

The MYSTERY of HISTORY



Volume III

The Renaissance, Reformation,
and Growth of Nations

Linda Lacour Hobar

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❖ Preface ❖

Welcome to *The Mystery of History*. It is an honor and a privilege to be presenting you with *Volume III* in this series — this time we are spanning *The Renaissance, Reformation, and Growth of Nations*. I have personally developed a new love and fascination for this era. But here are a few important disclaimers and an explanation of the new format.

First, though I have spent years in the research of this book, I would like to apologize ahead of time for any inaccuracies, discrepancies, or errors that lie within this text. None are intentional. But invariably, archaeologists, Bible scholars, and expert historians will dig, discover, and develop new ideas and facts that will outdate the information contained here. With an ever-expanding sea of knowledge at my disposal, I will strive to modify this work accordingly and ask your patience as I do so.

Second, it would be negligent of me not to mention that though this is a “world” history course, there is a greater amount of attention given in this Volume to the history of the Western world through the accomplishments and failures of its men and women. This imbalance is in no way meant to imply superiority of any race, color, sex, or culture, but rather it is a reflection of the history most pertinent to the majority of my readers.

Third, without reservation, this book is written from a Christian perspective. I have sincerely tried to discuss other faiths with dignity and respect while at the same time pointing my readers to what I believe is the true Gospel of Jesus Christ according to the inspired Word of God.

Fourth, the time period of this Volume includes the Protestant Reformation. I have prayerfully sought to write with sensitivity toward Protestants and Catholics alike in regard to this piece of tumultuous history. I have approached the Reformation by presenting doctrine and theology of both Protestants and Catholics, along with the history of disagreement and bloodshed between them. I have included “heroes of the faith” in both Protestant and Catholic circles. However, the differences between these groups are vast and divisive. It is beyond the scope of this book to bridge them. As I am a Protestant, I have undoubtedly written with a bias toward Protestantism, though I have tried to in no way offend or attack modern-day Catholicism. Forgive me if I have. I hope all my readers will take the information contained here and use it for its historical value and for examining their own faith, whatever it may be.

As for the format, this Volume of world history is written for all ages. If you are 8 years old, or 80 years old, I hope you will enjoy the stories. However, for those who are interested in this material for meeting particular academic requirements, please know that the accompanying *Companion Guide* now contains everything you need for making *The Mystery of History, Volume III*, a complete world history course.

Pretests, quizzes, mapping exercises, timeline work, hands-on activities, research projects, and more can be found in the paperback *Companion Guide* (which is also available on CD). One special feature is a long list of supplemental books and literature for all ages that

will greatly enhance any study of world history. Even more resources can be found on my Web site or on that of my publisher (www.themysteryofhistory.com or www.brightideaspress.com). The *Companion Guide* will provide you with a framework for teaching “Younger, Middle, and Older Students,” with attention given to high school requirements. To personalize this book for my broad audience of students, I’ve written letters to three different age groups in the pages that follow this Preface. Please read the letter(s) that applies to you and/or your students.

Last, for additional resources, encouragement, fellowship, or questions to the author and publisher, please visit any of *The Mystery of History* Yahoo support groups. To subscribe, visit:

Volume I: <http://groups.yahoo.com/group/MysteryofHistory1>

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Volume III: <http://groups.yahoo.com/group/MysteryofHistory3>

Linda Lacour Hobar

❧ Letters to the Students ❧

Dear Younger Student Friends (Elementary School Age),

Before you start this history book, I want to write you a personal note and say hi. Maybe that seems strange to you. History books don't usually begin this way. But to me, *The Mystery of History* isn't just a book. It's an adventure in time and travel and that makes me your personal tour guide on a long and amazing journey!

With that thought in your mind, let me tell you of the exciting things to come on this adventure. In our first quarter together, I'm going to take you to meet the queen of Spain, to see the works of a famous artist named Leonardo da Vinci, and to sail around the Cape of Good Hope, where it was once thought that ships would fall off the edge of the world! In our second quarter, we'll scale the Swiss Alps, ride elephants in India, and steer boats across the city of Venice. Does that sound like fun? It gets better!

In our third quarter, we'll meet ninja fighters in Japan, visit the wild outback of Australia, and witness the wedding ceremony of Pocahontas. And in the last quarter, we'll fight civil wars in England, attend a masquerade party with Louis XIV, and watch an apple drop with Isaac Newton, a scientist who helped explain gravity.

Of course, our adventures are usually going to be on paper. I can't really take you to fight ninjas or hike the Swiss Alps. I wish I could! But since I can't, I've additionally written a *Companion Guide* full of ideas about how you can experience history with your own hands, eyes, feet, and taste buds. You can pretend we are together on some of these adventures. With or without the *Companion Guide*, I think you'll like the stories here.

Unfortunately, not all of history is fun. Some of my stories are sad or even gory in places. Others involve great danger! They are about massacres, murder, and revenge. But you see, ever since sin entered the world, man has struggled against all kinds of wickedness and evil. Some of it we see, and some of it we don't see. But it's there. Our world has many problems, and history is full of mistakes that people have made. Some mistakes are little — but some, sadly, are very, very big!

There is good news, though! The good news is that God knew ahead of time that man would struggle with living right. And so, by sending his son Jesus Christ to die for our sins, He has a plan to help us live! I hope you know this plan. We call it the Gospel. If you aren't exactly sure what the Gospel is, please read more about it in the section titled "Would You Like to Belong to God's Family?" that comes right after Quarter 4 in the back of this book. One of the reasons I write history is to share the story of the Gospel with boys and girls just like you. The Bible says, "My purpose is . . . that they [meaning you] may know the *mystery* of God, namely, Christ, in whom are hidden all the treasures of wisdom and knowledge." (Col. 2:2–3, NIV. Words in brackets are mine. Bold type is mine for emphasis.)

So, are you ready? Are you ready to learn the treasures of wisdom and knowledge found in Christ? Are you ready to see God's hand in history? I hope so because I love teaching these things. Just know ahead of time that this book is for all ages, so parts of it will be too hard for you. Don't worry. Learn what you can for now and come back to this book one day when you're a little older. Now, let's get going!

For the sake of the Mystery,
Linda Lacour Hobar

Dear Middle Student Friends (Middle School and Junior High Age),

Hi! Before you delve into this book, I want to say a couple of personal things. First, I want to welcome you to *The Mystery of History*. Whether you like history or not, I think you'll find *something* interesting here. This Volume not only covers fifteenth- and sixteenth-century "world history," but it also includes famous artists of the Renaissance, some of the greatest names in science, and a few of the toughest explorers ever to circle the globe. On top of that, this Volume grapples with the infamous Inquisition, the bloodshed of the Reformation, and the horror of the Atlantic slave trade. I don't think you'll find this book to be "light."

But second, I want you to know that there is more going on behind the scenes than just my telling you stories about art and science, exploration and discovery, and yes, wars, mutinies, and treaties! I am striving throughout these pages to guide you into truth — the truth of the Gospel, that is. You see, as a follower of Jesus Christ, I believe that history is more than a string of events in time. I believe that history is *the* story of God revealing Himself to mankind so that we might be redeemed. God's plan to redeem us is really a very *personal* story and one that I hope you already know. We call this plan the Gospel.

If you are not sure you know the Gospel, please read more about it in the section titled "Would You Like to Belong to God's Family?" that comes right after Quarter 4 in the back of this book. I've provided some Scriptures to help explain God's plan of salvation. I came to understand it myself at 17. It changed my life, and I've not yet quit talking about it! That's how much the Gospel means to me.

