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Welcome

As I write this message the All About History team is working from home, like much of the UK and people around the world. It’s been a strange experience but thankfully, as just about every field, we’ve pulled together.

With everything that’s been going on in recent weeks, I wanted to start off by publicly thanking you, reader, for picking up a copy. I appreciate your support and interest during this challenging time and hope this issue will offer some much-needed diversion and entertainment.

To that end, you won’t find much by way of pandemic history this issue. We’ve explored other topics, like the villainy of Ivan the Terrible, the façade of the Grand Guignol theatre in Paris, and the lessons we can learn from Viking tales of the Valkyrie about the role of women in Norse communities. While we’ve had to make some temporary changes to the magazine, we’ve kept our editorial approach the same.

On page 44 you’ll find our Reader Survey is running for one more month. There’s still time to be entered into a draw to win £500-worth of history books. Please go to bit.ly/AAHsurvey to take part. And be sure to go to bit.ly/AAHebooks to download your free eBooks and wallpapers. I hope you enjoy the issue. Take care.

Jonathan Gordon
Editor

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Ivan The Terrible
Was his murderous reign the inspiration for Russian dictators who followed?

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ISRAEL DECLARES INDEPENDENCE

The establishment of the State of Israel was proclaimed by David Ben-Gurion, the chairman of the Jewish Agency and executive head of the Zionist Organization, at a ceremony at the Tel Aviv Museum. That same day, the British mandate for Palestine was withdrawn at midnight, a move that marked the formal beginning of the 1948 Arab-Israeli War, which ended with an Israeli victory almost ten months later.
4 May 1970

KENT STATE MASSACRE

Following President Nixon’s announcement of the US invasion of Cambodia on 30 April, protests began at colleges and universities nationwide. At Kent State University, the Ohio National Guard opened fire on unarmed students, killing four and wounding nine others, after ordering them to disperse. The shootings sparked a national student strike involving four million students, with thousands of them protesting in Washington D.C. against the Vietnam War.
“EXCUSE ME, MADAM, ARE YOU AN ALL ABOUT HISTORY READER?”

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To make sure we’re giving you the best possible magazine every issue we want to know more about you and what you enjoy about All About History. This is your chance to tell us what you think about the magazine, whether you’re a subscriber or have only just picked up a copy for the first time. We just ask for a few minutes of your time to fill in our online reader survey through the link below, and in return we’ll enter you into our draw to win £500-worth of World War II books.

ABOUT THE PRIZE

We have a massive bundle of incredible military history books to give away. Highlights of this prize include deep dives into some of the bravest of the British armed forces, such as the RAF and Royal Navy. Plus, we have books on schemes to trick Nazi spies out of prisoners, the experience of black soldiers on D-Day, and books with fantastic maps of the key battles of the war. It’s a collection that will offer you a wider and more in-depth understanding of World War II than ever before.

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ALL ABOUT
THE ETRUSCANS
We explore northern Italy before the rise of the Romans to see what life was like for another ancient civilisation
Did you know?
Originally the Etruscans
were the overlords of
early Rome and the
height Vulci had some
power over.

City of Vulci
flourishes
700 BCE
Located near the coast of
the Tyrrhenian Sea, Vulci
is an incredibly
important Etruscan city
famous for the bronze
sculptures made by
many of its inhabitants.
It would later rule over
several other cities and
become a centre of trade.

Did you know!
The terracotta Etruscan
tombs at Cerveteri are
designed to resemble
the house of the
dead.

Etruscan civilisation

PROTO-VILLANOVA CULTURE 2200-1000 BCE

A late Bronze Age culture
occurring just prior to the
development of Etruscan culture,
the oldest phase
of Etruscan civilization.

1200 BCE

TARQUINIA c. 700 BCE
City of Etruscan
flourishes as a trading
and manufacturing centre,
producing Etruscan jewellry
and pottery.

BUCCERO POTTERY c. 875 BCE
A distinctive pottery style
unique to Etruscan centres.
Rounded shapes are decorated
with incised patterns.

BARBERINI TOMB c. 800 BCE
One of the earliest
tombs decorated with
tomb relief sculptures.

MARS DEI D I C. 580 BCE
Another famous work of Etruscan
art, it is likely made as an offering
to a god. The surviving statue is
reduced to a head, where there
is a sculptor’s impression.

1200 BCE

Villanovan culture 900-750 BCE
Regarded as the first
Etruscan civilization, they
introduced tin working to
the Italian peninsula and
began burial rites involving
cremation and ceramic urns.
This is also the period that
the city of Rome
was founded.

Etruscan tombs at Cerveteri 550 BCE
The distinctive square
tombs are constructed at Cerveteri,
an area covering nearly 1,100
acres and including over
1,000 tombs. It’s the location
of the Sacrifice of the
Spouses, which is considered
one of the masterpieces of
Etruscan art.
The Etruscans are often referred to as a mysterious civilization, but this isn’t because they were particularly private or reluctant to make themselves known to the outside world. Instead, it’s simply a matter of relevant records and writings being unavailable to modern scholars, but just because we don’t have the wealth of material we might enjoy from the Romans or the Greeks doesn’t mean the Etruscans are a complete enigma. Thankfully, we can piece together an impression of their society and their priorities through other means.

One such source in the manner in which the Etruscans buried their dead, and the Banditaccia Necropolis just outside modern Cerveteri about 50km north-northwest of Rome is an incredible example of this. Named a World Heritage Site by UNESCO in 2004, this 3000-year-old site is like a town, with its own roads and a multitude of buildings. What’s more, it was often the Etruscan custom to decorate the inside of their tombs to resemble their homes, so these burial sites actually give us some clues as to the living arrangements of the people who were inside. Furthermore, the tombs were sometimes decorated with elaborate frescoes and in one instance reliefs that depict something of the dead inhabitants’ interests or professions. They would be surrounded by measures and items that represented their importance to the community.

Of course, all of these tombs would have belonged to the wealthiest and most powerful families of the region, nor the regular working people or slaves of the time, so the impression we get is only a small window into the most privileged in Etruscan society. Nonetheless, it is a fascinating glimpse into the priorities and architectural skills of the civilization that we might otherwise not have been able to discern from other sources.

The Etruscans

**Symbols and Paintings**

Sites like this one have been invaluable in attempts to reveal details of Etruscan society since so little else is available to us. Frescoes on the walls have helped us see what their culture was like, from the spots they employed to the instruments they played. And egophonic symbols, such as those around the depictions in the Tomb of the Captains, reveal a little about their understanding of an alphabet.

**Greek Influence**

The Etruscans were a civilization that drew on the styles and culture of all who surrounded them, so you can see aspects of East and West in their lives. The Tomb of the King at Banditaccia is a prime example of this as when it was discovered it was found to be full of... source from Greece, oddly enough. Hundreds of them, actually, which likely revealed a particular interest of the people who built them.

**Tomb of the King**

One of the most famous of the tombs at Banditaccia is the Tomb of the Reliefs, built in 625 and built some 300 BCE. Rather than being decorated with frescoes like other tombs it features stucco reliefs of items important to the Etruscan family to whom it belonged. Things like an ivory folding chair, a long curved trumpet, and military equipment speak to the family’s background as magnates.

**Changing Shape**

As you’ll notice, the shape of the tomb structures isn’t uniform at Banditaccia. There are some round mound-like structures and lots of square tombs too. This is because the site was gradually built up over about 600 years as building style and style changed over time, so there would have also become a consideration as to the burial ground spread out.
**Mimicking a house**

As we've mentioned, the tombs here at Banditaccia are often built to resemble the living arrangements of the people of the time, and perhaps even that family in particular. The Tomb of the Rug is a fantastic example of this since it's made with a sloping ceiling and a long beam through the middle to resemble the wooden beam and thatched roof of a hut from the era.

---

**Etruscan graffiti**

Another unique location is the Tomb of Abro Lituus. This is one of the 'lithic' tombs that is open to the public today, but is covered. It is one of a row of such tombs, somewhat resembling a row of stable or stables. Inside, however, you can see the name Marco Lituus etched into one of the tombs, written almost like a mirror image and in an alphabet similar to that of the Greeks.

---

**A small city**

The overall structure of Banditaccia is quite remarkable as this massive space really feels like a city unto itself with clearly defined roads and buildings, often with multiple individual complexes within. The main roads are easier to identify since massive grooves were worn into them by the funeral procession carts that drove down them over the centuries.

---

**Under the surface**

What all of the tombs have in common is that the main structures are actually dug into the ground rather than being inside the upper structures (where such structures exist). The 'square pit' tombs and circular 'tumuli' are more like a locale that sits on top of the tomb itself and acts as an entrance. Many of the tumuli actually house several tombs underneath.

---

**Volcanic rock**

The structures of the tombs are made from basalt, a form of compressed volcanic ash. It’s a fairly soft rock to work with so it was very common in construction for ancient civilizations, including the Romans. It would also be used later by the Etruscan people to build the stunning cities that we are so familiar with in their famous new classical style.
THE ETUSCANS

ETRUSCAN NOBLE
ETRURIA, 900 – 300 BCE

EASTERN INFLUENCE
Soft conical hats would sometimes be worn by Etruscans, which4n their influence from the Near East. This style of dress, however,
the Etruscans wore long tunics but for their day, these tunics
were much shorter than the longer tunics worn in contemporary
Greek civilization.

BILLOWING SILHOUETTE
In their clothing, the Etruscans appear to have favored a more
bell-shaped style of clothing with loose sleeves that fell
to the waist; belted around the waist, sometimes with an arch
across the back to show off finery. With this attire, the women
wore a crown and accessories to match.

WOOL FOR COLOUR
The clothing worn by the Etruscans was often made from wool.
Mysterious in its design and tightly
woven, the clothing was often made
from wool. Stripes and dots of different colors and patterns were
found on the garments.

COLOUR FOR ALL
Most clothing was a dark color. Although the color
range of the Etruscans was limited to dark colors,
the clothing was likely worn to
match their aesthetic. For instance,
the clothing used in the funeral
riche and aristocratic attire.

POINTER SHOES
Another influence from the Greek style, Etruscan shoes
were a cross between boots and slippers and were
often worn for practical reasons to help the wearer
slide in and out of the shoes.

WEAVING SKILL
Mysterious in design and tightly
woven, the clothing was likely worn
to match their aesthetic. For instance,
the clothing used in the funeral
riche and aristocratic attire.

16
Historical Treasures

CHIMERA OF AREZZO

A STUNNING MASTERPIECE OF ETRUSCAN ART
AREZZO, C. 400 BCE

The Etruscans were skilled at bronze-working with many towns, such as Corteno and Vulci, specializing in bronze production. In particular, bronze was an ideal medium for creating sculptures and figurines, which were used as votive offerings and left at the sacred altars of temples or temples. These sculptures frequently depicted mythological stories that were popular and resonating themes in Etruscan art.

The Chimera of Arezzo is one of the most famous Etruscan bronze sculptures to have survived to this day. According to Greek mythology, the Chimera was a fire-breathing monster that terrorized Lycia, a mountainous region in Asia Minor. The king of Lydia, Tiresias, asked the hero Bellerophon to slay the Chimera, and he succeeded in finally submitting the monster while it was left outside his winged horse, Pegasus.

The statue was found in 1531 near the San Lorenzo gate in Arezzo, Italy, while fortifications were being built in the city. It was taken to the Palazzo Vecchio to be added to the collection of Cosimo I de’ Medici, Grand Duke of Tuscany, who had a passion for Etruscan history. Initially, it was assumed that the sculpture was of a man until it was identified as a Chimera by Italian patron Giorgio Vasari.

It is believed that the Chimera was likely commissioned by Etruscan prince Bellerophon and Pegasus, but these have never been found. Just like other Etruscan bronze sculptures, it was produced as a votive offering and deliberately buried, which is why it has survived in such good condition. The sculpture is often referred to as the Chimera of Tiresias, who was the equivalent to the gods Zeus and Jupiter in Greek and Roman mythology, respectively.

The Chimera stands as a testament to the skill of Etruscan sculpture and is evidence that the craftsmen who produced it were likely influenced by the trends of the art and architecture created in the Latin peninsula, the region that encompassed the city of Athens.

In 1881, the sculpture was moved to the Uffizi Gallery and within the 19th century, it has been housed at the National Museum of Archaeology of Florence.

Curious Creature

The Chimera is a hybrid with a lion’s head, a ram and a goat, and the body standing on two legs. When it was first discovered, the water balance retaining it was removed by the sculptor Francesco Cammelli in 1784.

Sacred Object

On the Chimera’s right-side, there is an inscription which reads: TE VULCI. This indicates an offering belonging to Tiresias, which confirms that the sculpture was produced as a votive offering for the Etruscan art god Tiresias.

Evoking Emotion

With its carved back, flashing mane and extended tail, it is clear that the Chimera is about attack. The goat’s head has been wound and the head is also held on the Chimera’s left hand, where Bellerophon clutches the beast with his grip.

Etruscan Skill

The face is surmounted by a proper anatomic expression, the biceps is 1.8 and the arm is 6.99 cm high and 66 cm long. It was fashioned in iron from a model using the lost wax method. This model was then cast in bronze and was influenced by the bronze style.
GODS OF THE ETRUSCONS

The deities that this ancient civilization worshiped, many of whom would go on to influence future cultures in the region.

APULI
While many Etruscan gods would go on to be adopted by other cultures most notably the Romans they were not beyond borrowing a deity or two themselves. Apulis is a great example, having been lifted wholesale from the Greeks. Apulis in fact the only thing different about Apulis is the spelling of his name, which follows the Etruscan preference for vowels. Apulis would be shown carrying Greek forms like a bow, sword and lasso, but his foreign nature was actually an asset. He is believed to have had a strong cult following in Etruria.

TURAN
The Etruscan deity of love, peace and harmony is one of the three most important female mythological figures in this culture alongside Uni and Menrva. Her men went so far as to raise their children of July (Turan) when her works, which speaks to her importance. She was often referred to as ‘mother’ since she was the one who brought life down, grew and saved—these were references to fertility and motherhood at the time.

CHARUN
One of the more outstanding-looking of the Etruscan deities, Charun plays the classic role of guiding the dead to the underworld. His name is in fact a derivation of the Greek character Charon, the old man who ferries the dead across the River Styx. Charun, however, is a much more visually arresting figure with his hour glass, animal ears, black, blue or green skin and wings. He carries a pair of hammers, which while often appearing magical is actually used to defend the dead as they travel towards Hades. While he has undeniably demonic looks, Charun isn’t necessarily good or evil.

USIL
Like many ancient cultures the Etruscans had a god of the sun, and there was one of the more dramatic in terms of how he was represented. Usil has a number of common features in Etruscan art, such as large wings and females in each of his heads, and his head often depicted emerging from the ocean, sometimes showing a four horse chariot. This was selected in his image being used on funeral cars or chariots, where his wings were thought to enable him to ferry the body across the sky. While Usil is typically male in appearance there are examples in Etruscan art of a more feminine version.

THESAN
This Etruscan goddess of the dance, divination and childbirth borrowed a lot from her Greek cousin Artemis. While a formidable figure in her own right, her name developing into words for illuminations and the shedding of light on the unknown, the more salubrious side of Etruscan artwork of Thisus, Thessanal’s most notable signal is the home place on Eos by Aphrodite, as do her many subsequent lovers. It’s thought that Thisus might be of the spirit “Teras,” who visits people as they dream before they wake, it is also derived from Thisus.
Hall Of Fame

TINIA
What is it about beards and leadership among the gods? Something for us to think about further, perhaps, but for now it will suffice to say that Tinia was the chief deity of his pantheon. Interestingly, while heads of other divine groups, Tinia didn’t come across as particularly regal, even though he carried around a lightning bolt. He was often considered to be a peacemaker, obsessed with balance and making sure heads among the gods were reconciled. He was the god of the sky, husband to Uni and father of Minerva.

MENRVA
Another of the most fascinating gods from the Etruscan canon, Menrva seems to stand outside what seem like two very disparate worlds. She’s both the goddess of war, most often seen wearing a helmet, breastplate and holding a spear, but she is also the goddess of medicine, wisdom and the arts. The Romans also referred to her as one of the new Roman lightning weilders, as she had an association with the control of certain weather. Because of this she’s not that closely tied with Greek gods, but she did inspire the Roman Minerva.

