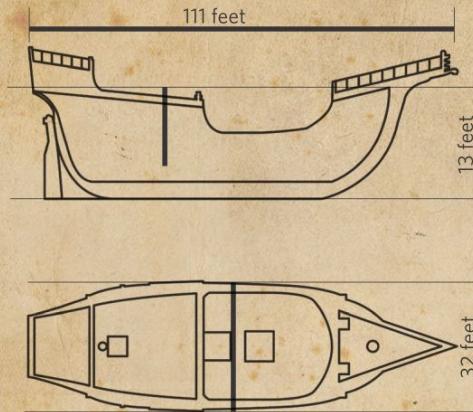
Passengers and goods traveled between Spain and the Americas in fleets with armed escorts to defend against attacks, but the most feared adversaries were the elements, because storms destroyed more ships than did enemies of the Spanish crown. A hurricane spelled disaster for the treasure galleon *Nuestra Señora de Atocha*. On the night of September 5-6, 1622, violent winds took the Tierra Firme fleet by surprise off the Florida Keys, sinking eight of the 28 ships, including the *Atocha*. It sank laden with a cargo of gold, silver, emeralds, and pearls. Of the 265 people on board, only five survived. The Spanish authorities tried to recover the cargo but another hurricane struck before they could, destroying any trace of the wreck; it lay submerged until a much-publicized salvage operation in 1985.