Now, with all that said, it's time for you to get started on this course. I've geared this book to use "as is" for your age group. This means you should try to use every component of *The Mystery of History* as provided in this *Student Reader* and in the accompanying *Companion Guide* to get the most out of it. But please feel the freedom to make adjustments where needed. I would never expect you to finish all the activities or to read all the supplemental materials in the *Companion Guide*. There's a lot to choose from! But please do read all the lessons in this *Student Reader* in the order in which they are written, and if possible, complete at least the tests and worksheets in the *Companion Guide*. They are great tools for review to help you retain the vast amount of information presented here. There is so much to know about this rich and provocative time period, and I'm praying for you as you journey through it.

I'll end on this note taken from Scripture. "For though I am absent from you in body, I am present with you in spirit and delight to see how orderly you are and how firm your faith in Christ is. So then, just as you received Christ Jesus as Lord, continue to live in him, rooted and built up in him, strengthened in the faith as you were taught, and overflowing with thankfulness." (Col. 2:5–7, NIV)

For the sake of the Mystery,
Linda Lacour Hobar

Dear Older Student Friends (High School Age),

Hi! If you are new to *The Mystery of History*, or a returning student, I want to personally welcome you to this program. I've a few important things to share with you before you get started.

For one, this program is written "as is" for Middle School students. This means that for you to receive a high school credit for the course, you will need to put more time into it than just reading what appears on these pages. Hopefully, that will be easy because the hundreds of activities in the accompanying *Companion Guide* give you the freedom and ability to explore in more depth the parts of history that *you* find interesting. In reality, you can design this course to be your very own. I hope you find that appealing.

So, to make the MOH your very own course, I suggest you do two things. First, choose the activities in the *Companion Guide* that will really engage you. You've got only so much time. Choose activities that will complement your learning style, further your mind and spirit, and challenge your research skills. Second, with those same criteria, choose to read supplemental books and literature from lists in the *Companion Guide* that are going to broaden your thinking, expand your knowledge, *and* stir your heart. There is so much to choose from — I hope it's hard to decide what NOT to read.

Now keep in mind that a high school credit generally consists of 135–180 hours of instruction in a school year. This means you should be putting in at least four to five hours a week on this course. (It may take more.) So, once you've got the basics done (with or without some younger siblings to slow you down), roll up your sleeves and keep going. If you are home educated, use your integrity to keep track of the hours it takes you to work on your activities and supplemental reading — so that you might genuinely fulfill your requirements. That is what's expected of you.

And second, please know that there is much more to this course than "world history." The premise of *The Mystery of History* is that God is behind the scenes revealing Himself to mankind. I don't know where you are in *your* thoughts about God and spiritual things. But wherever you are, I hope you're growing in your faith and solidifying that in which you believe. I would like to be a long-distance mentor of sorts and assist you in your spiritual journey as you shape and define your own convictions. If you're not sure where you are in relation to knowing Christ personally, please read the section titled "Would You Like to Belong to God's Family?" that comes right after Quarter 4 in the back of this book. The Scriptures contained there might answer some questions for you. I was 17 before I gave my own life to Christ. So I understand if you're new to this concept.


Well, I've laid out a tall order for us here. I'm expecting a lot from you and hoping to give a lot in return. I sincerely believe, though, that there is *much* to learn from this time period of the Renaissance and beyond — knowledge that will shape your worldview and become part of your very life.

I'll close with this Scripture, which sums up my prayer for you. "See to it that no one takes you captive through hollow and deceptive philosophy, which depends on human tradition and the basic principles of this world rather than on Christ. For in Christ all the fullness of the Deity lives in bodily form, and you have been given fullness in Christ, who is the head over every power and authority." (Col. 2:8–10, NIV)

For the sake of the Mystery,

Linda Lacour Hobar

Michelangelo

top right now and look at your ceiling. What do you see up there? Probably not much. Most of us don't do much with our ceilings. But this was not the case with **Pope Julius II**. In 1508, he commissioned an artist to paint the most spectacular ceiling in the world. It was the ceiling of the **Sistine Chapel** in Rome, Italy. But strangely enough, the painter who painted it didn't like to paint at all! In fact, he despised it. This artist was **Michelangelo** (Mike kuhl AN juh loh or Mick kuhl AN juh loh).

Michelangelo's full name was Michelangelo di Lodovico Buonarroti Simoni. For obvious reasons, most folks just call him by his first name. Michelangelo was born near Florence, Italy, in 1475. Think about that for a minute. It's hard not to believe that the time and place that Michelangelo was born had something to do with his destiny. He was born during the lifetime of Lorenzo de' Medici in the highest city of the Renaissance. You will learn later that Lorenzo and Michelangelo became good friends.

Much like Leonardo da Vinci, Michelangelo started his career as an apprentice. He was set up to work for **Domenico Ghirlandaio** (Geerr lahn DAH yo), who was not only a painter but also a sculptor. He has been given credit for first teaching Michelangelo how to use a chisel (which is a tool for sculpting). However, Michelangelo would later say (with some pride) that he never had a teacher. In a way, that was true. What Michelangelo accomplished was far beyond what anyone could teach him.

After only three years with Domenico, Michelangelo moved to the workshop of **Bertoldo di Giovanni** (Joe VAHN nee). His studio happened to be part of the famous Medici gardens, which were filled with Greek and Roman statues. Do you think this had something to do with Michelangelo's future? Of course it did. He had access to some of the finest statues ever created, including a bronze statue of David carved by **Donatello** that would inspire Michelangelo's greatest work. These three-dimensional masterpieces burned a love for sculpture into Michelangelo's heart that would last a lifetime.

Lorenzo de' Medici was quick to notice the talent and passion of the young artist and invited Michelangelo to live in his home. Lorenzo provided him with a room and paid him a modest salary. The young artist regularly dined with Lorenzo and other politicians and artists. It was there that Michelangelo became good friends with the Medici family and was naturally shaped by the ideas of the Renaissance.



In the *Pietà*, Michelangelo sculpted sorrow on the face of Mary and serenity on the face of Jesus, her Savior and son.

Unfortunately, Michelangelo's nose was shaped during this time as well. (Yes, his nose!) It was during his stay with Lorenzo that someone punched him so hard in the face that it left his nose broken and disfigured for life. This didn't help Michelangelo's disposition any. He was known for being temperamental and having a lot of self-pity. His broken nose seemed only to add to it.

But the young artist was soon to be famous, and for a time, his self-doubt was pushed aside. Michelangelo's two greatest statues were created early in his career and brought him more recognition than he could imagine. Each statue is so amazing that I'm going to take the time here to describe them.

The first masterpiece was the *Pietà* in St. Peter's Basilica in Rome. It is a deeply moving piece portraying Christ after his death lying across the lap of his mother, Mary. She is blanketed in layers of a robe that help hold the Savior on her lap. Mary gazes sorrowfully upon the crucified body of her Son, who had taken upon Himself the

sins of the entire world. The face of Jesus is serene and seems to whisper to the viewer, "It is finished." I personally find it to be Michelangelo's most beautiful work.

But Michelangelo's most famous statue would be *David*. Created in Florence, this 18-foot nude male is so remarkably lifelike, it nearly breathes. Every muscle, every vein, every curl on David's head seems alive. Michelangelo approached the position of his marble giant this way — the right side is firm and steadfast to represent the strength of man under the guidance of God. The left side, however, is relaxed and unguarded, reflecting the weak and sinful side of man. It is toward this direction that the statue gazes and is fixed in time. As you will learn later, Michelangelo — then only 27 years old — knew all too well this weak side of mankind.