FUFLUNS
The godfather between the myths around Fufluns, god of plants, wine and happiness and the Greek deity Dionysus are very clear. Both are said to be the sons of the head of their pantheon (Tinia or Zeus) and both have their mothers killed while pregnant. Fufluns fitness his paternity served to the dignity of Tinia, which is a curious image. Much like his Greek counterpart he’s a popular figure in art and, for dependant vary as to whether he’s a vital youth or an old, bearded man.

UNI
The great Etruscan queen of the gods was Uni, mother to Menrva and wife to Tinia. As the goddess of marriage, fertility and childbirth she was often seen as a mother figure and there’s one particular story that highlights the odd turn thatâ€™s taken; she would often fight with her husband, but in one instance, after the intervention of Tinia to calm them both, she named Hercules from her own breast. In some versions of the story this event is what makes Hercules immortal, but typically he was already a god.

HERCULES
A version of the Greek Hercules and later Roman Heracles, Hercule stands apart from his other incarnations for the Etruscans because he was a god from the beginning rather than a mortal who was granted immortality in many depictions. He also exploited on a series of new adventures and quirks in Etruscan imagery that don’t correlate with stories from other cultures. This would suggest that he was rather popular in Etruria, giving him a new lease of life in the mythic world.
Q&A With...

PROFESSOR PHILIP PERKINS

WHAT ARE BUCCHERO CERAMICS AND WHAT CAN THEY TEACH US ABOUT THE ETRUSCANS?
Firstly, could you explain what Bucchero ceramics are?

Bucchero is a Greek word originating from South America. When the Spanish first went over there they found black pottery with a shiny surface. It is not entirely clear why, but the name was borrowed for Etruscan pottery which is also black coloured with a shiny surface. The pottery was produced in Etruria from the early 7th century BCE and it’s possible to trace the process of bucchero pottery all the way back to the end of the Bronze Age. Bucchero started out as a luxury good, and as far as we know the first place it was made was the Etruscan city of Caere, modern-day Cerveteri, just to the north of Rome. The first items made were very elaborate and highly decorated and they shared similarities with vessels made out of very clay and also out of silver. It was a prestige good that was perhaps made for particular occasions like banquets and feasting, for example, or as to be deposited in the graves of the Etruscan elite. Gradually over the following decades and particularly from the late 7th century BCE, it developed into a more mass-produced, and eventually it ended up being in effect mass-produced, becoming the most distinctive pottery in Etruria at the beginning of the 6th century BCE.

Is it the black colour and shiny polished surface that make bucchero ceramics so distinctive?

It is, but also the earlier bucchero has extremely thin walls, maybe as thin as two to three millimeters, which is incredibly thin for ceramics, and that’s one of the reasons why it has withstand the test of time, it’s unusually very thin as well. It also has particular forms of decoration on the surface, and one of the designs that are usually called a fret pattern, which looks a lot like open fan. Also, it can be decorated with graffiti, which is basically scratching in images. Quite often, they’re images of animals, some fantastic animals like griffins, for example, but others are erotic things like lions or panthers or wild goats. Some quite rare examples have human representations on them as part of the scenes to make humans interact with animals and there are very few very late ones from Greek mythology or on them. They’re incredibly rare as there only a handful of these.

You mentioned Greek mythology. Was there anything like that influenced Bucchero design?

The Greek mythology is so vast there are about six or seven poles that have identifiable Greek myths on them, but there are really three strands that influence bucchero pottery. One is what you might call the traditional false ceramic techniques that you take back into the Bronze Age. Then there are the influences from the Phoenician people, who traded all the way across the Mediterranean and their material culture became quite influential in Italy in the centuries to the east. There is also influence from ancient Greek ceramics in the form of specific shapes, particularly vases that were common in Asia Minor, where there were Greek settlements and cities. There’s even cases of the Japanese process happening, and the Athenians 400 years later on in the pottery market actually copied some Etruscan shapes in terms as well, which suggests how advanced the culture and trade around the Mediterranean was at the end of 6th and 5th century BCE.

Did bucchero change from being a luxury good to becoming a community that was mass-produced?

If we write the answer to that question we would be really happy. The technology and the skills to make bucchero spread very quickly from Etruscan city to the center, and the different locations where it was being made multiplied in the span of maybe ten, 20 or 30 years, so even quite a short time span in terms of archeology. It wasn’t like there was a process of circulation, so what started off as a prestige good of the elite came into contact with the broader public and the social hierarchy then had the opportunity to acquire this pottery as well, and so became almost a sort of status symbol of what the body shape you might have. This is in turn, fueled more production so more people could own bucchero, and eventually use it to represent their status in a literary context as well.

What can we learn about the Etruscan civilization from bucchero?

It indicates the Etruscan ability in terms of making ceramics because bucchero is a high-quality ceramics that its technically difficult to make. Bucchero gets traded across the Mediterranean, but one of the areas where it was found was actually in the western cities of Sicily on the Sicilian exported goods, particularly wine cups and jug, to the indigenous people, and along with them they exported wine in Etruscan-style amphorae, so the ceramic evidence tells us that it was the Etruscans who first introduced wine and wine drinking in the people of southern Italy, back in the latter part of the 7th century BCE. Bucchero can also tell us about burial customs because bucchero, particularly elite bucchero, would be buried with fancy equipment. A lot of that was made out of bucchero, so it can tell us things about people’s social class and the ideology that surrounded burial in that period as well as looking at the kinds of things that people were buried with, in their tombs.

What are the biggest challenges that you face studying bucchero?

It is a complicated area because bucchero was made in different places. It can be very easy to identify maybe 20, 30 or 40 places where it was produced, because each one is slightly different in terms of the way they made bucchero. Having said this, they all produced things that were very similar as well, so the differences between bucchero made in 30 places in Etruscan city like Tarquinia. General Etruscan can often be quite small, so it’s very difficult to tell precisely where a particular object was made. Another challenge is that bucchero that we know about was found in tombs and that dominates our understanding and knowledge of the ceramics. We know a lot less about the kinds of bucchero that were used as settlement sites, for example, because few of these have been excavated, and when you do find bucchero such sites they’re usually broken into small fragments as opposed to being complete vessels that you usually find in tombs.
Places to Explore
ETRUSCAN WONDERS
Immerse yourself in the history of this fascinating civilization

1 NATIONAL MUSEUM OF ARCHAEOLOGY OF CHIUSI
CHIUSI
Chiuse was one of the most important and powerful cities of the Etruscan civilization thanks to its strategic position overlooking the Chiana Valley, located between Tuscany and Umbria. Today, it remains a crucial archaeological center for Etruscan treasures and many of the artifacts excavated from the area are currently on display at the town’s National Museum of Archaeology, which was founded in 1879. The exhibits are in chronological order, dating from the beginning of the civilization until its conquest by the Romans, and visitors can expect to see sculptures, painted urns, bronze objects, ceramics, jewellery and the famous Chiusi canopic jars, as well as a reconstruction of the main temple in Chiusi. If you have time, it’s also possible to purchase tickets for a guided tour of the town’s Etruscan tombs including the Tomb of Scipione, also known as the Montery Tomb, and the tombs of Lecone and Penaginta.

Open daily 9am to 8pm. Average adult ticket is €5.

2 NATIONAL ETRUSCAN MUSEUM
Rome
Housed in the Villa Giulia, a 15th century Renaissance palace built for Pope Julius II, the National Etruscan Museum was founded in 1889 and houses one of the world’s finest collections of Etruscan treasures. The museum is arranged chronologically, with the objects spread across two floors, and visitors will be able to see a range of sculptures, jewellery, funerary urns and pottery. Among the various artifacts on display is the world-famous Sarcofehus of the Etruscan, which was discovered in 1808 in the Brindisi tombs in Cerveteri. Considered to be one of the greatest surviving masterpieces of Etruscan art, the sarcophagus is made out of tufa stone and depicts a couple reclining on a banqueting couch drinking wine together. Other Etruscan artifacts that are worth seeing at the museum include the Pyrgi Tablets and the Apollo of Veii, a life-size Etruscan statue of Apollo, both of which date back to the 6th century BCE.

Open Mon to Sat; 9am to 8pm. Average adult ticket is €5.
The town of Tarquinia, located 50km north of Rome, was once an important Etruscan city. It is home to the Necropolis of Monterozzi, which contains 6,000 graves and 300 painted tombs dating back to the 7th century BCE. The tombs were named as a UNESCO World Heritage site in 2004 and the majority of the objects excavated from the necropoleis can be found in the collection of the Tarquinia National Museum. Founded in 1931 and housed inside the 18th century Palazzo Vettori, the museum’s extensive catalogue of objects is split across three floors for visitors to explore, with items such as stone sarcophagi, bronze and gold Etruscan coins, bucchero ceramics and jewellery on display.

The museum also features a group of air-conditioned rooms which display the preserved frescoes from the Tomb of the Tetrarch, the Tomb of the Ripe, the Tomb of the Olympic Games and the Tomb of the Ship, five of the tombs that can be found in the necropoleis. However, uniquely, the most prized artefact on display is the high relief of the Winged Horses, which is 1.30m high and 1.20m wide. It was found among the ruins of the city’s most important temple, the temple of the Ailai of the Queen, and used to decorate the pediment of the temple.

Open Tues to Sun, 8.30am to 7.30pm. Average adult ticket is €6.

Isidor Falchi Archaeological Museum
Vetulonia

This small museum is home to centuries of Etruscan history thanks to its collection of fascinating artefacts excavated from local tombs and settlements. It’s named after Isidoro Falchi, an Italian doctor and archaeologist who rediscovered the Etruscan city of Vetulonia, one of the 12 most important cities of the civilization, at the end of the 19th century. The museum has seven rooms across two floors which display the various treasures uncovered at the local necropolises including vases, urns, funerary objects statues, coins, silver and gold jewellery. Visitors can also take a look at reconstructions of the tombs, complete with the original grave goods. The most famous items exhibited at this museum are the stone stele of the warrior Amuleti Pelenca, which was created either in the 8th or 7th century BCE, and the Stele of Duplice, a stone engraved with the Hieroglyphic alphabet discovered at the necropolis of Duplice.

Opening hours vary throughout the year. Average adult ticket is €6.

Gregorian Etruscan Museum
Florence

One of the first museums to be dedicated to Etruscan artefacts, the Gregorian Etruscan Museum was founded by Pope Gregory XIII in 1580. Its main objects discovered during the excavations of territory owned by the Papal States. The museum has 12 rooms and each one is dedicated to exploring the development of Etruscan culture, beginning with material from the 3rd Iron Age of Etruria and culminating with the Roman conquest. Overall, there are plenty of items to feast your eyes on, including funerary urns, terracotta mosaics, sarcophagi, stone inscriptions, bronze weapons, terracotta and gold jewellery. A highlight of the museum that’s not to be missed is the room dedicated to the precious antiquities discovered in the Regolini-Galassi Tomb, one of the richest Etruscan family tombs to be discovered at the Banditaccia necropolis in Cerveteri. While the tomb itself is not open to the public, the museum does offer an interactive virtual recreation of it and how the tomb would have probably looked over 2,600 years ago. With a collection that spans the centuries of the Etruscan civilization, chronologically and geographically, the museum is the perfect site for anyone who interested in this period of ancient history.

Open Mon to Sat, 8.30am to 3.30pm. Average adult ticket is €5.
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The Terrible First Tsar
IVAN

Was his murderous reign the inspiration for Russian dictators who followed?

Written by Maudene Peskin
as Ivan really ‘terrible’? The Russian word ‘terrible’, which is usually translated into English as ‘terrible’, did not originally have the meaning of ‘cruel and sadistic’ that it has subsequently acquired. Rather, it meant something like ‘cruel, wild, or ferocious’, and generally had positive rather than negative connotations. But this does not necessarily mean that Ivan’s behaviour was not ‘terrible’ in its present-day sense.

Ivan’s childhood

Ivan was born in 1530, the elder of two sons of Grand Prince Vasili III of Moscow (the name by which Russia was known to foreigners at the time). His father died in 1533, and the three-year-old Ivan became the tsar at the young age of 12. The ‘Grand Princely’ title had been expanded to territory over the previous century by aninating the neighbouring Russian principalties. All of these lands, including Moscow, had been under Tatar (Mongol) domination since the middle of the 13th century but by the end of the 15th century Moscow had become an independent realm.

After the death of Vasili III’s tsar, Elina Glinskaya, acted as regent for her small son. Elina died in 1538, and her death was followed by a period of intense conflicts at court for influence over the young Ivan. Various clans of boyars and grand princes (including the crown’s principal opponents vassalized by Ivan) vied for control of the young tsars, and the boyars’ actions were often bloody and ruthless. Ivan himself was very young and unable to deal with the political intrigue.

The title of ‘Tsar’

When he reached 16, Ivan was considered to have come of age, and it was time for him to be crowned. In a break with Muscovite tradition, he took the title not only of ‘grand prince’, but also of ‘tsar’. The Russian word ‘tsar’ derived from the Latin ‘caesar’, the title of the Roman emperors. In Ivan’s day it was also used for the Tatar Khans (rulers) who governed the khanates such as Kazan and Astrakhan, on the Don and Volga. Ivan also inherited from the Mongols the title of ‘sultan’.

The title of ‘Tsar’ was also the Russian translation of the title of the Byzantine emperors whose rule had come to an end with the conquest of Byzantium (Constantinople; present-day Istanbul) by the Turks in 1453. Byzantium had fallen to the Muslim Turks at roughly the same time as Moscow had liberated itself from the Muslim Tatars, and the leaders of the Russian branch of the Eastern Orthodox Church
Ivan The Terrible

Ivan And Elizabeth
The odd connection between the Russian Tsar and the Virgin Queen

Ivan began a close relationship with England in 1553 when Richard Chancellor, representing the Muscovy Trading Company, visited Ivan’s court. Ivan allowed the Company to trade freely throughout the White Sea and the port of Archangel. Due to his interest towards English merchants, Ivan was able to engage in correspondence with the queen herself. Initially, Ivan thought that he was being offered the hand of marriage, though fortunately Elizabeth was able to dissuade him. After this, their relationship appears to have been one of respect, if at one point tinged with envy. By the.boxers, Ivan asked for a guarantee of asylum. Elizabeth surprisingly agreed, as long as he fed for himself, that is. Despite being sometimes difficult (in a letter Ivan blames her relations to assist him on being a woman), their relationship is a remarkable period in Russian-English relations.

“By adopting the title of ‘tsar’, the Russian ruler was declaring himself to be the heir to the Byzantine emperors”

came to see Moscow as the successor to Byzantium as the world’s only independent Orthodox Christian nation. By adopting the title of ‘tsar’, the Russian ruler was declaring himself to be the heir to the Byzantine emperors, who in their turn had seen themselves as successors to the Roman Empire. This continuity was expressed in the notion of Moscow as ‘the third Rome’, in which Byzantium was the second Rome. But Ivan’s link with Byzantium was more explicitly stated at the time of his coronation by the legend of Vladimir Monomakh, the 12th-century grand prince of Kiev, who supposedly received a crown (the ‘cap of Monomakh’) and the title of tsar from the Byzantine emperor Constantine Monomachus. Monomakh was an ancestor of the Muscovite grand princes, and since he had claimed to be descended from the Roman caesars, Moscow could claim a connection with them through the Byzantine and Roman empires, as well as with Kiev, which had been the capital of the Rus’ lands before the Mongol invasion, but subsequently became part of the Grand Duchy of Lithuania.

In the rush for Ivan’s coronation, yet another reversion of the term ‘tsar’ was evoked. It was used in Russian for Old Testament
How Terrible Was ‘the Terrible’?

There is a plethora of gruesome horror stories surrounding Ivan, but just how terrible was he in reality?

C. 1565

In the vicinity of Moscow, Ivan introduces laws making the nobility of peasants and adding to their power. Their control of serfs becomes a strong aspect of life, eventually leading to serfdom.

1565-1572

Create the oprichnina, a state policy including a special group of the boyars with public executions and confiscation of land.