ILLUSTRATIONS: SOL 90/ALBUM



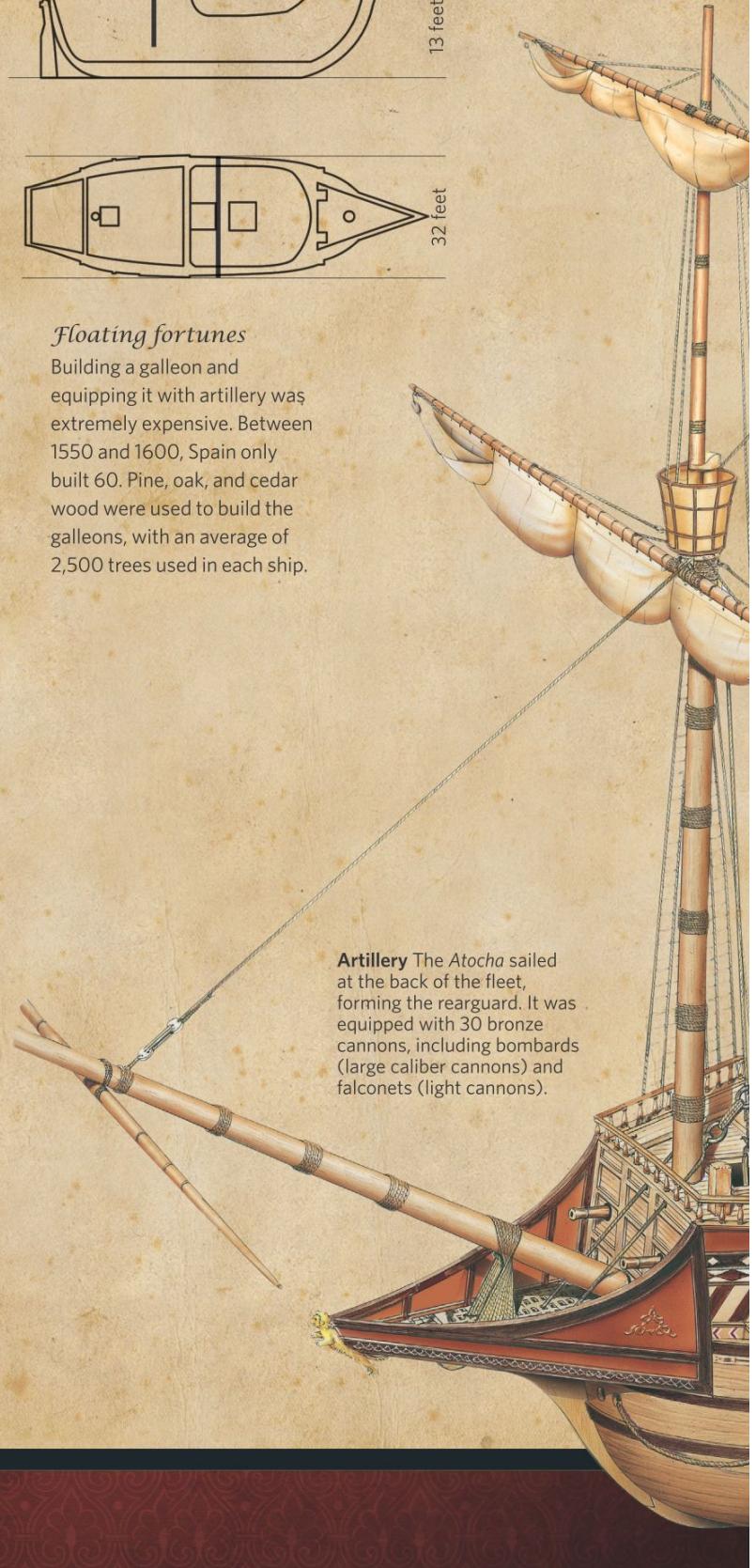
Animal passengers

Live animals were shipped to the Americas from Spain. Ships carried chickens, pigs, sheep, and goats to provide meat and milk throughout the voyage. Horses and mules were transported for sale in the Americas.



Floating fortunes

Building a galleon and equipping it with artillery was extremely expensive. Between 1550 and 1600, Spain only built 60. Pine, oak, and cedar wood were used to build the galleons, with an average of 2,500 trees used in each ship.



Artillery The *Atocha* sailed at the back of the fleet, forming the rearguard. It was equipped with 30 bronze cannons, including bombard (large caliber cannons) and falconets (light cannons).

Mizzen mast

Of the Atocha's three masts, only one wasn't submerged when it sank. Three sailors and two enslaved people survived by clinging to it as the galleon sank.



Heavily laden The galleon sank with 350 chests of indigo, 525 bales of tobacco, more than 400 pounds of gold ingots, 1,000 bars of silver, 230,000 silver coins, and large quantities of pearls and emeralds.

Tito Bustillo Cave, Ice Age Art Gallery

A fortuitous discovery in northern Spain yielded a cave full of Paleolithic treasures in 1968. Occupied for 26,000 years, the cave is covered with vivid works of art, revealing the breadth of humanity's Ice Age imagination.

The Ardines massif on Spain's northern coast is riddled with limestone caves. It lies a few miles from some of the most famous sites of Paleolithic cave art in the world, including Altamira, discovered in 1868, and El Castillo, discovered in 1903. In spring 1968 young cavers exploring the massif were about to find another one.

Equipped with only basic gear, the group was spelunking in a cavern known locally as Pozu'l Ramu. On their way into the cave, they stopped at a subterranean spring, but one of them wandered a little farther forward from the group. "Paintings!" they suddenly heard him shout. As the cavers pressed forward, the light from their lamps caught an animal's leg



painted on the wall. Despite not being archaeologists, they could tell this find was significant and alerted the authorities the next day.

Shortly after the discovery, one of the cavers, Celestino "Tito" Fernández Bustillo, was killed in an accident, and so it was decided to name the cave after him. After decades of research a plethora of paintings, engravings, and sculpture found in the Tito Bustillo Cave stand among the earliest examples of human artistic expression in Europe,

and vividly reflect changing subjects and techniques during the Ice Age.

Earliest Art

Running from east to west, the Tito Bustillo Cave is 1,600 feet long. Narrow passageways link wide chambers and soaring rocky vaults with smaller nooks. In places its walls are nearly all covered in painted and engraved images that span thousands of years of prehistory.