It was near this time that Michelangelo was asked to paint the battle scene for the city of Florence alongside his rival, Leonardo da Vinci. Do you remember what happened to

Leonardo's work? Bad weather made it drip right off the wall. Though both Leonardo's and Michelangelo's works were left incomplete, they made a major impact on art for capturing intense *action*. Many artists after them tried to do the same. While Leonardo chose to depict the fury of soldiers on horseback, Michelangelo chose to paint soldiers caught in the act of bathing! Yes, apparently in the real battle of Florence, soldiers were bathing in the river when word came that they were under attack. And so Michelangelo created an unusual scene showing men rising out of a river, pulling up their socks, and running for their clothes and weapons. The artist would say it expressed the "bestial folly" of war.¹

This unusual battle scene also allowed Michelangelo to express his deepest-felt fascination — the movement and anatomy of the human body. Like Leonardo, Michelangelo dissected dead bodies to better understand muscles, limbs, and torsos. In marble or on canvas, Michelangelo used his understanding of anatomy to bring mankind to life. He applied the same techniques to mythological characters and heavenly beings, like sibyls and cherubs. Most of his models were men, however, which explains why the women in Michelangelo's paintings are extremely masculine. Muscle-bound figures became one of his trademarks.

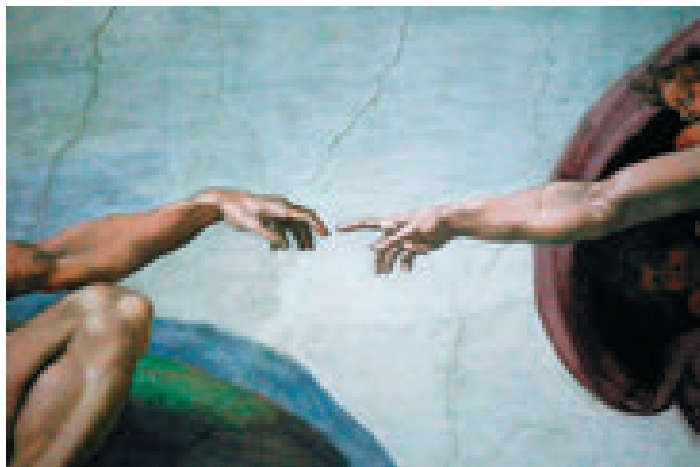
Now, unlike Leonardo, Michelangelo practically ignored landscapes, still portraits, or issues of perspective. He said of painting landscapes that it was "a game for children and uneducated men."² In content and style, his works were *quite* different from Leonardo's. In fact, as much as Leonardo loved painting, Michelangelo hated it. He once said of painting that it was only "suitable for women . . ."³ He cared for it only when it looked like the sculpture that he loved. Michelangelo said, "The more painting resembles sculpture, the better I like it, and the more sculpture resembles painting, the worse I like it."⁴

So, how was it that Michelangelo, who despised painting, went and *painted* one of the greatest masterpieces of all time? That is a good question. The short answer is — he was coerced by the pope! Let's move now to that part of the story.

Pope Julius II

The perilous story of Michelangelo painting the Sistine ceiling can't be appreciated until you know a little more about Pope Julius II. He was a stern, arrogant, ill-tempered man who wished to be well remembered by the world. For this reason, he first invited Michelangelo to Rome to build a magnificent burial tomb for him. Well, Michelangelo was arrogant and ill-tempered himself. The two men, very much alike in pride and bad moods, found it hard to agree on anything. This was especially true in the building of Julius's elaborate tomb, which originally was to contain 40 statues in all.

After Michelangelo spent eight months in the mountains collecting tons of stone suitable for the tomb, the pope changed his mind about the whole thing and put the entire project on hold! This made Michelangelo furious! So, one Saturday, Michelangelo demanded a meeting with Julius, but it didn't go very well. The two quarreled over money. Michelangelo went back on Monday but was turned away. He went back on Tuesday, on Wednesday, on Thursday, *and* on Friday — but the pope refused to see him. With that final blow, Michelangelo fled on horseback to Florence, angry and insulted.



Stirring the emotions, the painted hand of God the Father reaches out to touch man on the ceiling of the Sistine Chapel by Michelangelo.

It took an official letter and three forceful letters from Pope Julius II to get Michelangelo to return to Rome. But he did, with the intention of building the tomb. Unfortunately though, only one of the 40 statues was brought to life at that time. It was later melted down to form a cannon! After so much bickering and disappointment, things were not good between the pope and the artist.

It was then that Julius II came up with the extraordinary idea of painting the ceiling of the

Sistine Chapel, a private chapel in the Vatican. By then Michelangelo felt he could not refuse. Though the artist dreaded picking up a paintbrush, he was weary of arguing and tired of being disappointed. In fear of the pope and in need of money, he agreed to paint the enormous vaulted ceiling in **1508**. He grumbled all the way through it.

I hardly think anyone could blame Michelangelo for grumbling. He was being asked to paint 10,000 square feet from 70 feet off the ground! For more than four years, the artist painted in agony. Mounted on scaffolding, Michelangelo either reclined on his back or stood with his arms stretched over his head going numb. At times he painted alone through the night with no more than a few feet between his face and the gigantic fresco. The job was so consuming that the artist hardly changed his clothes or took a bath. He slept in his boots and ate only what was on hand. The constant nagging of the pope made it worse. (The pope was known for his impatience. At least once he struck the artist with a stick just to hurry him along!)

Perhaps it was Michelangelo's pride that kept him going. (He wasn't going to do a poor job for the pope to criticize!) If not his pride, it was perhaps the content of his masterpiece that fueled his determination. Michelangelo designed the biblical mural to contain 343 muscle-bound figures — his favorite thing to create. Most of the figures were human or made to look it. Michelangelo portrayed the Creator of the Universe in the form of a gray-bearded man floating in the heavens. And, with the mindset of the Medicis, he added characters of Greek mythology to the biblical stories. (These female mythological characters, called *sibyls*, were thought by the Greeks to be prophetesses.)

In the pure style of Michelangelo, every muscular being he designed appeared to be in action. Probably the most famous scene of the entire ceiling is the hand of God reaching out toward the hand of Adam. There is something moving about the Creator drifting tenderly toward humanity. As if in slow motion, the mind of the viewer is left to imagine the two hands touching while man breathed his first breath.

The artist continued to show action by portraying the fall of Adam and Eve, a swirl of sinners in the flood, the triumph of David over Goliath, and other Old Testament stories.

In every panel, there appears no landscape but rather, multitudes of faces and bodies flying in midair. Between the panels, some figures sit as eternal guardians or onlookers of the stories being told.

Sadly enough, Pope Julius II lived only four months after the ceiling was completed. It was hardly enough time to appreciate the greatness of the work. But Michelangelo must have felt rewarded. For *after* Julius died, Michelangelo attempted to build him a tomb. Can you believe it? He returned to the very project that drove the two men to quarreling! Though the final tomb wasn't anything like the original plan, Michelangelo sculpted a figure of *Moses* for the entrance that is staggering, to say the least. Depicting Moses seated on a throne with flowing beard and robe, this is one of the most superb sculptures of all time. The Jews of the community were enamored with the piece and flocked to see it.