1566-1572

This is ran by individual oprichniki, state police who track and report on the boyars, once supposedly torturing a woman and using her for target practice.

1570

As a result of alleged ‘unusual behaviour’, Ivan1 searches the Winter Palace, anywhere between 2,300-32,000 men are killed and the cruelty is extreme.

C. 1565-1572

Ivan's Krajen is written by a foreign Jesuit, which is an eyewitness account of Ivan's rule, lasting for 8 hours while his mother is forced to watch.

kings, and in the coronation ceremony Metropolitan Makariy, the head of the Russian Orthodox Church, drew a parallel between the new tsar and King David of Israel. Sixteenth-century Russians liked to present Moscow as the ‘new Jerusalem’, and they saw themselves as God’s chosen people, like the biblical Jews. All of the ideological baggage that surrounded the young Ivan at the time of his coronation must have given him an inflated sense of the importance of his position. The official idea of the divinely ordained power of the tsar was however at variance with Russian reality, and Ivan was to become increasingly frustrated with the constraints that persisted on his authority, even after he had formally become the Muscovite ruler in his own right.

The Early Years of Ivan’s Reign

In the course of the 1590s, Ivan’s government, led by his trusted advisors, the nobleman Aleksey Abyzov and the priest Sirentein, introduced a number of important reforms to the domestic political system, including a new Law Code in 1550 and a series of administrative and financial reforms in central and local government. At the same time, Metropolitan Makariy presided over a Church Council in 1552 that led to significant improvements in the administration of the Orthodox Church.

The main achievement of the early part of Ivan’s reign, however, lay in foreign policy. In 1553 the Russians conquered the Tatar Khanate of Kazan, and in 1556 they annexed Astrakhan, situated at the mouth of the Volga River where it enters the Caspian Sea. These victories meant that Moscow now controlled the entire Volga basin. They opened up opportunities for trade across the Caspian Sea to Persia and Central Asia, and created the potential for further expansion into the North Caucasus and Siberia. At the very end of Ivan’s reign, news led by their chieftain Ilbukh defeated the Siberian Khan Sakhaim, and soon afterwards western Siberia was incorporated into Muscovy.

The conquest of Kazan was seen as a great triumph for Russian military might, and a great victory of Christianity over Islam. The annexation of Astrakhan seemed to justify Ivan’s adoption of the title of czar in the sense of ‘emperor’, while the title in its sense of ‘emperor’ was validated by Muscovy’s acquisition of its own empire territory inhabited by many non-Russian and non-
The cost of the fighting, in terms of loss of life and economic damage, had imposed enormous strains on the country.

Ivan The Terrible

Ivan in 1582. His initial campaign was successful, and the Russians seized a number of towns in present-day Estonia, including the port of Narva. Ivan was however unable to maintain the momentum of these early victories, and the Livonian War dragged on for a quarter of a century, involving not just Muscovy and Livonia, but all the other major powers in the region: Poland-Lithuania, Denmark and Sweden. By the time the war eventually ended, Ivan had had to surrender most of his gains, and the cost of the fighting, in terms of loss of life and economic damage, had imposed enormous strains on the country. Against the background of failures in the Livonian War, the tsar's suspicions were raised of treasonous intentions on the part of his boyars and military commanders, many of whom died in fact detect.

By the beginning of the 1600s, Ivan had already fallen out with his leading advisors, probably because he felt they had excessive influence on policy decisions. Andrei and Serebryian were dismissed in 1603. The tsar's cousin, Prince Vladimir Staritsky, who was at that time the only adult member of the royal family with a potential claim to the throne, fell into disgrace in 1605. A number of other prominent courtiers were arrested, and some were executed. We do not know exactly what lay behind these repressions: the victims were usually only accused vaguely of 'treason'. In April 1604 one of the tsar's leading generals, Prince Andrey Staritsky, fled to Lithuania and wrote to Ivan, accusing him of shedding innocent Christian blood. The tsar was evidently stung by this challenge to his self-image as a benevolent, divinely appointed monarch, and he dispatched a lengthy reply, asserting his right to reward or punish his subjects as he saw fit.

But Ivan didn't just challenge his opponents in writing; within a few months he had taken drastic action against them.
THE OPRICHNINA AND THE REIGN OF TERROR

In December 1564 Ivan left Moscow with his family and announced that he had abdicated. He agreed to return only on condition that he divide the country into two parts. One of these, the oprichnina (the ‘land’) was to be administered by the boyars; the other, the oprichchina, would come directly under the tsar’s own control. Within the oprichnina Ivan created his special bodyguard, the oprichniki, who in practice were allowed to resemble the serfdom. The greatest atrocities associated with the oprichnina occurred in 1579, when Ivan launched a punitive raid on the great trading city of Nizhny Novgorod, in the northwest of Russia, accusing its inhabitants of plotting treason against him. After massacring the citizens and looting or destroying their property, the tsar returned to Moscow, where he held mass public executions of those accused of conspiracy in the treason of Nizhny Novgorod. In 1579, taking advantage of the chaotic situation in Russia, the Cossacks invaded from the south and burned much of Moscow. The following year the khans invaded again, but this time he was decisively defeated by Ivan’s troops. Nevertheless, the tsar seems to have blamed the oprichniki for his humiliation in the previous year, and later in 1572 he abolished the oprichnina as suddenly as he had introduced it.

Historians are still perplexed by many aspects of the oprichnina. Some attribute it to madness on Ivan’s part, although there is no evidence for a diagnosis of anything that modern psychiatrists would regard as mental illness. It seems most likely that Ivan had some obscure political purpose, to remove or prevent the formation of opposition to his rule by dividing the elite. By moving landlords from the oprichnina territory to that of the oprichnina, and vice versa, he weakened their base of support in their traditional localities. But contrary to the view of some historians, Ivan’s terror was not directed exclusively, or even primarily, against the boyars — all sections of society suffered. It was mainly because of the sign of terror from 1565 to 1572 that scholars came to regard the epigram ‘ignis’, in the modern sense of ‘terror’, as a reliable description of the war. Surprisingly, Ivan’s image in folklore is more positive. Perhaps because of the demagogic and popular elements in the rhetoric that the tsar directed against his victims. Although and followers depict him as the champion of the ordinary people against their common enemies — ‘thee boyar’ and corrupt officials.

Ivan’s last years

After the abolition of the oprichnina, Ivan’s rule became less blood-soaked, although his repugnant policies and erratic behaviour continued. His personal life was increasingly chaotic. After the death in 1569 of his second wife, the Cossack princess Maria Tverskaya, Ivan married again five more times, although the legitimacy of his later marriages was dubious. In 1580 Ivanovitch Ivan Ivanovitch, the elder of Ivan’s two surviving sons from his first marriage, and the last to the throne, died suddenly. According to rumours that are generally believed by historians, Ivanovitch Ivan was accidentally killed by his father as the result of an angry quarrel. The tsar was convinced with grief and guilt, and donated vast sums of money to monasteries in

“Jivan’s terror was not directed exclusively, or even primarily, against the boyars — all sections of society suffered”

reminiscence of his son. He also had lists compiled of all those who had been put to death during his reign, and sent them to monasteries with further huge donations for the commemoration of their souls. Although they do not include all those who died, these lists provide historians with a major source of evidence for the identities and numbers they refer to over 10,000 people of the victims of Ivan’s reign of terror.

The death of Ivanovitch Ivan may have affected his father’s health; certainly the tsar did not survive his son for long. On 18 March 1584 Ivan suddenly collapsed and died while playing chess with one of his courtiers. Rumours quickly spread that the tsar had been poisoned, but this seems to have been mostly gossip.

Ivan’s legacy

Ivan was succeeded by his son Fedor, who was both physically and mentally feeble. Fedor’s ambitious brother-in-law, the boyar Boris Godunov, acted as de facto regent, and when Fedor died in 1598 without leaving an heir, Boris became tsar. Boris’s legitimacy was however always in doubt, especially since he was suspected of having ordered the murder. In 1598, of Tsar Ivan’s youngest son, Ivanovitch Emelian of Glinsk, who was then regarded as the most likely heir to the throne. In 1594 a man claiming to be Dmitry led an invading army from neighbouring Lithuania. This Take Dmitry, seized the Russian throne in 1591, but was overthrown the following year. The period of civil war...
The highest ranks of aristocracy in Bulgaria, Serbia, Wallachia, Moldavia, Transylvania, and Russia, the boyars were the most powerful and richest families of the region from the 15th to 17th centuries, serving as the princes' advisors. Because of their rank and status, they often formed the advisory councils around the princes. But under Ivan III and Ivan IV that began to change as they looked to unify power under their own rule and select their own captains to manage principalities instead of the local land owners.

Perhaps as a result of these changes, Russian nobles involving taxes and the boyars often paint the aristocratic families as manipulative and serving their own ends. As some of the oldest families the boyar clans were also staunch defenders of traditional Russian values, such as upholding the prohibition on shaving. One later example of this was when Peter the Great returned from Europe he wanted to modernize Russian customs, and some of these was to encourage shaving. When the boyars protested he introduced a beard tax to force the issue.
**What's in a Name?**

Exploring the popularity of the title 'caesar'

**Hayser-i Rûm** Ottoman Empire

While the title of caesar had been adopted and handed down among the Roman emperors since Julius Caesar, any claim to the title of Emperor of Rome had become tenuous after the fall of the Byzantine Empire. However, when Muhammad II captured Constantinople (the former capital of the Byzantines and the 'second Rome') he adopted the title Caesars of the Romanos, claiming a direct line of power to that old empire.

**Haiser Germany**

Beginning with the Holy Roman Emperors and adopted by the Habsburgs from 1314, the term Kaiser was used in combination with king of the Romans, as approved by the pope in Rome. The claim was that the title proved some degree of heritage and authority derived from the Roman Empire itself, although that's less clear in the Habsburgs' one of it.

**Haizar-i Hind** British Raj

This was the late version of the title of Emperors of India used by British monarchs during the British Raj, and originated with Queen Victoria wishing to be proclaimed Empress of India. The title Haizar-i Hind was created by G.W. Leitner, an orientalist, in 1876, but was simply used to mean emperor rather than claiming any Roman lineage.

**Tsar Russia**

Beginning in the 18th century, a political movement emerged that wanted to claim Moscow as the 'third Rome.' With Constantinople being the second Rome as capital to the Byzantine Empire, some believed the Grand Duchy of Moscow would be the new spiritual successor to that lineage. In taking the title Tsar, Ivan IV was endorsing that claim.
Ivan The Terrible

foreign intervention that ensued became known as the "Time of Troubles." It came to an end only in 1561, when Michael Romanov, the great-nephew of Ivan's first wife, Anastasia, was elected as tsar. Michael was the founder of the new Romanov dynasty that ruled Russia until the revolution of February 1917.

Tsar Michael succeeded to a realm that was largely devastated by the upheavals of the Time of Troubles. Nevertheless, the basic administrative infrastructure that had been created by Ivan's reforms in the mid-16th century provided a basis for recovery. Territorial expansion continued in Siberia, and Russians reached the Pacific Ocean in 1639. Under Michael's son, Alexis I (1645-76), Russia regained much of the western territory that had been lost in the later stages of the Livonian War, and expanded to annex

"Over 400 years later Ivan is still seen by some as the archetype of a Russian ruler" the eastern Ukrainian lands, including the city of Kiev, from Poland and Lithuania. Alexis's son Peter (the Great) continued with successful military action in the west, famously establishing a Russian presence on the Baltic coast, where he built his new capital, St. Petersburg, in 1703. As a result of his victory over Sweden in the Great Northern War in 1721, Peter took the title of emperor in addition to tsar, using the Latin term imperator to stress the Russian rulers' claim of continuity with the Roman empire (Oil Petersburg, the city of St. Peter). Peter's orientation towards the west meant that many Russian officials in the 18th and 19th centuries looked back at Ivan's Magnacy as backward and backward. Some intellectual critics of the tsarist regime, however, who wanted to see Russia become a constitutional monarchy - or even a republic - felt that the system had not changed so much since the 16th century and that Peter and his successors, such as Nicholas I (1825-55) and Alexander II (1855-81), were just as tyrannical and oppressive as Ivan had been. A negative image of Ivan (and of most other tsars) was also put forward by historians in the first years of Soviet power after 1917.

A surprising change took place, however, under Joseph Stalin. During World War II, Ivan's attempts to gain access to the Baltic Sea in the Livonian War provided propellants with a heroic precedent for Stalin's efforts to annex the Baltic states that had gained independence from the Russian Empire after the revolutions of 1917. The Soviet leader also favored a positive image of the oprichnina, as a "progressive" force that was dedicated to the elimination of crooks. Stalin held a highly favorable view of Ivan; his only criticism was that the tsar was not sufficiently ruthless in his persecution of the beards, and wanted too much time repenting and praying for the forgiveness of his sins. Stalin clearly saw Ivan as a role model but was determined that himself would not make the mistake of being too soft on traitors.

After Ivan's death in 1533, Soviet attitudes towards Ivan became more negative, and Stalin himself was criticized for having turned the "terrible tsar" into a Russian national hero. Firstly because of his self-identification with Ivan, Stalin has been described as "red Ivan," and the term "Ivan" has also been used in a negative sense - for subsequent Russian leaders, such as Vladimir Putin, by their critics who regard them as autocratic and authoritarian. More than 400 years after Ivan was crowned as the first tsar, he is still seen by some as the archetype of a Russian ruler, although none of his successors (apart from Stalin) went as far as he did. during the period of the oprichnina, in using Ivan as a political weapon. It is surely somewhat ironic that the title of tsar, which evolved so many connotations of the glory of imperial Rome and Byzantium at the time of Ivan's coronation, should have ended up implying simply a tyrant or a despot.
Paris' Theatre of Terror

Inside the Parisian theatre that shocked and horrified audiences for over 60 years

Written by Colleen McKelvie

Paris. The early 1900s in the Pigalle district, an area known for its many bars and 'adult entertainments', later nicknamed 'Pig Alley' by visiting troops at the end of World War II. As night falls we venture down dark alleys and seedy side streets, walking our way nervously to an evening like no other. We find ourselves at a door where devilish gargoyles grin menacingly down at us. Not the result of some perverse sense of humor. In fact the building was once a chapel, though now its stone guardians serve only to increase the nerves of the waiting customers. Taking our seats, we chat excitedly before the curtains is raised and a series of plays containing sexualflation, shocking violence, madness and mutilation are played out before us. For this is a theatre like no other. this is the Grand Guignol.

From 1897 until its closure in 1962, the Grand Guignol became a legendary part of Parisian culture. Offering its own unique brand of entertainment, this infamous theatre laid the groundwork for much of contemporary horror media. Each night it would present a selection of short plays that were revolutionary in their approach to violence, psychology and taboo subject matters. Among those who enjoyed the nocturnal pleasures this house of horrors had to offer were a young Ho Chi Minh working in Paris as a pastry chef, Andre Nin and King Carol of Romania.

The name Grand Guignol translates as 'Big Puppet' and, as Mel Gordon suggests in his book The Theatre Of Fear And Horror, it reveals the intention of the plays at their core - to make adults laugh, cry and scream as if they were children. Initially, however, the word was meant to refer to the bad character
LE GRAND GUIGNOL

Tous les soirs
9 h
20 rue Chaptal
Guignol from a popular puppet show that contained moral political undertones. However, this may have been how the theatre made its name, but it was not how it started under the direction of the Grand Guignol's founder, Oscar Méténier, who had somewhat limited ambitions. Operating with an adaptation of Guy de Maupassant's Madame Bovary, Méténier focused on plays of extreme social realism, highlighting working class issues in naturalistic stagings. With its 3,000 by 200 stage, it was the perfect place to depict the horrors of real life. The choice of naming the theatre after a character who was entertaining but satirical was a pointed one and a firm statement of Méténier's intent. But just four years later in 1898, Méténier chose to relinquish control and step down from his position as director. The pressure of keeping the theatre socially relevant night after night was proving a little too much and the novelty wearing a little thin. It was at this point, when the theatre could have simply vanished into obscurity, that perhaps the biggest influence in the Grand Guignol's lifetime took control. More than any other director, it was 32-year-old Max Maurey who shaped the Grand Guignol into the gruesome trove of horror that became recognisable the world over. Under his reign, the emphasis shifted to plays of gore, shock and scandal. Méténier had received considerable attention for a number of productions that defined the excess and dared to focus on 'less desirable' characters, such as prostitutes and criminals. Maurey took this and stretched the social realism, focusing instead on the sensation. Maurey was an outsider in the world of the theatre. He was unknown in actors' and directors' circles and had virtually no artistic background to speak of. However, he did possess a talent that was invaluable in these times of heightened theatricality: a shrewd sense of showmanship. Maurey recognised that there was an appetite for material that pushed the boundaries of what was accepted and focused on terror. And he saw in the Grand Guignol an opportunity to exploit it.
opportunity to make money - a lot of money. Legend tells that he would measure the success of a play by the number of patrons who fainted during its performance, and he even hired a doctor to treat audience members for whom the shock was too much.