The world's earliest known cave paintings were produced in Spain more than 65,000 years ago by Neanderthals, who then died out about 40,000 years ago. The hundreds of artworks at Tito Bustillo were all the work of modern humans, *Homo sapiens*. The earliest pieces date to about 36,000 years ago. Dating the artwork and the

artifacts has revealed that humans lived, worked, and created in the cave for more than 26,000 years. The original cave entrance, at the far west of the system, became

EARLY ART HISTORY

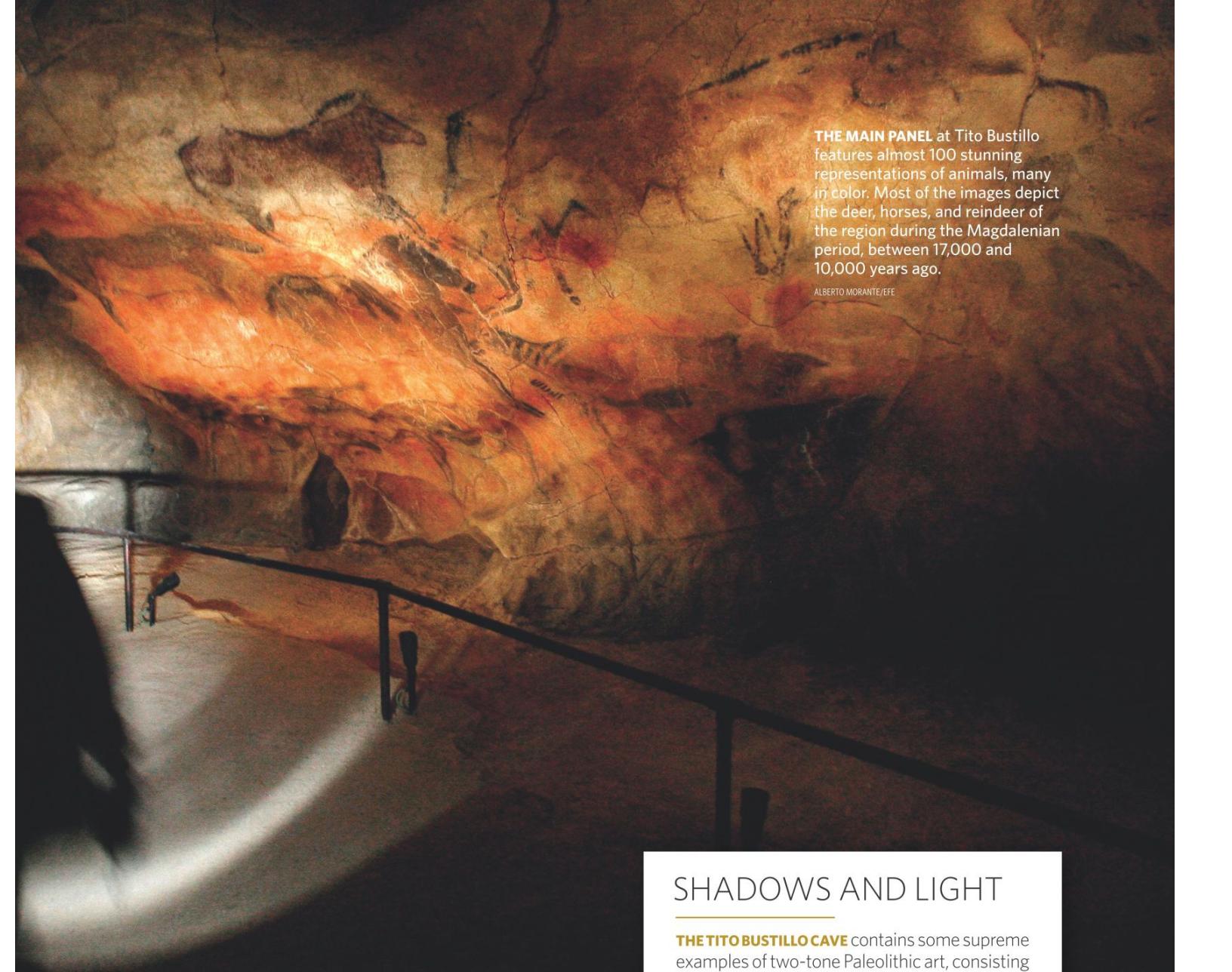
CA 65,000 y.a.
The oldest dated
cave art in the
world is created by
Neanderthals at sites
in northern Spain.