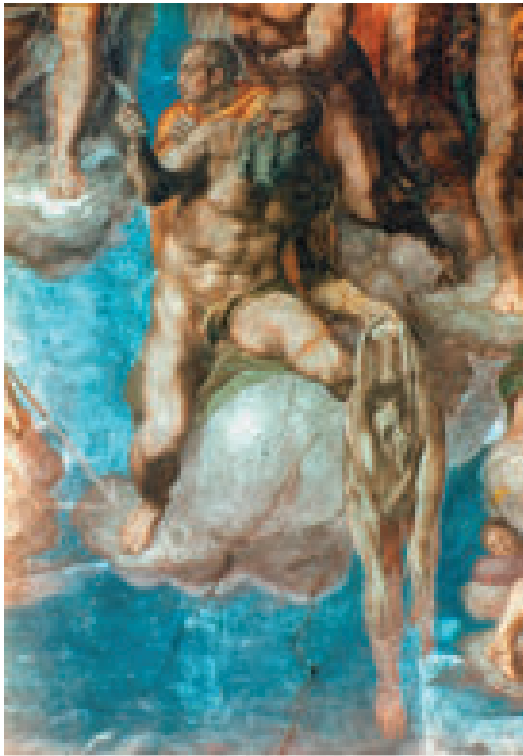


Despite the difficulty of working with Pope Julius II, Michelangelo sculpted the dramatic statue of *Moses* in his honor.

Last Years in Rome

In his late fifties, Michelangelo returned to Rome. He lived there for 32 more years. A lot of his work focused on beautifying the Vatican through architecture. But something special happened to the artist during those last years in Rome. He made friends with a widow named **Vittoria Colonna** (Kuh LOW nuh). Though they were never romantically involved, Michelangelo loved her. Vittoria was a strong Christian woman who cared a great deal for the aging artist. The two visited on Sundays at a convent and spent hours and hours discussing their faith.

Michelangelo needed this kind of spiritual guidance because his life had not been well balanced. Having been consumed by his work, he had not made much time for friends or family. He may even have turned to immoral behavior to fill some emptiness in his life. If that was indeed the case, it would appear that he later repented of it. Some claim that Michelangelo was influenced by the teachings of Savonarola, whom he had heard in his younger years. Others say the Waldensians (see Volume II of *The Mystery of History*) shared the salvation message with the artist. Regardless of the influences on him, the struggle in Michelangelo's soul is most clearly seen in one of the last works he ever did. He went back to the Sistine Chapel and painted a scene titled *The Last Judgment*.



As a reflection of weariness or repentance, in *The Last Judgment* Michelangelo painted his self-portrait in the hanging flesh of St. Bartholomew.

The Last Judgment tells a sobering story. In it, Michelangelo portrays the folly of man's sin and the consequences of it in the end. Many believe that the goriness of the scene was inspired by Dante's poem *Inferno*. This could be true because Michelangelo himself wrote poetry and admired the work of Dante. As if he were confessing his own depravity, Michelangelo painted himself as an obscure figure in *The Last Judgment*. He painted his face in the flaying hollow of St. Bartholomew's skin dangling before the Lord Jesus Christ. (Bartholomew was skinned alive and died a martyr for Christ.) Some would say the hanging flesh expressed the emptiness of the tired artist, worn out and spent of creativity. Others would say it expressed his abandonment of the sins of his flesh. Maybe it reflects both. He was 66 years old by this time and regretful of much of his past.

When Vittoria died in 1547, Michelangelo was plagued with unbearable grief. It led him to a deeper change of heart. Though he continued to paint and sculpt, he did so only for the glory of God. He wrote, "Neither painting nor sculpting can any

longer quieten my soul, turned now to that divine love which on the cross, to embrace us, opened wide its arms."⁵ In 1550, he carved a statue of Nicodemus holding the dying body of Christ. In this sculpture (known as the *Florentine Pietà* or *The Deposition*), the statue of Nicodemus is actually a portrait of himself. Older, wiser, and finally at peace with himself, Michelangelo embraced the Savior in spirit — and in stone. In February of 1564, the worn-out artist passed away.

Unlike Leonardo da Vinci, Michelangelo was not an example of a true Renaissance man, in my opinion. (Many historians, however, would say he was.) I think his interests were too narrow and his faith in God too strong to be compared to other humanists of his time. I think Michelangelo stands alone in what he accomplished. The *Pietà*, *David*, the Sistine Chapel, *Moses*, *The Last Judgment* — these incredible works surely place Michelangelo in a category all by himself. That is why Giorgio Vasari, the great art historian, claimed that Michelangelo surpassed them all.

"Neither painting nor sculpting can any longer quieten my soul, turned now to that divine love which on the cross, to embrace us, opened wide its arms."

—Michelangelo

Artists of the Northern Renaissance

Italian artists weren't the only ones rising to prominence in Europe during the Renaissance. In the **fifteenth and sixteenth centuries**, **Flemish** and **German** artists were on the rise, too. Though a few of them were trained by Italians, most found fame on their own. Today, I will introduce you to four outstanding artists who helped make *northern* Europe famous during the Renaissance. Rather than elaborate on their personal lives, I'll tell you about their most famous works. (Our study on the Renaissance just wouldn't be complete without them!)

Jan van Eyck (c. 1390–1441)

The first Flemish artist we'll look at is **Jan van Eyck** (Yahn van IKE). He lived in Flanders, which today is part of Belgium, the Netherlands, and France. (The people of Flanders called themselves "Flemish.") Jan van Eyck had a special gift for creating detail. He did this exceptionally well in the portrait of a couple titled *The Arnolfini* (ARR no fee nee) *Marriage* (also known as *The Arnolfini Portrait*).

In *The Arnolfini Marriage*, husband and wife hold hands in a room surrounded with details that tell us more about everyday life in the fourteenth century. There is a dog in the room, fruit on the table, a pair of slippers strewn on the floor, and the name of a saint finely engraved on a chair. Of great interest to art historians is the image that lies in a small convex mirror in the back of the room. The mirror shows the back of the couple and introduces us to two more people standing right in front of them but not in the actual portrait. But we don't know who they are! They appear only as tiny reflections in the mirror. Some think they are wedding attendants. Others think it is Jan van Eyck and a priest. Either way, the convex mirror is a very clever approach to *perspective*.



As a clever use of perspective, Jan van Eyck added a convex mirror to the back wall in *The Arnolfini Marriage*.

Based on today's standards, it is doubtful that the Arnolfinis would win a beauty contest, but their pale skin and delicate features would have been popular back then among the Flemish. Interesting, too, is the fact that the woman in the portrait appears to be expecting a child. Some believe she was not pregnant, but rather was holding up her dress as was tradition. Perhaps it was in hopes of having a fruitful union. Regardless, the painting of this couple in everyday surroundings is a clear example of the **realism** that Jan van Eyck is known for.

Besides realistic portraits, Jan van Eyck painted numerous scenes from the Bible. His largest was a 20-panel altarpiece known as the *Adoration of the Lamb* or the *Ghent Altarpiece*. And much like Leonardo, he included amazing landscapes and creative depth in his work. But

Jan van Eyck died 10 years before Leonardo was ever born, and so he could *not* have been influenced by Leonardo. (If anything, it was the other way around.) Jan van Eyck was a master painter by his *own* merit and way ahead of his time. By going beyond religious works, to portraits of real people, Jan van Eyck was steering northern Europe toward a Renaissance of its own.