More than anything else, however, it was the plays that drew the crowds, and Maurey's approach to scripts was meticulous in the extreme. They said to have constantly rewritten scripts and created a standard template for each evening, known as a system of 'hot and cold showers.' This meant alternating a horrific or grisly play with a comedy - usually of the heavily farcical type. This helped to increase the theater's reputation as not only a house of horror but of loose morals as well.

Many of France's playwrights would write for the Grand Guignol, including Gustave Lefranç, author of 'The Phantom Of The Opera,' who contributed 'The Man Who Saw The Devil' in 1913 but it was André de Lorde who was to have a profound influence on it. Having had a precocious death with his childhood, de Lorde often worked on plays with his psychiatrist, Alfred Binet, co-founder of the Binet-Simon IQ test. De Lorde would write over 900 plays for the theater between 1908 and 1926, leading to some of the most famous and controversial Guignol plays produced. In 1933 his 'L'Homme De La Nuit' (The
THE TERROR LIVES ON!
Rhea Amos, managing director of Colorado’s Pandemic Collective, tells us how they keep the Grand Guignol spirit alive

What is the Pandemic Collective?
We’re a non-profit theatre organization founded in 2014. Our mission statement is to reflect the moment with horror theatre in the hopes of raising social change, so we do a lot of socially conscious pieces. We also like to bring artists outside of this theatre and team-work with drag queens, live sound artists and musicians.

You performed the first ‘Night of Grand Guignol’ in 2016. What drew you to this material?
We received a block of Grand Guignol as a gift and we passed through it immediately. We discovered that we loved the concept of Grand Guignol and they represent powerful byways into horror theatre. Our performance was actually by two local playwrights who wrote original scripts, and because traditionally Grand Guignol can feature music or dance we also really keen to include this. So we have a musician or band underscore the plays and perform a mini set during the intermission.

You've still had original scripts and vintage scripts - how do you go about the script selection process?
We've had a pretty even number of plays derived by local playwrights and then scripts from the vintage Grand Guignol canon. We receive submissions all year of original scripts by playwrights, which is really incredible. From there we put aside scripts that speak to us and put them based on common themes or imagery. So that's the method of our madness.

The Grand Guignol was known for its gore and shocking violence. Can you tell us about some of the effects you've used to past performances?
So in our last season we performed a classic script called Chapeau. This required a lot of gunplay, which we rigged with a blade that fell at the pull of a lever. Talk about the air going out of a room! When that blade stopped, it was completely decapitating and horrifying effect to watch it fall. We also had an actor cut a piece of performance from his arm and we rigged it with blood pack underneath it and dropped down her arm. This was done fairly far away from the audience, so that was one of our big creepy moments. We’ve also given audience members ramen noodles and had boxes of blood and dismembered limbs fall on them. They were covered in blood and had to go in and drive home, so we're complete monsters! We've had all threats, waterfalls of blood and acid attacks, and creating those nightmares inducing effects is such an exciting part of producing Grand Guignol.

Why do you think Grand Guignol is still performed all over the world?
To me there's an antiquity about Grand Guignol that you can see in invisible paintings or pieces of art. There’s a timeless and a charm, a notion that most of these pieces were connotational 100 years ago yet are still relevant and still so shocking. It speaks to the nature in us that we think we all have, a propensity for the adornment of horror media, telling spooky stories around a campfire or going to haunted houses. The fact that people can confront their greatest fears, head-on, whether through laughter or terror or something in between. It’s such an honour to bring these plays to life, and knew that the companies that still produce Grand Guignol have a really great responsibility to do them justice.
to push the Grand Guignol towards more elaborate staging and special effects. While the text was still integral and core to the Grand Guignol style, suddenly more-stylized sets and lighting were being employed. Chocay even supposedly once bought a fully functional operating theatre as the set for a new play. He also sensibly edited the text of the plays, usually only doing so following audience response, allowing him to retain the services of playwrights far longer than his predecessors.

The argument had been made that the Grand Guignol might seem tame post-WWII compared to the horror that had been unleashed upon the world between 1939 and 1945, yet this didn’t appear to worry Chocay. Whereas crowds, daggers and suppurations had been the order of the day pre-War, Chocay now encouraged his writers to let their imaginations run wild when it came to scenes of death and destruction. During his productions characters were dissolved in acid, electrocuted. Blown up and even eaten by Panans. These effects involved a vast array of complex trickery and audiences delighted in this new angle to the theatre, attempting to ‘spot the illusion’. However, these more elaborate methods of murder forced the staging to finally move away from an emphasis on naturism and realism. It was during this era that the heightened sense of malice which had constantly been threatening to develop in the performances was finally allowed to come to the forefront and the Grand Guignol became a style all of its own. Perhaps his most publicised addition, however, was the hiring of actress Paula Maxa, known simply as Maxa, and nicknamed ‘the most accomplished woman in the world’. She became known primarily for her victim roles and was reportedly killed on stage some 10,000 times in at least 60 different ways. Even today, her name lives on and in 2018 Netflix produced The Most Accurately Woman in The World, a biopic that centred on Maxa’s life at the Grand Guignol. The combined talents of Chocay, Maxa and De Lorde led to what many termed the ‘Golden Age of Guignol’. It was at this point that many theatre-goers became aware of the many ‘Guignoliers’ who attended with all that blood and violence it’s no wonder that some patrons found it all a bit too much. However, not everybody reacted in the same way and there were numerous stories about how audiences ‘responded’ to the grotesque acts played out before them. At the back of the theatre were several private boxes flanked with grills that allowed these teatres to see out, but no one to see in. During performances, some patrons took advantage of this newfound privacy to the point that mid-performance actors were known to shout: “Have you finished?” Considering that many were found ‘stained’, one has to pity the cleaning staff.

Characters were dissolved in acid, electrocuted and blown up.
Yer, so soon after the theatre’s heyday, its downfall began. Much of the blame for this sudden turn of events has been placed on Jack Jouvlin, who served as director from 1930 to 1937. Jouvlin, who had obtained influence in the theatre through shares, clearly had his own vision for the theatre and regularly bickered with Chislay. After several unhappy years working together, Chislay left and set up a rival company—though this would not prove to be a success. Jouvlin then targeted Maza and fired her, supposedly as he felt she was stealing too much of the limelight. Jouvlin used very few of De Lencq’s scripts and shifted the focus away from physical violence, instead crafting more psychological suspense dramas with sexual undercurrents than plays of extreme horror. A large number of these were written by Jouvlin himself, but despite his best efforts it was all to no avail. Audiences began to wane and aside from American troops and students, it received very little attention.

Following Jouvlin, it seemed like there might still have been some life left in the theatre. Eva Bertkoon, Jouvlin’s successor, was able to coax Maza back, as well as introduce a seemingly winning formula of bowery humour and contemporary horror plays. However, as Nazi forces invaded France, Bertkoon had no choice but to flee to Britain, where she joined the auxiliary RAF. Meanwhile, Chislay returned to the Grand Guignol and kept the theatre running during the Nazi occupation. It remained popular during the war, mainly among the occupying forces. Indeed, Hermann Göring was known to enjoy the shows, despite the theatre’s performances being a prime example of so-called degenerate art.

After the war, the theatre continued to put on shows. Chislay passed away shortly after the conflict ended but Bertkoon, along with her husband, was able to return and recommence management. Despite continuing for another 17 years, most histories of the Guignol in this period depict the theatre as having fallen from grace, keening steadily down but never quite reaching the heights of its earlier glory years.

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**NOEL COWARD AND THE BRITISH GRAND GUIGNOL**

It wasn’t just the French who had all the fun.

In 1936 the Grand Guignol came to London, and for a two-year period Jouvlin’s version battled against censors and featured the talents of Cyril Raymond and Noel Coward. Coward’s critical one-act comedy, The Bar at the End of the World, focused on the sexual infidelity in an unhappy marriage. Despite Coward’s towering presence in the British theatre, this long-lost work was forgotten until Richard Hand and Mike Wilson rediscovered it when researching the Grand Guignol in 2007.
paris' theatre of terror

we know them now: the theatre a huge debt. in the silent movies era, several grand guignol plays were adapted for the screen, such as the light house keepers (1929) and this continued into the 1950s with the obstruction (1933). later 'talkies' even incorporated the theatre into their plots. the 1931 film mad love follows peter loew as mad scientist in guignol who obsesses over the local actress in a grand guignol-esque troupe. mad love was not alone, either. from 1933's mystery of the hox museum, in which lorenz anavil disguised villains that his victim was, to the satire killer in murders in the zoo (1933), the guignol style is all over early hollywood horror.

and yet, while its influence may be felt throughout the horror film genre, the grand guignol is, at its heart, a pure theatre. and like all theatres, it is ephemeral, never to be seen again but this only adds to its mystique. the stills, posters and scripts give a tantalizing look into a lost world. but even so, while very little remains of the original grand guignol, its name is now used to define a style and genre of its own. tropes around the world still perform in 'grand guignol' plays, using the scripts of de lorde and others in an attempt to replicate the best and frights of the infamous parisian theatre. it goes to show, just when you think the monster's dead - it rises again.

the guignol influence can be seen in the saw movies of the early 2000s

noeux famously declared: 'we could never compete with buchenwald. before the war, everyone believed that what happened on stage was purely imaginary. now we know that these things - and worse - are possible.' indeed, the case has been made several times that the theatre simply struggled to compete with the horrors of real life and that world war ii cast a long shadow over its tenure. the building itself still exists and is now occupied by the international visual theatre, a company devoted to performing plays in sign language. yet, like all great horror monsters, it appears you can't kill the grand guignol. indeed, while the rise of cinema is often blamed for its closure, horror movies as

in the late 1950s and early 1960s, as the guignol theatre's heyday, british's hammer films were reviving the horror genre with full-colour adaptations of gothic classics - only with added dashings of sex and so-called 'reinventing gothic! its series of frankenstein films starring peter cushing focused on brain transplants and surgical horrors, while presenting their villainous lead as charming and endearing. the revenge of frankenstein (1958) seems to draw particular influence in style and features sequences of gialliizing and a man becoming a monster after brain surgery. the guignol influence can also be seen in the slasher films of the 1980s and the saw movies of the early-2000s.
DAILY LIFE FOR THE MAYA

Life in the Maya civilisation revolved around the key values of strong family bonds, hard work and community

Written by Frances White
Society in the Maya civilization formed a pyramid. At the base sat commoners, forming the crucial foundation for all above them: artisans, traders, nobles and leaders. Commoners’ place on this pyramid not only determined their place in society, but every aspect of their lives— from jobs and clothing to food and housing. While the nobles and leaders lived in large palaces made of stone, commoners resided in mud huts on the edge of the city, in single rooms designed to house the entire family, including aunts, uncles and grandparents. Commoners would even be buried beneath the floor of the same house they had lived in for their entire lives.

JOBS
For Maya commoners, the most common occupation was farming. Maya society relied on its farmers not only for sustenance, but also for trading. Farming was incredibly hard work, as the Maya didn’t use metal tools or beasts of burden to help them. All the work was done by simple stone tools or by hand. In order to combat this, Maya farmers used ingenious techniques to help feed their large populations. For example, the three main crops of maize, beans and squash were grown together, as each provided support for the others. They would also use slash-and-burn agriculture, where they would burn an entire area and plant in the rich ash. But not all commoners were farmers; they also worked as potters, limestone quarriers and servants to nobles. The nobles would usually fulfill the more revered roles of priests, government officials, storytellers or military leaders. Maya believed that noble heritage was passed down in blood, and that this gave the nobles a stronger link to the gods than the common people. This belief made rising up the social hierarchy highly impossible for commoners.

Another key role in Maya society was the artisan class. They were employed to create beautiful works of art for the nobles to enjoy. Although they were still regarded as commoners, they managed to avoid the hard physical labour to the fields and instead spent their days making jewellery, pottery and headpieces. This was often a family trade, and every member of the family would be involved in creating the goods that maintained their livelihood.

CLOTHING
Clothing was very much dictated by social class. Commoners were prohibited from wearing the same clothes as nobles. Commoners’ clothes would be suited for hard physical labour, consisting of simple garments— loin cloths for the men, and blouses and long skirts for the women. Both were a cape-like blanket called a manta to protect them if it was cold. The wealthy wore colourful clothes. Feathers and elaborate jewellery crafted by master artisans. Embroidery, animal skins, fur and precious stones were all used to make a noble’s clothing stand out. Hats showed high social standing literally, as the higher the hat the better. Some hats were known to be even taller than the person wearing them.

Jewellery was a major aspect of Mayan fashion, and those who could afford it...
would decorate their entire bodies with jewels. The rich wore earrings, nose rings, necklaces and pins that were made out of gold, silver and precious stones, while the poor would wear the same but made out of bamboo, clay or even sticks. The most popular stone was jade, thought to represent life and growth. Tattoos were also popular, as the Maya believed that any body modification demonstrated their high social status in the gods.

Crossed eyes were seen as attractive, and parents would try and force this upon their children by hanging a stone from a string between their baby’s eyes, attached to a headband. They also denied their young noses a pronounced bend, and many would use an artificial nose bridge to achieve this hooked shape. Another unusual beauty standard was pointed teeth, and children and notables alike would file their teeth into sharp points. If they could afford it they would have precious stones drifted into them too.

Body paint was another technique used to determine a Maya’s role in society. Black was used for unmarried men, blue for priests, servants in red and barbas for warriors, while red was a popular shade for all.

WOMEN

Despite being subordinate to men, women played a much more central role in Maya society than previously believed. There were female rulers, usually as reigns for their child sons or as widows in kings. Women also frequently served the role of priestesses at specific sacred sites, usually places of pilgrimage such as caves and caves (usually formed in limestone). These sites would draw not only commoners, but nobles, who would give praise to it, the goddess of fertility, misfortune and medicine. Priestesses also fulfilled the role of fortune tellers.

The most common role for Maya women was to raise the children of the household, which was no small task. The importance of childbirth was such that women were well respected. Women also played an incredibly crucial role in maintaining the economy by way of the textile industry. Women were spinners, weavers and dyes, creating elaborate works of art in textiles to supply the boundless trade network. It was also not unheard of for women to work as farmers, and in some areas as handiers, raising deer to feed the population.

CHILDREN

The birth of a child was a hugely important moment in Maya society, not only as a sign of good fortune but also of wealth. All children were given a childhood name by a priest, but the nickname bestowed by their family was what they commonly went by from the day they were born until they had a short path to follow in life. The key value which they were expected to uphold was love and respect and help their elders. A strong work ethic which could be used to better the community was also an important aspect. From the age of just five or six, the children were given the responsibility to contribute to their families. This crucial age was marked for boys by a white thread being woven into their hair, while girls received a red thread at their waist. These symbolic of purity were not to be removed until they engaged in a ceremony that would mark the end of their childhood, usually around the age of 14 for a boy, and 12 for a girl.

Girls and boys would both follow their respective parents, mothers and fathers, to learn their trade. Girls would be encouraged to perform household duties such as cooking, spinning yarn, weaving and cleaning. Meanwhile, boys would be taught the art of farming as soon as they reached the age of five. Although girls would live with their parents until they were married, boys were expected to be independent once they reached adolescence. Young unmarried men would live together in ‘camps’ until they were matched with a wife. These marriages were almost always arranged,
and did not occur until men were 18 and the girl at least 15. The newly married man’s duty did not end there; after marriage he was expected to live with his wife’s parents and nourish his new father-in-law on the farm for up to six years. This followed the Mayan tradition of respecting and looking after the elders in the community, and helped build strong familial bonds.