CA 36,000 y.a.
Modern humans
make the first
paintings in the cave
complex now known
as Tito Bustillo.

CA 14,000 y.a.
Artistic activity peaks
at Tito Bustillo in the
Magdalenian period.
Much of the Main
Panel is created.

CA 9,500 y.a.
A landslide blocks
and seals the
cave entrance. Its
treasures will be
found in A.D. 1968.





THE MAIN PANEL at Tito Bustillo features almost 100 stunning representations of animals, many in color. Most of the images depict the deer, horses, and reindeer of the region during the Magdalenian period, between 17,000 and 10,000 years ago.

ALBERTO MORANTE/EFE

blocked by a landslide 9,500 years ago, ending human occupation of the site (the caviers of 1968 found their way in through another fissure). The modern entrance to the site was created at the eastern end of the cave and is the means by which visitors enter today.

Ice Age Masterpiece

The first excavation of Tito Bustillo Cave took place in 1971 and centered on the Main Panel near the original entrance of the cave. On the

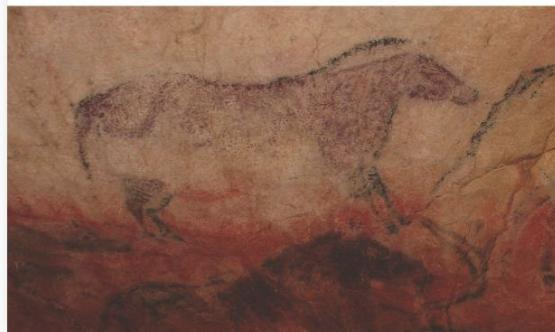
walls of the cave's largest "room," the Main Panel displays many depictions of animals and signs that have been engraved, painted, and drawn on the rock's surface. Close study by specialists over many years revealed the presence of 30 deer, 13 horses, nine reindeer, five goats, four bison, one auroch, as well as unidentified animals, lines, and signs.

In 1973 a more extensive study of the cave began under the direction of Rodrigo de

SHADOWS AND LIGHT

THE TITO BUSTILLO CAVE contains some supreme examples of two-tone Paleolithic art, consisting of red or violet shades combined with black. In places the color has been smudged to allow the rock beneath to show through. This shading technique adds dimension and volume to the images, making them seem strikingly realistic.

BLACK-AND-VIOLET HORSE, MAIN PANEL, TITO BUSTILLO CAVE
MARCOS GARCÍA DÍEZ



CAVE COUPLE

HUMAN FIGURES are rarely depicted in Paleolithic art, which is why their presence in the Tito Bustillo Cave is so significant. An intriguing anthropomorphic figure was found on a stalactite (right). Created about 36,000 years ago, during one of the earliest phases of the cave's occupation, it is believed to depict a woman. On the other side of the stalactite is another human form, possibly a man. Painted in red ochre, these artworks are located in a space that is difficult to access. Site expert Rodrigo de Balbín Behrmann, who first spotted the figures in 2000, interprets a sexual relationship between the two, which means it could be one of the first representations of sex in Paleolithic art.

A RED FEMALE FIGURE, ON A STALACTITE IN THE TITO BUSTILLO CAVE
MARCOS GARCÍA DÍEZ



Balbín Behrmann of the University of Alcalá. In the decades since then, Balbín and his teams have carried out numerous studies of the site and explored the entire Tito Bustillo complex. Extensive studies have been undertaken to ascertain how the inhabited and artistic areas of the cave relate to one another.

Carbon dating carried out in the course of Balbín's

studies confirms that work on and around the Main Panel was carried out mainly in the Magdalenian period, roughly between 17,000 and 10,000 years ago as Europe slowly emerged from the last ice age. It is this period that marks the most intensive activity at Tito Bustillo.