Jerome Bosch (1450–1516)

Another Flemish artist to bring fame to northern Europe was **Hieronymus Bosch**. (In English, his name translates to “Jerome.”) He lived 60 years later than Jan van Eyck, but he kept up the Flemish tradition of bringing great detail into his work. His detail, however, wasn't the least bit real like Jan van Eyck's. Jerome's details were strange and sometimes grotesque. In *The Garden of Earthly Delights*, the artist crammed three panels with images of heaven, hell, and earth. It is his portrayal of hell that is most bizarre. Jerome created weird and horrifying creatures of all shapes and sizes to depict the torture and torment of eternal doom. His imagination went wild with monsters, strange instruments, giant ear-like creatures, and odd mechanical devices! I'm not sure of the intentions of his imagination, but it seems he was depicting hell to be a pretty scary place. It was sure to make one think!

In *The Ship of Fools*, Jerome Bosch pokes fun at man's foolishness. He painted a ship of people going about life like a boat on a river. Each



In *The Ship of Fools*, Jerome Bosch portrays the folly of mankind, traveling through life always chasing after something.

person appears to be a fool for chasing after something in “life.” Bosch was a religious man and was probably challenging people to think about their own lives when viewing *The Ship of Fools*. It is thought provoking, as were most of his strange works. In an eerie way, his paintings are very similar to works of modern artists like **Salvador Dalí**. We call them **surrealists**. This fact places Jerome Bosch *way* ahead of his time.

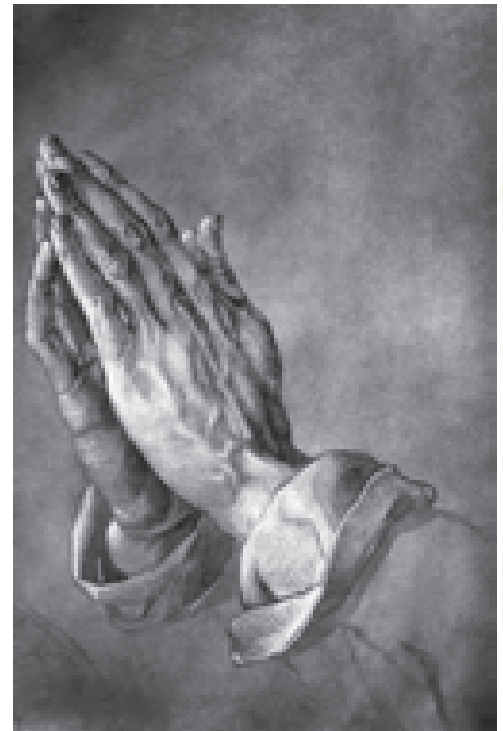
Albrecht Dürer (1471–1528)

In Germany, art wasn’t appreciated as much as it was in Italy during the high Renaissance. It was only considered a craft. But a German artist named **Albrecht Dürer** (al breckt DOO rawr) helped to change that. His great skill as a painter and engraver caused the Germans to take notice of the arts. You could say that Dürer was to Germany what Leonardo was to Italy. Dürer was an educated man who studied anatomy and perspective. He went to Italy to learn firsthand some of the techniques of the great masters.

One of Albrecht Dürer’s most famous paintings is that of a pair of praying hands. The story behind the hands is touching. Legend says that Albrecht and his brother *both* wished to study art. But being from a family of 18 children, they were too poor to afford it. The two brothers agreed that one would work the mines while the other went to study art for a few years — and then they would switch places. But that’s not how things worked out.

As the story goes, Albrecht went first to study art and won quick fame for his talent. When he returned home to trade places with his brother, his brother wouldn’t hear of it. He claimed that he could in no way take Albrecht’s place since Albrecht’s hands were skilled and refined, and his were gnarled and twisted from working the mines. Albrecht’s brother insisted that Albrecht stay in school while he continued to work the mines. In gratitude for his brother’s sacrifice, Albrecht supposedly painted his brother’s hands — well worn and clasped in prayer. Whether this tender story is true or not, the praying hands are famous all over the world.

Albrecht Dürer did continue on as his brother wished. He painted and learned the skilled craft of engraving. One of his most outstanding engravings is titled *Knight, Death, and the Devil*. The knight in the scene is armed with spiritual weapons to fight sin and death. The artist used some imagination to symbolize spiritual truths. But many of his engravings were lifelike representations of simple things like rabbits and tufts of grass. Through paintings and engravings, Dürer captured the lives of peasants, animals, relatives, and himself in great detail and liveliness.



The well-worn hands clasped together in *Praying Hands* are supposedly those of Albrecht Dürer’s brother.

Dürer's own self-portraits are convincingly real. To help with realism, Dürer created unusual devices to help him visually change the size and shape of objects. Using glass panes, pulleys, and strings for measurement, Dürer invented something like a primitive overhead projector to reflect and copy images. For all of this and more, Albrecht Dürer is considered one of the greatest German artists to ever live.

Pieter Bruegel the Elder (c. 1525–1569)

I've saved one of my favorites for last. That would be **Pieter Bruegel** (BROI guhl or BROO guhl), another Flemish artist. It is his painting of *The Tower of Babel* that I like best of all the works of the northern European artists. Here's why. In this scene, Pieter Bruegel integrated lots of things we've talked about in art. He used *perspective* to cause the tower to rise toward heaven. He added *detailed landscaping* in the background. He made the scene *realistic* with a group of builders discussing their plans in the foreground. And he portrayed *action* as the Tower of Babel appears to still be under construction in the sixteenth century!

This oddity presents the viewer with something moral to think about. It leads one to wonder, "What are *our* modern-day Towers of Babel"? In what ways do *we* build our lives apart from God? It's something to reflect on.

In *The Tower of Babel*, Pieter Bruegel used perspective, detail, realism, and action to portray mankind's foolishness in building their lives apart from the power of God.



Other works of Pieter Bruegel focused a great deal on ordinary life. He loved to capture harvesters, hunters, and peasants doing everyday things. Bruegel especially liked to paint realistic scenes from winter. His seasonal works are the ones that most of us can relate to. Though the people he painted lived a long time ago, we can relate to hunters trudging home in the snow, ice skaters on the pond, and those tending the fire on a gray day. Since there were no cameras back then, we can thank artists like Pieter Bruegel for giving us these portraits of real life.

Lesson 15

1511

Erasmus Writes In Praise of Folly

Eve have looked closely now at many artists of the Renaissance. I hope you haven't forgotten early Renaissance artists such as Fra Angelico, Botticelli, and Donatello. I hope you have burned in your memory the *high* Renaissance works of Leonardo da Vinci and Michelangelo. (Real quick — which one painted the *Mona Lisa*? Which one sculpted *David*? Remember that!) And I hope the northern European artists are still fresh in your mind. You'll be glad one day to have become acquainted with these masters because the works they produced are classics. That means they'll be remembered for a long, long time.

I'm going to shift gears today to a different kind of Renaissance man. This man wasn't an artist, a sculptor, or an architect. This man was a writer. His name was **Desiderius Erasmus** (Des a DIR ee us Ih RAZ mus). His name means "desired beloved" (a name he may have given himself). His most famous work was *In Praise of Folly*. Some people loved it; some despised it. It had something to do with *worldview*. I'll talk more about that as we get to know Erasmus.

Erasmus was born in the Netherlands about 1469. Sadly, both of his parents died while he was still young. His new guardians steered him toward living in a monastery. Erasmus didn't really want to go there, but he agreed to it so he could have access to books — lots of books. They were his favorite thing and continued to be most of his life.

Erasmus eventually took the vows of an Augustinian monk. But it never suited him very well. He didn't like fasting, which was required, and he hated eating fish during Lent. (Some Christians fast from red meat during Lent to remember the sacrifice of Christ.) To escape the rigid rules of the monastery, Erasmus eagerly took the position of a secretary. He was ordained a priest in 1492 (the same year as the voyage of Columbus).