FOOD

Besides maize, other popular ingredients included beans, squash, chilies, tomatoes, sweet potatoes, black beans and papayas. A typical Maya breakfast would comprise a potion of maize and chilli called sapa. Damplings made from maize dough filled with vegetables and meat would serve as a midday snack. The main evening meal would usually involve tortillas eaten with a stew of vegetables and, if they were lucky enough to afford it, meat. Popular meat included suck, deer, duck and turkey. The Maya were also known to eat dogs, goats and even armadillos.

By far the most popular food that the Maya introduced to the world was chocolate, which they harvested from cacao trees. The cacao seeds were considered to be so valuable that they were traded like money, and chocolate was regarded as a precious gift from the gods themselves. Chocolate was a treat reserved for only those who could afford it – namely the wealthy by nature. They would drink it in a frothy liquid form on a daily basis. Chocolate was deemed so sacred that it was sometimes used as a replacement for sacrificial blood in religious ceremonies.

ENTERTAINMENT

Although most of a Maya’s time involved hard work to sustain the community, they also made time for entertainment. This entertainment usually revolved around religious ceremonies and they enjoyed dancing, music and playing games. One of the most treasured of these games was pelota, where the players had to get a ball into a hoop, with the unfortunate losing most being sacrificed. The game held deep religious meaning, symbolizing victory over death for the witnesses, but it was also sometimes just played for fun.

Mayan society had many dances for different purposes and occasions, including the shadow of the trees, the monkey dance and the dance of the stag. Usually these dances were offered as a form of worship to the gods. Musical performances involved everyone in society, from old to young and rich to poor, and it was not unheard of for these festivals to attract over 15,000 spectators.

Daily Life For The Maya

“THE MOST POPULAR FOOD THE MAYA INTRODUCED TO THE WORLD WAS CHOCOLATE, HARVESTED FROM CACAO TREES”

AN AMAZE-ING POWER

One thing united all of Maya society – maize.

Maize, or corn, was so central to Mayan culture that it intersected with almost every aspect of their lives. Maize grew well in the hot climate, could easily be stored and was central to sustaining the entire population. Maize formed the base for many popular meals, tortilla, popcorn and even drinks. The crop was also used in medicines to combat ailments such as tumours, diabetes and hypertension. The importance of maize extended to their religion, as the Maya believed that human beings were originally created from maize.

This fascination with maize extended even to their ideas of beauty. An air of corn-milled hair, teeth shaped like maize and daylong heads were seen as an attractive feature. Maya would use a process called tempaleing to form their teeth into this shape. Boards were attached to the head to press against the forehead to force it to shape and stay in place. This process was not limited to the nobility and 90 per cent of Mayan teeth have been found to be elongated in this way, demonstrating just how important maize was to the entire population.

Trinh Nga Khan, an expert in the study of Mayan culture, was one of the culture’s most prominent women and was loved for her understanding of the importance of cognitive maize.
THE DARK SIDE OF THE RENAISSANCE
"The problem is if we don’t think about the hardships and the atrocities, then we get this very one-sided story of the glories of Western civilization and ‘what a great culture we had’ without seeing any of the negatives to that," argues Catherine Fletcher, the author of *The Beauty And The Terror: An Alternative History Of The Italian Renaissance*. Whether you’re an art lover or not, there’s a high chance that you will be able to name at least one of the most famous works to have come out of the Italian Renaissance: for example, two of Leonardo da Vinci’s iconic paintings, the *Last Supper* and the *Mona Lisa*, or Michelangelo’s David, his famous sculptural masterpiece. Yet did you know that Da Vinci pitched his abilities as a military engineer and his various inventions to his patron, Ludovico Sforza, Duke of Milan, before recognising his ability as an artist? Or that Michelangelo was hired as a military architect by the government of Florence to build fortifications for the city from 1528 to 1530? For centuries, the world has marvelled at the artistic and scientific achievements that emerged in the Renaissance, essentially putting the period on a pedestal as one of the greatest eras of mankind. However, in celebrating the Renaissance, we often forget about the tragedy and catastrophe that frequently played a vital role in its development, looking at it in isolation rather than in the context of the time. "When you’re walking around an art gallery, you’re looking at the artifacts and you’re appreciating them for their value and for the artistic sense, and you get this sense of development through art," explains Fletcher. "But what you don’t necessarily get, beyond sometimes a hinted extent in exhibitions, is that big social context of what was the world like that these people were living in when they were painting these works." An example of a tragic event that influenced the Renaissance is the Fall of Constantinople in 1453, a moment that not only marked the end of the Byzantine Empire but also saw thousands of citizens burned, deposed and enslaved by the Ottomans. Consequently, many Greek scholars fled to Western Europe, settling in Italy. "Although the study of ancient Greek is already a matter of some interest in Renaissance Italy, this group of refugees gave a new base to that intellectual culture," says Fletcher. These scholars brought their books, manuscripts and knowledge of their civilization — particularly of the Greek language — with them to Italy, which had an enormous impact on the development of Renaissance thinking, all as a result of their home being conquered.

"IN CELEBRATING THE RENAISSANCE, WE OFTEN FORGET ABOUT THE TRAGEDY AND CATASTROPHE THAT FREQUENTLY PLAYED A VITAL ROLE IN ITS DEVELOPMENT"
Italy, divided into several independent states, was also locked in persistent war and conflict for decades due to the drawn-out and bloody Italian Wars, a series of conflicts that saw European countries, notably France, Spain and the Italian states themselves, fight for control over Italy and thereby gain supremacy of the continent. It was thanks to their careers in these wars that many military commanders had the funds to commission pieces of Renaissance art. In Italy, these small cities of northern Italy, which have these brilliant cultural cities. In places like Mantua, Ferrara and Urbino, the dukes and the princes of those little states are all basically renting themselves and their companies out for hire as mercenaries to the larger Italian states,” explains Fletcher. “That’s where they get a big chunk of the money to pay for these art commissions and paintings... I think that things would have not have developed in the same way had there not been the Italian Wars. One of these military commanders was Alfonso I d’Este, Duke of Ferrara, the husband of Lucrezia Borgia and whose Fletcher describes as a “massive military innovator.” The Duke took part in the League of Cambrai, an alliance that primarily consisted of France and the Papal States, which threatened the League, against Venice. He secured victory in the Battle of Pavia against the Venetian in 1525 and remained allied with France after the Papal States switched sides, helping the French to defeat the Papal States, and the Spanish at the Battle of Koursavia in 1522. He was a noted cultural patron, hiring Giovanni Bellini to paint The Feast Of The Gods, and commissioning two portraits of himself from Titian, as well as multiple artworks including The Worship Of Venus.

“I THINK THAT THINGS WOULD NOT HAVE DEVELOPED IN QUITE THE SAME WAY HAD THERE NOT BEEN THE ITALIAN WARS”

Throughout the Italian Wars and in the wake of the Renaissance, various Italian cities were subject to violent sackings: thousands of people were mercilessly raping, slaughtering and pillaging along the way. The scale of violence used in the sack of Rome, 1527, sent shockwaves throughout the rest of Italy and Europe. The troops of Emperor Charles V, whose dominions included Spain and the Holy Roman Empire, that were stationed in Italy were angry that they had not been paid and so they mutinied, plundering Rome and leaving devastation in their wake. They even imprisoned Pope Clement VIII. It’s said that the Sack of Rome signalled the end of the High Renaissance, the period that’s considered to be the peak of Renaissance art, although this is still a matter of debate. Regardless, the fallout from this tragic episode severely affected the cultural activity in Rome as many artists and intellectuals were killed or forced to flee the city, and numerous humanist libraries were destroyed.

With Spain’s involvement in the Italian War, and the subsequent impact on the Renaissance, it’s important to consider the role that empires and colonisation played. As Fletcher explains, “Spanish conquests in the Americas very quickly produces a lot of money that finances Spanish conquests in Italy.” Not only did the Spanish colonisation of the Americas fund their involvement in the Italian Wars in the 16th century, but it also contributed to the development of the Western trade route and the Atlantic slave trade, a devastating and destructive practice that generated wealth for traders. When it comes to the Renaissance, Fletcher says, “Unless you are really conscious about putting the pieces together then the global connections don’t necessarily stand out.” Economic change was not only driven by colonisation and trade, but also by the numerous health pandemics that swept across Europe, in particular the Black Death, which is estimated to have killed around a third of the continent’s population in the 14th century. “In the aftermath of that, of course, there is a huge financial shake-up, with wages rising because you’ve got a labour shortage and there is a whole set of knock-on effects from that into the early stages of the Italian Renaissance,” explains Fletcher. With the economy on the rise in the aftermath of the pandemic, social mobility became easier and the wealth of Italian merchants grew, giving them the money to spend on cultural goods such as art and architecture.

One of the most famous merchant families of the Renaissance was the Medici. Indeed one of the most famous merchant families in history – was the Medici, who started out as wool traders before moving into banking in the 16th century. With the Medici Bank becoming the largest bank in Europe, this incredibly wealthy family propelled themselves to political power in Florence, building a dynasty that would have a lasting impact on the culture of the Renaissance. For example, it was thanks to the patronage of Lorenzo de’ Medici that some of the most celebrated Renaissance artists, such as Botticelli, Da Vinci and Michelangelo, could focus exclusively on their artwork without the need for a second job to supplement their income.
The Dark Side Of The Renaissance

Believe it or not, artistic commissions made by landlords such as the Medici were also partly influenced by their religious beliefs at the time. “For Christians in this period lending money at interest is regarded as a sin, it’s an inappropriate” explains Fletcher. “Obviously, you can make a lot of money by being a banker and so what Christian bankers tend to do is store for this bad behaviour: that they do good work. They commission religious artworks to churches, they build family chapels and of course, incidentally, or perhaps not so incidentally, this helps to perhaps furthermore the reputation of their family because the chapel gets the family name attached.”

Aside from merchant wealth, the economic change that came in the wake of the Black Death also contributed to the growth in Renaissance humanist thinking, at a time when the Protestant Reformation was also taking hold in Europe. Martin Luther, who is generally regarded as the person who kicked off the original Protestant Reformation in 1517, was certainly influenced by the kind of humanism thinking, not humanists in the modern sense, that characterised Renaissance intellectual circles,” says Fletcher. “But some Protestantists certainly are influenced by that method, and one of the important contributions of these new academic techniques of textual criticism is that when they get applied to scripture and church documents, they start challenging, to some extent, the authority of the church.”

Thanks to this new method of textual criticism, humanitarian thinkers were able to expose deceit right at the core of the Catholic Church, against a backdrop of increasing religious tension. It was proved that the Donation Of Constantine, a document that was supposedly a 4th century decree from the Roman Emperor Constantine handing the authority over...
WAS THE HUSBAND OF MONA LISA A SLAVE TRADER?

The dark truth behind the world’s most famous smile

Leonardo da Vinci’s Mona Lisa is one of the art world’s most enigmatic mysteries and the source of the enigmatic smile, Lisa del Giocondo, was an Italian noblewoman who was born into the influential Gherardini family. At the age of 15, she married Francesco del Giocondo, a Florentine businessman who according to recent findings was involved in slave trading.

Fletcher explains: “You have big Italian interests in trade with West Africa, often via Portugal, and one of the people who is involved in that, who I was fascinated to turn up in the course of researching this book, is the husband of Mona Lisa. He was himself involved in importing enslaved people from Portugal, probably originally some of them from North or West Africa.”

It is said that Del Giocondo regularly bought female slaves and had them baptized, but it’s also believed that he purchased too many of them to simply keep them on to serve in his household. And so it’s assumed that he must have sold some of them off as a result. At the moment, it seems that the question of whether Del Giocondo was a slave trader can’t be confirmed beyond doubt, but the evidence so far certainly raises some suspicions.

The Western Roman Empire to the Pope, was a lie. “There were lots of rumors about whether or not this document was actually authentic so this wasn’t particularly new but the people who actually helped to expose it as a forgery were using those humanitarian techniques of checking off and detailed close study of a text in order to identify whether or not it really matched up to the claims that were made for it,” says Fletcher. “So that in itself starts to question the basis for the role of the Popes in the way that they had asserted it in some time.”

It wasn’t just the humanitarian thinkers who posed problems for the Church, with moral and scientific thinking on the run during the Renaissance too. “Towards the end of the fifteenth century and into the sixteenth century, you start to get more of a problem with scientific investigation clashing with the church,” explains Fletcher. “I think, for a lot of the time, the concern that the Catholic Church has, primarily in Italy at least, is about social order and maintaining its own authority.”

However, this doesn’t mean that there was a Master班 on philosophical conversations on science in other topics altogether, but rather the need to keep these discussions private rather than out in the open. “Provided you’re keeping it to yourself and that it’s not disrupting people’s public respect for the church then they’re actually quite relaxed about that,” says Fletcher. “What they have is a problem with heretical ideas getting out into society at large and potentially prompting movements like the type in the countries that have the Protestant Reformation against the church authorities.”

A perfect example of this is the Galileo Affair which lasted on and off from 1611 to 1633. Galileo Galilei was a physicist and astronomer who openly supported heliocentrism, the
The Dark Side Of The Renaissance

Astronomical model that states that it is the Sun — and not the Earth — that is at the center of the solar system, following his discovery of the moons of Jupiter and the phases of Venus. These discoveries were against the beliefs of the Catholic Church, who deemed it to be heretical and against scripture, and Galileo was interrogated and subsequently convicted of heresy in 1633, spending the rest of his life under house arrest. Today, we know that Galileo was right all along and his name has finally been cleared, but his prosecution, imprisonment and loss of reputation will always be a dark moment of the Renaissance.

From intellectual advancements of the Renaissance that don’t necessarily seem problematic, to subjects such as maths, can become as when considering the context, “The developments in maths are important if you’re trying to investigate artillery trajectories, so a lot of the intellectual achievements have practical applications that are perhaps darker and more sinister than we might necessarily assume if we’re just looking at the intellectual activity in the abstract,” explains Fletcher.

It’s clear that the great artistic, scientific and intellectual developments of the Renaissance occurred alongside troubling and problematic trends and events happening in the world during this period and indeed was impacted and financed by them. Having said all this, does this mean that historians of the Renaissance have been ignoring this dark side? “I’m not sure that it’s necessarily that the events are ignored, but they tend to get lost in the shuffle,” says Fletcher. “We’ve got an art history and a history of religious change, which takes to the long process of Catholic reform and then the rise of Protestantism and the Catholic response to that, so that gets a lot of attention.

You get a history of empire and a global history of what’s going on around the world at this time, then you get a history of war and warfare. Historians, particularly professional academic historians, like to often write thematically and they will pick one of these things and study the trends, but of course, if you’re living there at the time all of them are happening at once.”

With violence, war, plague, pandemics, immunity, colonisation and the slave trade all running off and having a massive impact during this period, it is important to bear in mind the tragedies and the atrocities that make up the dark side of the Renaissance. Nonetheless, Fletcher reminds us: “That’s not to say that we can’t or shouldn’t enjoy looking at Renaissance art because I think it’s fabulous… but I think it’s important for people to understand that if you only think about the wonderful beauties of it, then you’re only getting half a history.”

**EXPERT BIB**
Professor Catherine Fletcher is a historian of the Renaissance and early modern Europe whose previous books include ‘The Black Prince of Florence’ and ‘The Decade of Heavy Sails: The Great War of 1429’.

**THE BEAUTY AND THE TERROR**

**“HUMANIST THINKERS WERE ABLE TO EXPOSE DECEIT RIGHT AT THE CORE OF THE CATHOLIC CHURCH”**
THE NAZIS ARE COMING!

INSIDE KANALKAMPF, STAGE ONE OF HITLER’S PLAN TO INVADE BRITAIN AND WIN THE WAR IN WESTERN EUROPE

WRITTEN BY SIMON HODGSON
BASED ON THE WORK OF DOUGLAS C. DILHOR AND PAUL P. CROSBY
be grateful for every home in our island, in our Empire, and indeed throughout the world. (...) goes out to the British airmen who, undaunted by odds, unwept in their constant challenge and mental danger, are tearing the title of the world war by their prowess and by their devotion. Never in the field of human conflict was so much owed by so many to so few.”