From the large chamber containing the Main Panel, the principal gallery twists

eastward to the other end of the cave system. Along its course are side chambers and smaller caves containing artworks from different eras.

At the far eastern end lies the so-called Chamber of Vulvas whose wall decorations are believed to represent female genitalia. Close by, in a smaller chamber, are very faint red paintings of humanlike figures, one male

and one female. These works of art are the oldest found in Tito Bustillo Cave, dating as early as 36,000 years ago. Scholars believe these representations may reflect a very early interest in human fertility, and procreation.

Later Magdalenian artworks, such as those on the Main Panel, reveal less interest in human forms and more attention to animal representation. In common with other Paleolithic sites in the region, the Magdalenian style is distinctive for its two-color (bichrome) designs, for an emphasis on rock engravings as well as paintings, and for an interest in large local



Harpoons, spears, and needles show how people hunted, fished, and sewed.

HARPOONS, CARVED FROM BONE, DISCOVERED IN THE TITO BUSTILLO CAVE
ORONZOZ/ALBUM

"In recent years, a group of international designers and artists has rediscovered the innate modernity of Italian blown glass, turning to Murano as inspiration..." — New York Times, 2020



The brightly-painted fisherman houses on Burano Island in Venice are the inspiration behind The Murano Rainbow Necklace.



Genuine Murano
Necklace
only \$39!
PLUS FREE Bracelet!
a \$99 value!

*Raffinato*TM
—Italy

Send Her Over The Rainbow

700-year old legendary art form for the price of your dreams.

Now I know how that little farm girl from Kansas felt when she went over the rainbow and awoke in a land of spectacular color. Look what I found in the land of ahhs!

Approaching Burano Island off of northern Venice was like being swept away in a dream. Known for its brightly-painted fisherman houses that line the canals, I was greeted with every color of the rainbow. Since before the Venetian Republic, Burano was home to fishermen and legend says that the houses were painted in bright hues so they could see their way home when fog blanketed the lagoon.

Inspiration struck. I wanted to capture this historical beauty in the centuries old art form of Murano. Still regarded as being the finest form craftsmanship in the world, Murano has evolved into modern day fashion statements.

So I hopped on a vaporetto for a forty minute ride to Venice and sought out the impeccable talents of one of Venice's finest Murano artisans. They've captured the vibrant colors of the iconic fisherman houses in the perfect hand-formed beads of *The Rainbow Murano Necklace*. To own a piece of authentic Murano is to own a piece of fine art steeped in history. Each and every piece is a one-of-a-kind masterpiece.

I want to make it easy for you to send her over the rainbow. That's why for a limited time you can treat her to the *The Murano Rainbow*

Necklace for only \$39. And, to help you double down on romance, I'll throw in the matching bracelet absolutely FREE! As one of the largest importers of handcrafted Italian jewelry, we have a way of making dreams that you dare to dream come true.

Satisfaction guaranteed or your money back. Enjoy the *Murano Rainbow Necklace* for 30 days. If it doesn't pass with flying colors, send it back for a full refund of the item price. You can even keep the bracelet for your trouble.

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animals, notably horses and deer. These animals clearly hold symbolic importance, along with their practical significance as sources of food.

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objects, numerous artifacts reflect the inhabitants' symbolic universe. Pendants to adorn the body and bones engraved with animals and signs hint at their spiritual rites and social relationships.

The complexity of excavation is intensified by the many different types of space in the cavern. There is evidence that the Paleolithic inhabitants

his colleagues believe the realms of daily life and artistic activities were not as separated as previously thought. Although Tito Bustillo clearly had a spiritual dimension, its inhabitants wanted, in the words of Balbín, to "humanize its dark and deep spaces."

Most of the chambers in the Tito Bustillo Cave are off-lin-

the mass of superimposed images swarming around them. But the black lines of the bigger horses, and the violet and black hues of the reindeer, still stand out with astonishing clarity after many thousands of years.

In 2008 UNESCO included the Tito Bustillo Cave on its World Heritage List. It de-

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