Though they didn't suit him well, Erasmus took the humble vows of an Augustinian monk.

Classics and Controversy

I don't think that being a priest suited Erasmus any more than being a monk did. He never had his own church but went to a university in Paris where he could pursue his real love — books and literature. It was there that he was immersed in reading the classics. It was, of course, the rage of the Renaissance to read classic works of the ancient Greeks and Romans. He was particularly enamored with **Plato**. To better enjoy Plato and others in their original language, Erasmus taught himself Greek. He already knew Latin. Both of these languages were important when it came to doing one of the things that made him famous. And that was to update the **Latin Vulgate**.

The Latin Vulgate was a translation of the Greek and Hebrew Bible into the Latin language. It was first translated by **Jerome** in the Middle Ages. (See Volume II of *The Mystery of History*.) According to Erasmus, the Vulgate had errors and wasn't accessible to the common man. But his "updates" became very controversial. Admirers of Jerome's older work didn't appreciate the new edition. Those who did like the new edition criticized Erasmus for not better applying the Word of God to his "personal life." Apparently his life wasn't the holiest.

But controversy didn't stop Erasmus from reading and writing more. He tutored students to pay for his love of books. His tutoring took him back and forth to England where he met other scholars, including **Thomas More**, and his fame as an intellectual grew. He regularly wrote letters to kings, emperors, and popes who admired his writings. Back in Paris, he wrote a best-seller that actually provided him with a salary. His best-seller was a collection of more than 800 quotes from classical authors, with extra comments from Erasmus himself. The *Adagia* (Uh DAH zhee uh), as it was called, was incredibly popular. It was so popular that it was translated into English, Italian, German, French, and Dutch. The *Adagia* provided a crash course in the classics for those wanting to keep up with the Renaissance. Erasmus's fame spread even more.

At one time Erasmus was offered a position at a university, a place at the Vatican, and many other jobs. But he chose to remain a "freelance" writer, which allowed him the freedom to write what he wanted when he wanted. It was a bold move on his part because few people were full-time writers back then, but it seemed to work. He kept very busy traveling, writing, and translating. He did accept one full-time job in the court of King Henry VIII of England, but the king ignored Erasmus and the job proved to be rather dull.

The Satire of In Praise of Folly

It was in **1511**, during his stay in England, that Erasmus was inspired to write his most famous work, titled *In Praise of Folly*. As mentioned earlier, some people loved it, but others despised it. To better understand why, you need to understand the term *satire*. A satire



During the Middle Ages, Jerome spent 23 years translating Greek and Hebrew scriptures into the Latin Vulgate.

is a work of literature that points out the weaknesses and foolishness of mankind. And that is what Erasmus did in *In Praise of Folly*. He poked fun, which is why *some* people didn't like the work at all.

In the story, *Folly* is the name of a female character who represents all mankind. In the beginning of the story, Erasmus just pokes a "little" fun at the foolish ways of mankind. He starts with amusing remarks about grammarians and writers like himself. He then slams merchants, lawyers, and philosophers for their greed and ego. But by the end of the book, he flat-out ridicules the behavior of just about everyone he could think of. He especially attacked members of the church. Erasmus lashed out at evil priests, immoral monks, and greedy popes. He spewed at those who worshiped shrines or argued over theology or "paid" for their sins to be pardoned.

The powerful thing about the satire is that Erasmus was right about most of it. According to the Bible, the heart of man *is* foolish. (See Eccl. 9:3; Jer. 17:9; Rom. 1:21.) Many of man's ways *are* nonsense. And some of the practices of the church *had* become ridiculous. As one example, Pope Julius II distributed "indulgences" for money to help pay for the painting of the Sistine Chapel. Indulgences were letters that *appeared* to forgive people of their sins! The Bible teaches that only the blood of Jesus can pay for our sins. (See Rom. 5:9; Eph. 1:7; Heb. 9:12–14; Rev. 5:9.) But out of fear and superstition, people traded money for indulgences anyway. This was just one of many ways the church was out of line. (We will look more at that in later lessons.)

In another publication by Erasmus, titled *The Handbook of a Christian Knight*, he urged Christians to return to the moral teachings of Christ. He especially encouraged acts of charity. But before I make Erasmus sound too noble, there were those who found fault with his teachings about Christ. Why? Well, Erasmus was a human-



The famous German artist Albrecht Dürer sketched this image of Erasmus busy at his writing desk.

ist in his thinking. And a humanist generally gives more credit to man than God. You could say Erasmus promoted Christ as a good “role model” rather than as God in the flesh. He thought that people would benefit from following Christ’s example as a *man*, but he wasn’t so sure about Christ as *Lord*. Erasmus wasn’t even sure if he himself was a Christian. That’s how far his humanism had taken him.

Erasmus continued to write and mingle with the top scholars and intellects of the Renaissance up until his death in 1536. Over the years, he received permission to quit wearing the clothes of a monk, though for a long time he was still considered to be one. He spent time in Rome, Germany, Paris, and Oxford. Because he had ties to so many different countries, he wasn’t loyal to any one nation. He in fact began to think that patriotism, or nationalism, was ridiculous, too. Erasmus marveled instead at the rate of mankind’s achievements at this time. (I imagine he saw firsthand the works of Leonardo da Vinci and Michelangelo.) He wrote, “All over the world, as if on a given signal, splendid talents are stirring and conspiring together to revive the best learning.”⁶

The observations of Erasmus were certainly accurate. Splendid talents *were* stirring during the Renaissance. But something else was stirring across Europe. And that was the **Reformation**. It was very near this time that **Martin Luther** spoke out to “reform” the ways of the church. Some would say that Erasmus was part of the Reformation. But that’s not quite accurate. Erasmus was disgusted with the church, but he never tried to “reform” it. In fact, Erasmus disagreed with Martin Luther on many things. For Erasmus, his issue with the church was the *behavior* of Christians, not their *beliefs*. (Though truthfully, *his* behavior wasn’t much to be admired!)

But what Erasmus did do for the Reformation was to make people aware. Through the satire of *In Praise of Folly*, Erasmus boldly pointed out the shortcomings of the church. In a way, he paved the way for reformers like Martin Luther. Because of Erasmus and others, it was no secret to Europeans that the church had grown corrupt in many of its ways. As if to retaliate, the church banned the books of Erasmus 23 years after his death.

So, was Erasmus a good guy or a bad guy? Well, I don’t think anyone is entirely good or bad, but generally speaking, I think the answer to my question depends on your *worldview*. For those who view the world through the eyes of man, Erasmus was a “good” guy. He was considered one of the smartest men of the Renaissance, and he wrote things to stimulate others to think very deeply. Furthermore, his translation of the New Testament was a huge accomplishment.

But if one has a Christian worldview, Erasmus wasn’t so good. As a humanist, he analyzed the world through the eyes of man rather than through the eyes of God. In regard to Christ, Erasmus confessed that he viewed Him as a “good man” more readily than as Lord. As Christians, any teaching that lessens the Lordship of Christ ought to alarm and concern us.

Niccolò Machiavelli and The Prince

Men and women live and die, but sometimes their names go on. This is quite true of **Niccolò Machiavelli** (NEEK ul LOW MAH kyah VEL lee). He died in 1527, but his last name has lived on as a political term. The term is *Machiavellian*. Do you know what Ma-chi-a-vel-li-an means? Probably not. It's a very big word. It usually refers to tricky, deceitful, or dishonest politics. I'm going to teach you more about that today and a little about the man behind it.