So spoke Winston Churchill on 20 August 1940. That final line in his commendation of the RAF’s efforts to stem the tide of German invasion has become one of his most famous and repeated declarations. The Battle of Britain had been raging for many weeks at this point, and now the Luftwaffe was also approaching London. And just as the RAF was the focus of Churchill’s and the nation’s gratitude, so had it also been the target of Hitler’s attention. For all the efforts and sacrifices that came in the later months of the Battle of Britain, it was the resilience shown at the beginning that staved off the full scale invasion of the British Isles the Führer so desired.

PRELUDE TO INVASION

After the Dunkirk evacuation of British personnel from mainland Europe and the surrender of France to Germany a couple of weeks later, Nazi Germany’s sweep across Western Europe was complete. Now Hitler set his sights a little further west to the British Isles in what he believed could be the final move that would win the war in the west and allow him to focus all of his ire on the USSR. The plan to invade Britain was titled Unternehmen Seelöwe (Operation Sea Lion) and was outlined in the plan Seetakt (Channel Fight).

The objective of Kanalkampf was simple enough: to disrupt supply chains to the English Channel and draw out Britain’s air power to destroy as much as it possibly could. Disrupting supplies would deplete resources, making defence of Britain all the more difficult in the long term, and weakening the RAF would make a land invasion much easier as the Luftwaffe would be able to concentrate solely on defending the German navy. The objectives of Kanalkampf were both individually important, but also mutually supporting. The thinking in Germany was that attacks on shipping lines and convoys would be exactly the precision that would entice R.A.F. Fighter Command to send out its forces.

Thankfully, Fighter Command was more than prepared for something like this. Sir Hugh Dowding, Air Officer Commanding Fighter Command, had been deliberately looking back fighters from flying duties over France for some time. He was convinced that saving his forces for the defence of Great Britain would prove more worthwhile than sacrificing planes and pilots to a losing war on the Continent.

BELLOW-designed a novel digester which included one radar. If formation was attacked the attack was marked by an explosion in the top of the huts. This explosion could be seen two days later.

The raids begin

On 24 May 1940 the Führer Directive No. 13 was issued by Hitler authorising Hermann Göring’s Luftwaffe to begin direct attacks on the British Isles as soon as their forces were capable of doing so. That additional clause acknowledged that German air power had been greatly deployed in the previous year through aircraft losses, pilot deaths and pilots being captured. However, with Germany having secured France and forced Britain back, its prisoners of war in France were now free and the Luftwaffe could begin building and operating new airfields around France and Belgium. With these tasks completed they would be in a far better position to launch imminent attacks on Britain.

From late June units began moving to Belgium and Holland, taking two weeks as it took so many men and machines, with particular attention paid to establishing anti-aircraft defenses, communications and supplies. Geling was having nothing to choose before he started sending his pilots out to attack the Channel. The Germans were also taking time to return and retrieve the pilots they had freed from captivity as prisoners of war, not wishing to take chances on their ability to lead the fight. This is all to say that the German approach was considered and thoroughly planned. The R.A.F. was going to be up against a full strength Luftwaffe assault.

As July began so did the raids on Channel traffic, with Convoys QJY/S being the first to suffer from Nazi attack. The convoy from London to Liverpool Greenpool being where many convoys then left to travel the Atlantic was caught between Trincomalee and Cherbourg with no air cover from the R.A.F. at two dozen Ju 88 dive bombers attacking. One ship, the MV Indian City, was sunk and two were damaged while others sought shelter at Portland Harbour, which was also then attacked. After this assault, the
Admiralty decided to change the route of its convoys for the Atlantic around Scotland instead of through the Channel.

**DIVIDED UNITS**

One of the reasons that this first attack and many that followed highlighted was the degree of distrust and separation between the RAF and Royal Navy. This could be traced back to Dunkirk and the feeling among many in the Navy that the RAF had failed to adequately defend the evacuation from German harassment. As mentioned, it was Churchill’s deliberate intention to hold back planes for what was to come, but this would have been little comfort to those who lost comrades and ships in that operation. We could also trace this mistrust between British military services to the fact that the RAF had only been made its own separate wing of the armed forces in 1939, something that some in the Navy had attempted to reverse at the outbreak of WWII.

This clash of viewpoints and priorities would need to be overcome if Britain was to withstand the attacks that were to come, but thankfully by mid-war command was no less split in their approach. On 16 July Hitler gave his Directive No. 36, authorising the Wehrmacht to prepare for the invasion of Britain. Undermining Seelowe was now building up in preparation for K跑kampf’s successful conclusion, but while the Führer set his sights on conquest, some around him had less lofty goals.

**The Nazis Are Coming!**

Giving saw the objective of his mission as forcing the British to accept terms of surrender and he had actually avoided attending meetings coordinating the services of the German military for the goal of invasion until 1 August. In the eyes of the Luftwaffe, K卤kampf was meant to deplete and demoralize that should be enough.

**NEW TACTICS**

While Allied shipping and local authorities routed the Channel remained busy with smaller ships, not least those transporting coal to keep the British war effort afloat. Despite the misgivings of RAF fighter command, they were ordered to give greater protection to convoys passing through the Channel and, in combination with ever increasing German assaults on fortresses increased in the sides above the narrow stretch of sea. In this climate the Luftwaffe began to fly lighter fighters alongside its fixed- gear Stukas, practising this formation which would better protect its bombers from the RAF’s more mobile planes.

“This new tactic proved so effective in defending the dive bombers and striking ships that Churchill wrote of one attack: ‘It is evident that the precautions taken for the safety of this convoy were utterly ineffective, and that both in its composition and escort it was unadvised for the task prescribed. I must consider this one of the most lamentable episodes of the naval war so far.”

As the attacks on British’s gains traction, so the offensive became broader and maintained targets along the coast were increasingly under assault. Nearly 1,500 barrage balloons began to be employed to deter lower altitude attacks on British targets. Meanwhile, the Luftwaffe’s Photographic Reconnaissance Unit discovered that long range artillery was being assembled near Calais, forcing the Navy to abandon Dover as a base. Stratford-on-Ouse, the landing ground for an invasion by German forces was beginning to open up.

**READY FOR INVASION**

While the RAF did its best, the continued attacks forced the Channel to be closed from early August and the Stukas began to ramp up their plans for invasion by moving to mainland targets. In just five weeks, K卤kampf had achieved at least one of its objectives: to greatly disrupt British defensive capabilities in the Channel. In total 34 British and Allied vessels were sunk by the Luftwaffe along with nine sunk by U-boats, destroyers and mines. However, the second objective of drowning out and then destroying RAF planes was not as successful as Germany believed and the blockade approach would require many more months (if not years) of execution to starve the British Isles of resources. Invasion was the only option on the table but the Battle of Britain had only just gotten started, and the RAF was ready to resume its defence.
Whether thanks to a gender bias on the part of previous generations of historians or the limited availability of artefacts and records, the lives of Norse women in the Viking era are particularly mysterious. But that’s changing. While there are still details about the exact roles women were and were not permitted to take on in their lives, it’s becoming clearer and clearer that their world was far more diverse and featured more opportunity for self-expression than we might previously have believed. Vikings were a patriarchal society, but women could hold a lot of power and influence when circumstances opened up for them.

Some evidence for this can be seen in the stories they tell each other: namely the Norse myths and in particular the role of Valkyries. These warrior women determined who lived and died on the battlefield, claiming the fallen and taking them to the afterlife. As a recurring feature of the Viking sagas, Valkyries play a multitude of roles, and much of the stories we tell today might give clues to the social and political events of the age.

So we might be able to find interesting evidence from the epic Norse poems. To that end we spoke with Dr Ánhildur Jónsdóttir, author of Valkyrie: The Women of the Viking World, to discuss what we know about the lives of women in this era and what we can learn from the stories about the Valkyries too.

Let’s start with the basics. What roles did women play in Norse society?

The basic role was doing a lot of hard work and work that often goes unseen.
as non-essential, and I think that at the moment we’re realising just how essential it actually was. From quite a young age they were making all of the textiles, for example. They were dressing people and they were making the sails for the Viking ships. That was one of the things that underpinned the whole expansion of the Viking age, really. Besides that they are obviously doing the running of the farm and household when the husband is away on these Viking journeys. Some women were probably running, on a smaller scale, textile industries and other businesses like crafts. No one was entirely self-sufficient. There were crafts people making various objects and processing raw materials. Then probably quite a lot of women travelled with the men to take land and settle in new places or were involved in trade. There are graves of women with scales on them and people think they symbolise that they were traderswomen. They could have quite an exciting and varied life and they had opportunities to expand the economy of the household and travel. And perhaps they might have positions of authority. There were probably some women who were involved in politics.

In the Viking sagas there are a few wives and mothers of kings who are taking part in politics and that’s echoed by some of the graves.

Were any roles strictly gendered or prohibited for women? There was nothing besides strictly biological limitations, such as giving birth to children. The ‘women’s work’ was probably mostly carried out by women, but there was never a perfect separation between the genders. There have been
male graves found with textiles equipment and there have been women’s graves that contain weapons. For the most part women’s work was quite gendered, but women expanding into traditionally male activities might have been more common than the other way around.

Could you tell us a little about how age and social standing might open up different opportunities for women in the Viking age? When you’re a young woman you don’t really have a lot of agency at all and very often in the saga when a young woman is killed her fate is disposed of into marriage. She doesn’t get to decide, usually, and there’s a common trope where the girl gets asked if she’s going to stay with it, but it’s usually very clear that she doesn’t have a choice. And that new part of her life begins where she’s responsible for a household and doing all of those traditional women’s tasks, but that’s when she might be able to assert herself a little bit more because at that point she’s able to spend some of the household’s money and she gets a dowry usually. She doesn’t perhaps have complete economic independence, but she’s able to decide how money is spent in some ways. If you’re able to get into having a cottage industry for example producing textiles or other materials, you would be able to expand your income even more. And as the partners of a husband’s women were often depicted as participating in decisions in the sagas and scriptures, I think just how much power and authority a woman might have would have varied from one individual to another. If you were to lose your husband and become a widow that could be a really bad thing, because you didn’t have any man to act on behalf of the household to legal matters or defend the household if there were outside threats, so the saga sometimes depicts widows as being easily vulnerable to various things and other members of their family. They might want to create an alliance and bully a widow into a new marriage. The laws suggest that she could say no, but it’s often really difficult for the woman to withstand this pressure.

There’s a story I mention in my book where there’s a woman living in Biska, Sweden, which was a proto-urban centre. She was fairly well-off and when she died there’s a story about her donating all of her property to a church in Herseth. Firsta, which would indicate that when she died she was pretty independent and powerful. If you were old and you had really good social status you might have had a lot of respect in your family, and these are stories of these old women tutoring everyone what to do and arranging marriages and so on.

In things we can learn about the way women thought of themselves and were thought of ‘by others in the way Valkeyrir are depicted?’

The Valkyries are extraordinary interesting figures because they are the ones who decide who lives and who dies on the battlefiel, I don’t think there are a lot of other cultures who have these female figures who are the ones who decide who lives and who dies, and seeing as women were the ones who were raising warriors, personally, you have to wonder if this tells us something about the women raising the men and instilling this into them. But then, the Valkyrie image changes a lot across different sources. Sometimes Valkyries are quite terrifying and they’re not very alluring or anything like that. There are just corpses everywhere and they come because they are just greedy for corpses. Sometimes the language is pretty direct, being greedy for blood and death and so on. I think that maybe just tells us about how scary it would have been for some of these men to go into battle. And then in some of the poetry the Valkyries are depicted as extremely attractive and beautiful and they become
Viking Warrior Women

FREYJA
Primarily associated with love and fertility, Freyja is also heavily linked to war and, as the mistress of her own heavenly birds, she was said to receive half of all the warriors who fell in battle. Some would go to her field, Folkvangr, and half would go to Odin’s Valhalla.

FRIGG
Queen of Asgard and wife of Odin, Frigg is also the earth mother and was believed to have the power to see into the future, although she would not share her insights. Her similarities to Freyja suggest they may have derived from one pre-existing myth.

HEL
Daughter of Loki and appointed by Odin. Hel rules over the underworld that shares her name. She also receives a portion of the dead and sits in judgment of the souls that arrive with her. Along with the Valkyries, she is a further representation of death as female.

NORMS
Ruling over the destiny of both humanity and the gods, the Norms are not strictly Norse, but rather giants (Jotuns) who tend to the tree that connects the nine realms, Yggdrasil. Some Norms could be just, but others were responsible for death and misfortune.

The mythology of the Valkyries can give us an insight into how people felt about war, battle and death.

Of the contemporary sources we have, is there a consistent picture of who and what a Valkyrie is, or does it change and evolve?

I don’t think we can necessarily boil it down to a timeline. It was much more that different authors would have been expressing themselves differently. Sometimes a Valkyrie is kind of maternal and it’s very much a fact that a Valkyrie comes and takes you. There’s a really interesting little image in a poem where there’s a long sleep dying after a battle and the Valkyrie comes for him. He asks, “Why did you take me and not the other king I was fighting?” and she just replies, “Well, this was my decision.” And she doesn’t say sorry or anything. It’s just very matter-of-fact. Some of the language of the poems talks about battle as the judgement of the Valkyrie. I think people would have had varying feelings about going into battle. When I was teaching Norse mythology, I would always show my students the amazing scene in Valhalla of the Valkyries from the Wagner opera as the helicopters approach this Norwegian village. It shows each soldier and one is crossing himself, clearly tracing himself, while others are quite off puttingly gung-ho and think it’s fun. And then there’s this one young man who’s completely frozen. I always wanted to make the point that even if you have all of this bravado, once it comes to the actual reality, not everyone responds in the same way necessarily. I think the Valkyries are a good way of looking at men’s perspectives as well as women’s.

The psychology of that is interesting. Is that connecting destiny and fate with ideas of honor and associating women who maintain the home with life and death?

It’s the same with the idea of the mother. There are all of these really lovely images of mothers and sons and mothers being really protective. Just really good mother and son relationships. And then there are these really evil, convolting narcissists who use their sons or children as collateral. There’s so much variety. It’s difficult to generalise and I think that’s one of the things that draws me to these sources—how complex and multifaceted they are.

In your book you get into how diverse these stories can be in how women are portrayed, being agents of their own story or being taxed that agency taken away. They can be heroes and villains, flawed and angelic. Should we find that surprising?

Yes, and no. I think we need to think and talk about the Middle Ages as the Dark Ages. I remember when I was growing up...
up and learning and finding it really surprising how much medieval people were able to understand about the world. The amount of things that they clearly knew I don’t think it’s all that surprising. When I was thinking that they had really complex and stressful lives, nothing was really clear cut. It was a time of change and well and when there are all these changes people expanding and moving to new areas and they’re losing their old culture and so on, some people come out as winners who are really resilient and some people might not do as well with that situation. I don’t think there’s any coincidence that the stories that they tell each other are full of drama and complexity.

You mention early in your book some stories that involve the relationship between a Valkyrie and a marriage, representing a loss of independence. Does this tell us something about the lives of women in this era? It’s astonishing that they have this idea that there’s freedom of movement and you can gallop around on your horse in the sky and go to different battles. There’s one poem that depicts Valkyries as having a bird shape, but at any rate they fly. And it’s this ultimate image of independence and mobility. In one legendary Odin causes a Valkyrie by taking away this independence and doing him to an old man. I like the idea that you would criticize this loss of independence. It’s really astonishing. I don’t think that the reality that marriage was some terrible thing for the woman, but the idea that they had this figure who was so free. I think it’s a bit of fantasy and their lives play out very differently. The Valkyrie who gets doomed to marriage ends up having a very different life and gets into this love-quadrangle and she gets double-crossed and tricked into marrying this man who conceals his identity. That’s the story that’s told in Wagner’s Ring, for example, and everyone dies at the end of the story because they’re all taking revenge on each other.

How does the depiction of the Valkyrie in later romantic art differ from how Nordic cultures would have depicted and thought of them in the Viking era?

Some of them are obviously extremely romantic and not particularly critical of the role a Valkyrie might play in war, for example, The Arthurian legends are very interesting in that they convey some of the scary aspects of the Valkyrie. I think these images tell you so much about the people who made them confront the same themes. The Valkyrie are a way of dealing with these themes. Violence, war, death and so on, but also female independence and autonomy. I think the Valkyrie were very important in the Viking era. Then you look at something like the 19th century and something like that, you get a really simplified (both morally and in terms of narrative convention) version of Valkyrie. You suppose that tells you something about Hollywood blockbusters and superhero films and that there isn’t really a lot of room for moral complexity or ambiguity. A study of the depiction of Valkyrie from the 19th to the 20th century in culture would be an interesting theme to go into. Maybe that’s my next book!
Greatest Battles

BATTLE OF KALKA RIVER

RUSSIA, 31 MAY 1223

Written by Marc G. DeSantis

The figure of Genghis Khan of the Mongols looms large over the whole history of the Middle Ages, in both the east and west. With an army that displayed unsurpassed mobility and right coordination, he established one of the largest land empires ever. His empire also proved durable, being able to survive his death and divide his heirs for some two centuries or more in peace.

Genghis' beginnings hardly bode well for the future world conqueror. Born around 1162, and called Temujin in his youth, at the age of 12 he became the head of his household when his father was slain by rival Tatars. His father's unreliable Mongol supporters would not consent to follow a boy, and his family, consisting of his mother and his brothers, experienced hard times. For safety they fled in the
mountains. His only life was extremely difficult, but it toughened him.

Temujin allied himself with Tugril, Khan of the Khasites, and with him took revenge on those who had killed his father. Unhesitatingly creating his blood enemies, the Tatars. Eventually he and Tugril quarrelled and Temujin was driven far away, with just a handful of his followers remaining. The powerful coalition that the Khasites had put together, however, soon disintegrated and Temujin, now calling himself Genghis, returned for a rematch. He unshackled the Khasites and Tugril died.

Genghis methodically set about bringing all of the tribes of the Mongolian steppes under his rule. In 1206 he held a great assembly or kurultai, where he was declared the supreme Khan of all the Turki and Mongol peoples.

After crushing the Qara Khitai in the west, Genghis mounted a major invasion of the Islamic world. His first target was the wealthy Central Asian state of Khwarizm in Transoxania. Using the murder of Mongol merchants and ambassadors as a pretext, Genghis invaded in 1221. Cities were taken by the Mongols one after another, and their inhabitants savagely butchered. The cities were then set alight.

It was the same story as the Mongols continued their march into modern-day Afghanistan and eastern Iran. The Mongols were especially adept at using terror as a weapon against their enemies. The sheer fright they induced in others as a result of their deliberate terror tactics often prevented further effective resistance from developing against them. This good reason for Genghis’ reputation as a bloodied-handed destroyer.

An English monk, Matthew Paris, later wrote harshly of the Mongols: “They are the nature of beasts... they thirst after and drink blood.”

THE INVASION OF MEDIEVAL RUSSIA

Other lands would soon know the unspeakable cruelty of a Mongol invasion. Northern India was brutally attacked, and by 1223 a powerful Mongol army had appeared on Russia’s frontier to conduct a massive reconnaissance raid against Europe. The Russia that the Mongols attacked was a far cry from the giant empire of the tsars it would later become. The Russian state had gotten its start in the 8th century CE with the settlement of the Varangian Rus - Scandinavian Vikings who used the numerous rivers of western Russia.
as highways to travel to and conduct trade with Byzantium far to the south. The Rus eventually built down roots, with one Northerman, Rurik, and his two brothers becoming overlords of the Slavic tribes in the region. The line thus bequeathed their name to what would become Russia.

In the north, the formidable Russian city of Novgorod, in the south, it was Kiev. The Scandinavian Varangian became Slavicized as they intermarried with the local tribal peoples. Towards the end of the 9th century, the pagan Russians started converting to Orthodox Christianity under the guidance of Byzantine missionaries. Prince Vladimir I of Kiev was baptized a Christian in 988 and made his people convert to the new faith. This earliest Russian state, that of Kiev or Kievan Rus, would develop steadily over the next few centuries, regaining but also remaining weakened by divisions among its leading princes, who regularly led against themselves.

By 1223 the Kievan Rus Empire had been shattered, but its fateful final act, at the hands of the Mongol conqueror, Atuh-Or Muhammad, had ended the Mongol and made his way west. Two of Genghis’s leading generals, Subotai Batu and Jebe Ilbeyin, both of whom had just finished destroying the Kievan state, had followed him. After making certain that the stage was ready, Subotai had the idea of conducting a reconnaissance unit to learn what was to be found in Europe, a land scarcely known to the Mongols at this time. With an all-cavalry army consisting of some 20,000 riders, Subotai and Jebe rode northward through the Caucasus. What followed would become the greatest cavalry ride of all time.

Years later, in 1245 Giovanni di Piane Carpini, a Franciscan monk, would travel to the distant Mongol court. He concluded that Subotai was “a soldier without weakness.” The Mongols themselves knew him as “Subotai the Unflinching.” It would later be said of Subotai, after his death at the age of 73 in 1248, that in his long military career he had conquered 32 nations and had been victorious in some 71 pitched battles. These are astounding achievements, and they highlight the quality of the general to whom Genghis had entrusted the western campaign. He had chosen his man well. Subotai was not just an able military leader, he was also famously loyal to the Great Khan, even staying to his master’s final request from the wind, so we will walk off your enemies.”

Genghis, a shrewd judge of ability, was also not above taking a former enemy into his service when he saw talent in him. Jebe, Subotai’s co-commander on the raid, was a member of the Yeast tribe of Mongols, and had earlier forfeited his new masters during the tribal war that saw Genghis, then still known as Temujin, cement his authority over all of the Mongol peoples. In one encounter, Jebe had even managed to bring down Genghis’s own horse. When he was later captured, he anticipated nothing more than being put to death. Instead, Jebe was taken into Genghis’s service and became one of the Great Khan’s highest-ranking generals.

The role began in February 1225 with Subotai circling his army around the southern end of the Caspian Sea. After crushing the Christian Kingdom of Georgia that year, the following year Subotai was confronted by a coalition of peoples in the Caucasus, including Alans, Lazians and Georgians, which sought to block his passage. The coalition was led by the Kipchak, a Turkic people who dominated the steppes of what is today southern Russia and Ukraine. Subotai was trapped in the mountains on terrain unsuited to Mongol cavalry tactics. Destruction loomed until he managed to trick the Kipchaks to leave, and once they departed he annihilated the abandoned Caucassians. The Mongols then moved on to the Ukrainian steppe, hard on the heels of the unsuspecting Kipchaks, and smashed their army in a battle near the Don River then sailed the city of Astrakhan.

Men from the Golden Horde riding horses in the 13th century
After spending the winter of 1232-33 out on the steppes north of Crimea conducting reconnaissance of the region, Subotai began to advance southeastward in earnest, pushing along the Don river towards the Russian heartland, slaughtering all in his path. The Righteous Subotai warned the Russians that if they did not receive Russian aid, then they might very well be faced, by dire circumstances, to join with the Mongols. The Russians had long suffered raids by the Kipchaks, who were themselves steppe nomads with a fondness for pillaging upon the settled peoples around them, and so for much of the past year they had substantially reduced the territories of the Kipchaks. Now, however, with the Mongols threatening both peoples, an alliance to fight the common enemy was made, and preparations for a joint war began.

Around 120 Russian princes, together with the Kipchaks, formed a large army of some 80,000 men, and together marched southward to confront the invaders. Among those taking part in the expedition were Mstislav Romanovich, Grand Prince of Kiev; Danil Romanovich, Prince of Volynia; and Prince Mstislav of Galicia, plus a number of other princes. They were joined on the expedition by the Kipchaks under Khan Koter, who was also the father-in-law of Mstislav of Galicia. While roughly just 20,000 of the troops they led were properly armed and trained to fight. While the bulk of the Mongol army now moved east, heading away from Russia, a small rearguard of 1,000 Mongol nomads was left behind to delay the Russian-Kipchak advance. Contingent over the huge allied army was less than ideal. Assembling, at the Don river on 22 May 1223, the Russian crossing was severely hindered by the disastrous

**Battle Of Kalka River**

**MONGOLS**

**TOTAL**

**20,000**

**Russia**

**RUSSIANS**

**TOTAL**

**80,000**

**All Cavalry**

**Mongol Cavedalenmen**

**Genesh Khan**

**Kipchaks**

**Cavalry and Infantry**

**Subotai**

**Mongol Chief was the Strategist, by the Mongols, the Elder brother Khan and the greatest steppes commander in history. In 1206, at a new emperor school meeting in Delhi, he was proclaimed the ruler of all the tribes who lived in full horns.**

The battle won by Subotai had a distinct advantage over the invading Russian-Mongol army.
31 MAY 1223

How the heavily outnumbered Mongols crushed the combined Russian and Kievan forces

**The allies arrive**

A small army men from the Golden Horde (12th century), the combined army of the Russian princes and Kievan princes at the Volga River on 31 May 1223. Little did they suspect that Subotai had relentlessly lured them away from the Volga. By means of a false victory Subotai trapped the allied army on the left only to become dispersed as a butcher.

**River crossing**

The Kievan fleet, headlong, crossed the Volga. Following by the Kievan cavalry and the men of Galicia. The troops of Chernigov fled behind, covering the rear only slowly. The rear of the army at this time did not attempt to pursue at all.

**Subotai Strikes**

Seeing that the enemy army had become widely separated, Subotai ordered a general attack. The allies were already for the assault. There was no need for them to retreat and the army hoped to defeat the Mongol army. Subotai’s troops from the Golden Horde attacked. The rear of the army was held back, enveloping the assault with horse and arrow.

**Disaster at the Volga River**

On 31 May 1223 Subotai chose to make his stand on the Volga River, in what is today Ukraine. Arriving by military, Subotai decided not to begin the battle with the show of arrows launched by horse archers. As was typical practice among the Mongols, but instead sent in his heavy-armed cavalry first. This cavalry charge proved devastating. The Mongols immediately engaged the Kievan in close combat and soon ran them off. The enemy cavalrymen then routed the Russians from the Principality of Galicia.

The inexperience of Galicia saw what was happening and tried to form a battle line, but they were carried away by the tide of fleeing Kievan and Russians that once formed the atomic group. The rear of Chernigov was caught in the middle of their own rear crossing and were also carried away by fleeing allied troops everywhere. Prince Bog of Kukac put his men into a semblance of order, but those too were defeated by the Mongols.

The 10,000 men of Kiev under Prince Morfiv Romanovich cobbled their ragged ex-"volunteers" for several days. Rearing up out of drinking water on the steps, they surrendered.

The battle of the Volga River was over, but the memory for the Russians was not yet at an end. The Mongols killed many of the capitulating Kievans and took the rest captive. Kept in the strict letter of his word, Subotai saw to it that the Russian aristocracy would not be expelled. Indeed they were suffocated beneath wooden piles while Mongols feared among them. All told, it was reported that some 90 per cent of the allied army met its end by the Volga. Of the 18 Russian princes thought to have participated, 13 lost their lives. Subotai and 12 of their Mongols suffered minimal losses.
**Battle Of Kalka River**

**Rout of the Kipchaks**
The Kipchaks are quickly routed by the Mongol heavy cavalry. A Mongol horse archer
attacks the Volhynian cavalry of Prince Davyd,
shooting them with arrows and charging them
with his horse, forcing them to flee. The Volhynians
fall back, allowing the Kipchaks to advance.
Prince Mstislav of Galicia recedes his men
for battle, but his leading flight of the Kipchaks
and Volhynians sweeps the Galicians along with them
towards the Kalka.

**Chernigov routed**
The leading armies of the army of Chernigov,
derived from Prince Yaroslav's Prince Svyatopolk, is
ready to fight in proper battle order but is defeated by
the Mongols and the Sables. The rest of the Chernigov
army, which has not had sufficient time to finish
crossing the Kalka, is carried away by the fleeing masses
of Volhynians and Kipchaks.

**Kiev's last stand**
The victory of Yaroslav, fighting the disordered
army of the Prince Svyatopolk, proves the Kipchaks
under their princes, forming a cavalry formation.
They march steadily back towards the Dnieper over
three days, under constant Mongol attacks. Having
approached their starting point, the Western Khakass
negotiate a surrender.

**The end**
Subsequently, the thirty thousand who
are left are led to the Kipchak's route, and
the Mongols, who have in three days,
are able to cross the river and
the Volhynians, followed by
the Kipchak's, and
at last, stopping them
enjoying a rest.
REPUBLICANS WIN SPANISH CIVIL WAR

Against all odds, Republican forces in Spain have declared victory after defeating the Nationalist onslaught.

What occurred prior to the outbreak of the Spanish Civil War in 1936? The origins of the Spanish Civil War were back a long way. Spain under the Bourbon monarchy was an extremely unequal society and a profoundly agrarian one, in which the politics of the nation had been run largely in the interests of the landowners. Between 1923 and 1931, there was a dictatorship that failed to resolve any of the monarchy’s problems and this was followed, between the beginning of 1931 and April 1931, by an attempt to get back to how things had been under the disastrously failed monarchy. On 4 April 1931, the democratic Second Republic was founded. This was run by a coalition of socialists and what in Spain are called Republicans, who’s simply means they were not monarchists but liberals in favour of a republic.

Contrary to popular belief, it now seems that war with Germany is not an inevitability. Spain has allied itself with Britain and France to create a combined democratic front which appears to have slowed down the progress of the German war machine.

NO WAR WITH GERMANY?
Winston Churchill moved in the civil war

The most important events were, firstly, the decision of the British and French governments to follow a policy of non-intervention. This meant that the two big democratic powers were able to help their sister democracy and therefore deprived the Republic of all means of defending itself. It was unable to buy arms legally and so was forced to use occupation to private arms dealers. The second issue was that Hitler's Germany and Mussolini's Italy saw the Spanish Civil War as a tentative opportunity to alter the international balance of power and focus on giving help to General Franco. Then, because Franco was making new profits, the Soviet Union began to panic. A key part of Soviet foreign policy at that time was to try to encircle Germany which primarily meant having a strong alliance with France. That means not threatening the French right. However, the Soviets became concerned that if Franco were to win, it would see fascist states surrounding France, Germany, Italy and a Soviet Spain possibly tipping the balance to the right in France. So, somewhat reluctantly the Soviet Union made the decision to support the Republic. This move was interpreted by Franco, and also in London, as proof that the Soviet Union wanted to establish a Soviet Spain which was absolutely untrue. One of the consequences of Soviet aid was that while it gave the Republic enough support to fight on, it consolidated the decision of the British and the French not to help the Second Republic.

Why did the Nationalists ultimately emerge victorious?

As we have already explained, the reason why Franco won was because the Republicans were not supported by Britain and France. However, there's also the issue that Franco commanded an army which he had total discipline, and he imposed this on the territory they conquered, massacring over 100,000 people. In contrast, the Republic's influence or less renewed a demoralized and within that demoralized was full of all kinds of disputes over how best to carry out the war efforts. So within the Republic there was a very powerful anarchist movement and a significantly less powerful, but nonetheless influential, Trotskyist movement, both of whom wanted to begin a kind of revolutionary war. However, the socialists, communists, and the liberal Republicans all preferred a conventional war effort. So, there's this big conflict within the Republican zone.

What was Spate like after the war under the Nationalist regime?

France had made it clear that his objective in the war was to create the conditions for a dictatorship that would last as long as possible. You might already say that he thought, after the viewpoint of the Thousand Year Reich was short-term thinking, that French military strategy was to go very deeply and to stabilize as many Republicans as possible. At the end of the war about a million people were housed in concentration camps and prisons, with the middle of the 20th century. In 1963, it was also a regime of plunder, the money, homes, and property of Republicans were simply stolen. After the end of World War II, it would be impossible to do all this. It happened while the war was not a war, but a war on every front.
were still very aware it was a determinant. There were Civil Guard, armed police on the streets. People I walked with were undertaken against for no apparent reason.