Niccolò Machiavelli was an Italian through and through. He was born in Florence during the rule of Lorenzo de' Medici. By now, you should have a good picture in your mind of Florence, Italy, during the Renaissance. Florence was a strong and vibrant city/state under Lorenzo. Humanism was also strong in the thought of the time and influenced the arts and sciences. But by 1492, Lorenzo had died, and for a time Savonarola led the city in a spiritual revival. Six years later, however, Savonarola was executed — as you should remember — and the remaining Medici family was overthrown. Now stay with me here because we are getting to Machiavelli.



The name of Machiavelli has lived on to refer to evil politics.

It was after Savonarola died and the Medicis were overthrown that Niccolò Machiavelli was hired to work for the Republic of Florence. The Renaissance was in full force, and the great Leonardo da Vinci had returned to Florence and was starting his work on the *Mona Lisa*. Machiavelli's job was to be the first secretary of the council of Florence. What does that mean? It means that Machiavelli spent hours every day working in government affairs and politics. His duties were numerous.

The Borgia Family

One of Machiavelli's duties was to work for a man named **Cesare Borgia** (SAY zar BORE zhee uh). To help you understand Machiavelli, I need to introduce you to the **Borgia family**. They were a sinister clan from Spain who

rivalled and hated the Medici family. (Both families were rich and powerful.) It was a member of the Borgia family who became Pope Alexander VI, the pope who ordered Savonarola's execution. Do you remember him? He was not a very good pope. In fact, Pope Alexander VI broke his vows of purity and fathered several children. One of those children was Cesare Borgia.

So, what do you do if you are the son of the pope? (It's a rather odd position to have in life since the pope doesn't usually have children!) Well, Cesare Borgia chose to follow in the "corrupted" footsteps of his father. With charm, good looks, and intelligence, Cesare lived it up. He took advantage of his father's position as pope and used it to get things he wanted. Because of his father, Cesare was appointed to serve as a cardinal in the church, which is a very high position.

When Cesare grew weary of church business, he had his father get him out of the position, which was unheard of as well. Cesare spent a great deal of time leading military campaigns that proved to be more exciting than his marriage or his earlier work as a cardinal. But Cesare Borgia was known for terrible things, like shooting prisoners for sport. It was rumored that he was in love with his sister and murdered her husband! In fact, there were several murders, poisonings, and unsolved mysteries that clouded the life of Cesare Borgia. He was one scary guy!

Well, this scary guy had a large influence on Machiavelli, our main character today. As a governmental secretary, Machiavelli could watch the life of Cesare "up close and personal." Machiavelli watched the power that Cesare possessed. He watched as Cesare seemed to get his way everywhere he went. And something in Machiavelli believed this power was "good." We'll talk more about that later.

For 14 years, Machiavelli served as a secretary to Florence. His friend Cesare didn't last so long. When his father (the pope) died in 1503, Cesare Borgia was sent to prison in Spain. There Cesare died. For Italy, it was good riddance. But for Machiavelli, it wasn't good at all.

With Cesare Borgia gone, the Medici family came back. (Remember, the Borgia and the Medici families were enemies.) When the Medici family came back to Florence, they had Machiavelli arrested for being part of a conspiracy! Not only was he arrested, he also was tortured and then sentenced to exile at his country estate. And so Machiavelli, the one-time secretary of Florence, was destined to live the rest of his life in exile in the country. It's not where he wanted to be.

The Prince

Niccolò Machiavelli had dreams for Florence and for all of Italy. He wanted to see the country unite as a whole nation. There was no unity because Italy was ruled by rival city/states like Florence, Venice, and Milan. Machiavelli likened it to ancient Greece, which had *also* been run by warring city/states such as Athens and Sparta. He wished Italy would come together as a *whole* nation the way that Spain, England, and France each had.

Now you may still be wondering what all this has to do with Cesare Borgia or Machiavellianism. We're getting to that. While Niccolò lived in exile in the country, yearning



Cesare Borgia, the son of Pope Alexander VI, was one of many characters who inspired Machiavelli in writing *The Prince*.

to unite his beloved Italy, he began to write. His writings were powerful, and it was from them that his name — as well as his ideas — grew famous.

In 1513, Machiavelli wrote a long essay titled *The Prince*. The essay was about how Machiavelli *personally* thought the problems of Italy ought to be solved. In particular, the essay was about how the power of one person, or one prince, could shape an entire nation. Do you want to guess who was one of the role models for Machiavelli’s “perfect” prince? It was Cesare Borgia! Aha. Now we’re getting somewhere.

Machiavelli, after all his years in politics, had concluded that the only way a nation could be run well was through power, like that of Cesare. Never mind that Cesare Borgia was a ruthless murderer! Never mind that he was unstable and conniving.

Machiavelli focused not on the *character* of Cesare, or of any prince, but on how much *power* one person could have. And Machiavelli believed it was *power* that could solve political problems.

Here are a few quotes straight from *The Prince*:¹

- ◆ “The art of war is all that is expected of a ruler.” (p. 61)
- ◆ “It is far better to be feared than loved if you cannot be both.” (p. 71)
- ◆ “. . . because men are wretched creatures who would not keep their word to you, you need not keep your word to them.” (pp. 74–75)
- ◆ “Cesare Borgia was accounted cruel; nevertheless, this cruelty of his . . . brought . . . unity and restored order and obedience.” (p. 70)

(Middle and Older Students: Please read some more. Words in brackets are mine.)

- ◆ “. . . he [a prince] should not deviate from what is good, if that is possible, but he should know how to do evil, if that is necessary.” (p. 76)
- ◆ “Violence must be inflicted once for all; people will then forget what it tastes like and so be less resentful.” (p. 40)
- ◆ “[A prince] will find that some of the things that appear to be virtuous will, if he practices them, ruin him, and some of the things that appear to be vices will bring him security and prosperity.” (p. 66)
- ◆ “. . . princes who have achieved great things have been those who have given their word lightly, who have known how to trick men with their cunning, and who, in the end, have overcome those abiding by honest principles.” (p. 74)

(Younger Students: Resume reading here.)

Now, that’s a lot of words I just gave you, but I think if you read them slowly enough, the ideas of Machiavelli will begin to sink in. He basically wrote that it was okay for a prince to be bad, use evil, or lie — as long as the goals of the country were achieved. Rather alarming, isn’t it?

And like Erasmus, Machiavelli saw clearly all the faults and foolishness of mankind. He thought the Italians were in a mess because they weren't smart enough to get out of it. From his own experience with the classics, Machiavelli thought that ancient people were perhaps smarter. He blamed the church for being one of many things that had ruined the spirit of the Italian people. He thought men had grown weak under the firm hand of the church and forgotten how to fight for one's country.

Before I make Machiavelli sound any worse, I should note that historians don't agree on the intent of *The Prince*. Some would say Machiavelli wrote his essay in the form of a satire, meaning that he was just poking fun at how some princes lived. Others disagree and think that Machiavelli was simply writing down things the way he saw them. In other words, Machiavelli didn't "invent" the role of a dictator. He just observed that dictatorship happened in history, and when it did, nations united.

I find it interesting to know that, over the years, many a dictator has appreciated the work of Machiavelli. Napoleon studied it, and so did Hitler. It would only make sense that those who had ruthless power would hold *The Prince* in high regard. The essay would serve to back them up and help them justify any cruel methods used to hold a nation together.