Were there any points during the war where the Republicans could’ve won? Not really, no. The setting was on the wall really by the end of July 1936, when Germany and Italy had decided to help France and Britain and France had decided not to help the Republic.

Arguably, it’s actually a miracle that the Republic continued to fight on for nearly three years. Now having said that how might things have been different? What if Britain and France had realized what Hitler and Mussolini were up to? Of course, they thought the policy of Hitler and Mussolini was anti-left. Policy makers were obsessed with the fear of the Soviet Union and in a way they almost thought that they could use the Republicans as a kind of “Rommel” to prevent them from the Soviet Union.

What would Spain have looked like under Republican Leadership? If it had won, it means in reality, that there would have been communist leadership. There might have been a communist participation in a coalition but it would not have had a communist regime. Let’s take the case of Western Churchill. At the beginning of the Spanish Civil War, Churchill was publicly in support of the military rebels. He put together a book, called, Stop, Fly, Sails containing his newspaper articles over this time. It is not always the case that Churchill moved from support for Franco to support for the Republic, because he thought it would be better for the British Empire. Whereas Franco enacted the most savage repression, had the Republic been victorious, many, including Churchill, thought that the leader Juan Negrín would go for a policy of national reconciliation.

How would this have affected the Second World War? There are two ways of answering this. If Britain and France had supported the Republic, then I think there would not have been a Second World War, because that support would have ensured an early Republican victory and prevented the Axis powers changing the international balance of power in their favor. Now, the other hypotheses of what might have happened if the Spanish Civil War were the distance on it, but miraculously the Republic won? Well, what we do know from the fall of Catalonia in January of 1939 is that Negrín was desperate to keep the war effort going because he believed that Britain and France would finally wake up to the red threat of Germany and Italy. If, as Negrín hoped, World War II broke out before the end of the Spanish Civil War, then it would have made a huge difference Republican Spain, which was fighting Germany and Italy already would have been allies of Britain and France. Interestingly, of course, Hitler and Mussolini were very aware of this. Indeed, one of the reasons why Hitler held off from providing war was because he wanted to make sure that Franco was in power before he took the big step.

ORWELL DECLARED WAR HERO

Journalist and author George Orwell has been declared a hero by the Spanish authorities and is due to be made an honorary citizen. He is one of many British citizens who fought on the side of the victorious Republicans to be given such an honour.
LIFE IN THE BLITZ

Marking 80 years of the Blitz, Haynes’ *The Blitz Operations Manual* celebrates the men and women who helped keep Britain safe.

Between September 1940 and May 1941, German planes raged overhead and the streets of Britain were plunged into darkness. Residents were urged to “Put that light out” as a huge number of organisations worked to combat the threat and keep people safe. Despite lasting just over eight months, the Blitz still casts a long shadow. Even today, the phrase “spirit of the Blitz” is used to describe a sense of patriotism, coming together and “just getting on with it.”

The German bombing campaign was a huge operation and the response was a similarly vast undertaking. Volunteers worked alongside official institutions, undergoing rigorous training to respond to the attacks calmly and effectively. Every night for those eight months, ordinary men and women risked their lives.

*The Blitz Operations Manual* covers all aspects of the raids, from defence procedures to everyday life in the Blitz. There are plans detailing how to build an air raid shelter and descriptions of the evacuation process, all lavishly illustrated with fascinating colour and black and white photographs. In particular, the Haynes manual highlights the work done by civilians amidst the horrifying onslaught.
DECONTAMINATION SQUAD

Squad for those who were harmed by the City of London to deal with mobile gas attacks. Fortunately, there were few of those, but the government prepared for them. Gas warfare was a real threat, and it was essential to decontaminate the area in the event of an aerial mustard gas attack.

POSTER FOR THE AUXILIARY FIRE SERVICE

Formed in 1938, London’s Auxiliary Fire Service included those too young or too old to join the armed forces. They were posted such as this one to AFS wards, where fire engines were stationed. They were trained extensively at the Lambeth Barracks, and their primary role was to operate the fire engines. Problems were often caused by the shortage of fire engines used by the organization.

AUXILIARY TERRITORIAL SERVICES

Two members of the Auxiliary Territorial Service operate a car to spot enemy aircraft. The ATS was the women’s branch of the British Army, and by the end of the war, some 45,000 members.
PHOTOGRAPH OF A GERMAN HEINKEL HE 111 OVER THE THAMES

During development, this aircraft was disguised as a civil aircraft close to Kenneth place in Germany at the end of World War II and it was always intended as a fast economical bomber. While effective during the early stage of the war, it was during the Battle of Britain that its weak defensive armaments were exposed.

TARGET FOR TO-NIGHT

ARE YOU PREPARED FOR THE BLACKOUT?

BARRAGE BALLOON AWAITS ELEVATION IN LONDON

Barrage balloons were used to defend against enemy aircraft, essentially serving as a vast cellophane. They were harnessed to steel bands around the balloon, making it difficult for fighters, proving relatively safe against dive bombers and V-1 rockets but having little effect against high-flying bombers.

AUSTRALIAN AIR RAID POSTER

The threat of air raids against Britain was not limited solely to its own shores, indeed many Commonwealth nations found themselves under attack as well. In the Pacific Theatre, Australia was attacked at least 37 times.
ARPA MEDICAL KIT

In addition to the standard medical supplies found in ARP kits, various other items were included such as insect repellent, matches, a mirror, and a whistle. Some ARP Medical Kits also contained small blankets, which were often used to protect against frostbite or as emergency sleeping bags.

The ARP Warden Service

The ARP Wardens were responsible for enforcing the blackout regulations, and were highly trained in dealing with the various situations that could arise during the Blitz. They were also trained in first aid and rescue techniques, and were able to act as a link between the public and the ARP headquarters.

Haynes Blitz Operations Manual

Haynes Blitz Operations Manual is available now from Haynes.co.uk and other good bookstores.
REVIEW
The books, TV shows and films causing a stir in the history world this month

THE PAINTED BIRD
A bleak, harrowing and unforgettable wartime saga not for the faint-hearted

Certificate 18  Director Václav Marhoul  Cast Harvey Keitel, Julian Sands, Udo Kier  Distribution: Eureka Entertainment

Based on Jerzy Kosinski’s controversial 1955 novel, initially banned as a survivor’s memoir but which turned out to be a work of fiction with added accusations of plagiarism thrown in. Václav Marhoul’s Czech adaptation is an unflinching and savage as its infamously brutal source material. Taking place in an unspecified Eastern European country during World War II, The Painted Bird is a harsh and5373
traumatic odyssey populated by figures who are without a shred of compassion or empathy.

The boy at the centre of the drama’s almost cruelly mannered misery, who is abused repeatedly and rarely exhibits kindness, symbolises the loss of innocence in times of conflict. His nightmarish wanderings represent the process of dehumanisation and the violent anti-Semitism Jews experienced in Europe and which led to its industrialised apocalyptic: The Final Solution.

Author Kosinski was held during WWII, staying with a Catholic family, and didn’t experience anything like what the boy (Jen
Kotkáč) endures. However, The Painted Bird can be understood as both a philosophically refraction on humankind’s nasty propensity for barbarism and a form of literary revenge against those who, while not officially signed up to the Third Reich, benefited from the persecution of the Jews or looked the other way as they were sent off to the gas chambers. The depiction of European peasantry is unflinching, but to avoid

“...a sense of distanced scale: the war machine pumping out men terror and wickedness.
The Painted Bird is challenging viewing and requires full commitment. The camera does not flinch from the cavalcade of baseness...”

Like Schindler’s List, the film is presented in black and white, the stark visuals possessing the roar of ash amid dying embers. The cinematography by Vladimir Bánky also favours carefully framed wide compositions, serving to heighten both the sickly grandeur of this grotesque epic and give the audience a sense of distanced scale: the war machine pumping out men terror and wickedness.
The Painted Bird is challenging viewing and requires full commitment. The camera does not flinch from the cavalcade of baseness, but neither does it retreat in empty proscription. The staging and editing of atrocity is awful and you think you see more than you actually do. The overall mood is profound sorrow. Rape, murder, mutilation, genocide and more appear: the film exists in a degenerate environment full of opportunists, deviants and psychopaths. Not since Steven Spielberg’s 1980 masterpiece Schindler’s List has a child’s view of warfare felt so powerfully conveyed and essential. **MC**
TEN CAESARS
The legacy of Rome retold through ten of its leaders

Author Barry Strauss Publisher Simon & Schuster Price £20.00 Released Out now

In Ten Caesars, Barry Strauss examines the history and legacy of Ancient Rome via the lives of ten of its most renowned leaders. From Augustus, the founder of Rome, to Constantine, Strauss skillfully guides the reader through more than three centuries of history, aiming as he does to examine not only the Rome they shaped, but also in continuing influence today.

This is not a comprehensive history of Ancient Rome, nor does it claim to be. Instead, it’s a condensed history for the casual reader, and it succeeds in guiding us through the tangled stories of the empire with aplomb. Strauss has given himself quite a task and with ten emperors come myriad supporting characters, from wives and children to allies and foes, all of whom are well-drawn and easily distinguishable. In fact, the characters are so vividly represented that it sometimes difficult to believe that the most outrageous of them aren’t simply works of fiction, but that was Rome.

Strass is a recognized authority on Ancient Rome and he writes with a lightness of touch and accessibility that makes the sometimes complicated subject matter entirely readable. It’s clearly well-researched, supported by meticulous references, and an extensive biography categorized by emperor, should one wish to research further.

Ten Caesars is an excellent primer to those ten empires of Rome, it’s succinct, accessible and an ideal introduction to the subject. Those who are already familiar with Ancient Rome might find it all rather familiar, but for the more casual reader there is much to enjoy and learn here.

A SCHOOLMASTER’S WAR
The remarkable true story of a pacifist turned SOE operative

Author Harry Réé, edited by Jonathan Réé Publisher Yale Price £14.99 Released Out now

Schoolmaster’s War seems almost stranger than fiction. It’s the story of Harry Réé, a schoolteacher who renounced this pacifism when France fell in 1940. Réé went on to become one of the main secret branches of the French Resistance, the Special Operations Executive, or SOE. In this unusual book, which is edited by Réé’s son, the philosopher Jonathan Réé, he tells his incredible story in his own words.

He parachuted into France in spring 1943, and despite facing incredible danger made contact with resistance groups and advised them on methods of sabotage and secrecy. This is a long saga though, but an intensely moving study of it.

In the years after the conflict the unassuming Réé returned to his lifelong passion for education.

He preferred not to make too much of his heroic exploits, tinged as they were with tragedy and horror, but he wrote extensively of his experiences and it is these writings that form the basis of A Schoolmaster’s War. The story that emerges makes for remarkable reading. It’s far from the self-mythologizing memoirs that Réé himself would write an eyewitness to, but instead paints a picture of a man of great bravery as well as great humility, and the supporting cast is vividly drawn.

A Schoolmaster’s War will appeal not only to wartime historians, but to any readers who seeks a different sort of memoir, written by a very different sort of man.
Many books by esteemed authors and historians enumerate the lives and deeds of the great explorers and traders of the 15th century, but few have done so with the same depth and detail as David McCullough’s "1776." This book is a highly focused history of one of the most pivotal years in American history—the War of Independence between the United States and the British Empire. McCullough delves deeply into the year that the Declaration of Independence was signed, and the events that followed, highlighting the journeys of the men who fought the battle of independence.

While many of the key figures, such as Washington and George III, will be familiar to those with a passing knowledge of the American Revolutionary period, the portrait that McCullough paints of each man is quite eye-opening. "1776" gives an ever-broadening and honest account of everyone’s positions, standing back from expressing any particular judgment on their motivations or the veracity of their arguments. History, McCullough argues, is not the result of the simple or clear-cut actions of the heroes and villains of the story, but the result of individual and collective actions that led to the eventual outcome.

The book is a gripping read, filled with the drama and the drama of the times. McCullough’s writing is engaging and informative, giving the reader a clear and comprehensive understanding of the events of 1776 and their lasting impact on American history.

"We see the human frailty and fallibility of all those involved," McCullough writes. "It is a refreshing experience, Washington comes across as a deeply moral and upright person, but also as just a person who is not afraid to make mistakes and learn from them. The book is a testament to the power of perseverance and the importance of taking a stand for what is right, even when the odds are stacked against you. "1776" is a book that will be read for generations to come, and it is a testament to the power of perseverance and the importance of taking a stand for what is right, even when the odds are stacked against you."
HISTORY VS HOLLYWOOD
Fact versus fiction on the silver screen

THE ELEPHANT MAN

Director: David Lynch Starring: John Hurt, Anthony Hopkins
Country: United Kingdom Released: 1980

An emotional take on the life of Joseph Merrick, a 19th century man with severe physical deformities. But does it do his story justice?

01 The film's director, Tim Burton, used real-life footage of the Elephant Man, Joseph Merrick, for inspiration. The film's visual style and control were influenced by the real-life story, as well as by the real-life actor, John Hurt, who played Merrick. The film's success was due in large part to the emotional depth and believability of Hurt's performance.

02 The film's visual style, played by Anthony Hopkins, is an homage to the life of Joseph Merrick. The film's aura and atmosphere were similar to the real-life Merrick's, as well as to the real-life Hopkins, who played Merrick in the film. The film's success was due in large part to the emotional depth and believability of Hopkins's performance.

On The Menu

PASTILA

Did you know?
There is a museum (and a dedicated museum factory) celebrating the history of pastila production in Kolomen.

Ingredients
- 450g Granny Smith apples, such as Gypsy Gold
- 6 large red clover honey
- 1 egg white

A BELIEVED FRUITY TREAT, RUSSIA, 15TH CENTURY – PRESENT

P astila, a traditional Russian sweet that partially resembles marshmallows, has a rich history dating back centuries. It’s typically made with berries or your Russian Antiques apples and sweetened with honey or sugar before it’s baked in an oven at low temperature for a few hours. Pastila was supposedly loved by Ivan the Terrible, Catherine the Great and Leo Tolstoy. And it was a particularly popular treat in Imperial Russia, a time when only the wealthy could afford the sweet.

METHOD
01. Preheat your oven to 150°C. Grab a sheet tray and line it with non-stick paper. Cut the apples in half, place them cut-side down on the tray and then bake them in the oven for 2-30 minutes, until the apples are soft and starting to collapse.
02. Blend the baked apples into a puree and then pass it through a strainer to ensure that it’s nice and smooth. Set the honey into the puree and then leave the mixture in cool for the fridge for at least one hour.
03. Once the puree has cooled, use a stand mixer or electric whisk to beat it for around eight minutes or until the puree becomes airy and pale. In a separate bowl, whip the egg white until it becomes foamy.
04. Add the egg white to the puree and beat the mixture until it doubles in volume and becomes light and fluffy. Preheat the oven to 150°C, line a sheet tray with parchment paper and grease it lightly. Set aside a small amount of apple mixture to use as a filling later.
05. Using a spatula, carefully spread the pastila mumsure evenly on the sheet tray, making sure that it’s about 2cm thick. Then place the tray in the oven and bake for three hours. Remove the pastila from the oven and let it cool down.
06. Gently turn the pastila upside down on a large cutting board and peel off the parchment paper. Cut the pastila into three equal strips. Take the apple mixture you saved earlier and apply a thin layer on top of each pastila strip.
07. Gently place the strips on top of each other and apply a layer of the apple mixture on the top and around the edges. Put the pastila back in the oven for two more hours to dry.
08. Remove the pastila from the oven and allow it to cool down completely. Cut into slices and the pastila is ready to serve. It can also be stored in an airtight container for several weeks.

NEXT MONTH

CLASH OF TUDOR SUPERPOWERS

ON SALE
21 MAY
X, Y & Z describes how French, British and Polish secret services came together to unravel the Enigma machine. It tells of how, under the very noses of the Germans, Enigma code-breaking continued in Vichy France. And how code-breakers from Poland continued their work for Her Majesty’s Secret Service, watching the USSR’s first steps of the Cold War.

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www.amazon.co.uk/Real-Story-How-Enigma-Broken-ebook/dp/B07D98S1BQ/
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