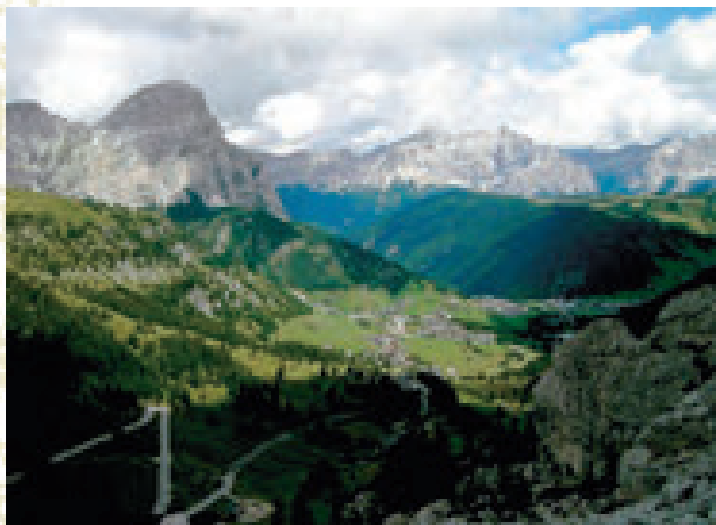
Later Years in Exile

I'm not sure what the full intentions of Machiavelli were, but he did dedicate the essay to the new Medici family. He was hoping to get in good with them and get his job in the government back. His plan failed and he remained exiled.

There were other books that Machiavelli wrote while in exile that almost seemed to contradict *The Prince*. In his book titled *Discourses on Livy*, Machiavelli insisted that a sound government could only be run "by the people."² He stated in *Discourses* that the people of a nation know better than a prince what is good for a nation. It's a bit confusing as to why he

would claim that after writing what was practically a "handbook" for a dictator. Some think his views changed over the years. Some think it's because *The Prince* really was a satire. Regardless, it's his theories in *The Prince* that remain the most well known.

In time, the name of Machiavelli was used to describe eeee-vil politics. Whenever a dictator rose to power — using *whatever* means necessary to keep that power — he or she was described as having "Machiavellian tendencies." The term became so common that it has been placed in the dictionary. Webster's defines Machiavellianism as "the view



The beauty and love of Italy helped sustain Machiavelli during his exile and inspired his writing of politics, poetry, and comedy.

that politics is amoral and that any means however unscrupulous can justifiably be used in achieving political power.”³

As for Niccolò Machiavelli, he continued to write politics, poetry, and comedy while in exile. Two significant works were *The Art of War* and *The History of Florence*. His love for Italy sustained him. His desire to see Italy *unified* consumed him, but he failed to see it happen in his lifetime. Machiavelli died in 1527, and his name remains associated with ruthless politics, whether he meant it to be or not.

Lesson 17

1514

Raphael

What do you think happens when you cross Leonardo da Vinci with Michelangelo? You get **Raphael!** Well, not exactly, but it’s a good way to look at this master artist. Raphael is considered one of the greatest artists of all time, and he was clearly influenced by both Leonardo and Michelangelo.

Raphael’s full name in Italian is Raffaello Sanzio. He was born in **Urbino**, a city in the Papal States of Italy. Raphael first learned to paint from his father, who was very talented. But when Raphael was only 11, his father died. He was sent to study under an artist named **Perugino** (Peh rue JEE no).

Working under Perugino was great for the young artist. Raphael became so good at what he did that to this day some people mistake his works for those of his master. While Perugino was away, Raphael painted in his place. And his fame grew.

By 1504, Raphael moved to Florence, where of course he could learn from the best. Leonardo da Vinci was in and out of Florence, as was Michelangelo. It’s been said that Raphael learned *gracefulness* from Leonardo and *anatomy* from Michelangelo. If you put the two specialties together, you have the “**Divine Raphael.**” That was Raphael’s nickname. His works were so amazing that people believed God was working through him.

Raphael painted a great number of glorious scenes for the church. To name just a few, he painted *The Small Cowper Madonna* in 1505, *St. George and the Dragon* in 1506, *The Madonna of the Goldfinch* in 1507, and *The Alba Madonna* in 1510. (Unlike Leonardo, Raphael finished his projects in a reasonable amount of time!)

You have probably seen a sample of Raphael’s work and not even known it. I’m referring to two little cherubs that appear on the bottom of Raphael’s *Sistine Madonna*. They are so cute and popular that they show up today on blankets, purses, umbrellas, coffee mugs, and address labels. Legend says that Raphael painted the two cherubs after seeing a pair of street children lean against the window of a bakery. That might explain why the hat in the left corner of the full portrait looks a lot like a cake!



In painting the famous cherubs found in *Sistine Madonna*, Raphael was supposedly inspired by street children peering into a bakery window.

Besides the cute angels, Raphael became famous for the beautiful and graceful way he painted women, especially Mary, the mother of Jesus. Of course, there is a little bit of scandal behind that story. Apparently, Raphael had countless girlfriends throughout his life who he claimed were his inspiration for painting beautiful women! In fact, the face of Mary in *Sistine Madonna* is the face of one of Raphael's loves. (She was the baker's daughter. That may better explain why Raphael was taking notice of children at the bakery! He was probably visiting his girlfriend.)

Pope Julius II

Raphael's talent was soon recognized by Pope Julius II. This is the same pope who asked Michelangelo to paint the Sistine ceiling. As you may recall, Julius was an impatient man and very demanding, but he did have vision. He envisioned the Vatican as one of the most beautiful places in the world. Pope Julius knew that to achieve his dream, he would need the best of the best artists and architects. And that included the young Raphael. He was invited to Rome in 1508.

What Pope Julius first desired from Raphael was that he paint the pope's private chambers. It was these chambers that became Raphael's claim to fame. He started by painting the room known as *Stanza della Segnatura*. That's Italian for the "Room of Signatures." It was called this because the pope sometimes used this room to sign important papers. This room also contained the pope's private library. On one wall, the pope stored all his books on *theology*. On another wall, he kept all his books on *philosophy*. It was on these two opposing walls that Raphael would become forever famous — because on these two walls he captured the essence of the Renaissance through the eyes of the church. Let me explain.

On the wall that was dedicated to *theology*, Raphael painted a scene titled *Disputa*, or *The Dispute of the Sacrament*. Like a "Who's Who of the Bible," it could serve as a history lesson of the Gospel. It includes the three persons of the Trinity and Bible characters such as Abraham, Moses, David, Peter, Paul, and James. Below this realm of Bible figures are gathered great theologians, such as Jerome, Augustine, Aquinas (Uh KWINE us), and Savonarola. They appear to be debating the teachings of the Bible, as the title of the fresco would suggest.

In this great work, Raphael included faithful men of the arts like Dante and Fra Angelico. Hardly a soul could view this masterpiece and not see the hand of God working



The Dispute of the Sacrament by Raphael presents a colorful gathering of historic figures — artists, theologians, and Bible characters — who appear to be debating the teachings of the Bible.

through history to reveal Himself. (Something I really appreciate!) And besides being magnificent in theme, *The Dispute of the Sacrament* is magnificent in *how* it's painted. It contains the background and action in the style of Leonardo and the movement and "floating" characters in the style of Michelangelo. It is superb.

School of Athens

But back to Raphael's fame. It was the next wall in the Room of Signatures that would prove to be his best. On the wall dedicated to *philosophy*, Raphael painted a scene titled *School of Athens*. Before I describe it, I have to tell you a little story about the title. Before Raphael moved to Rome, there was a preacher who gave a sermon in the Sistine Chapel. (Though the ceiling wasn't finished yet, the chapel was still used from time to time.) In that sermon, the preacher praised Pope Julius II for bringing the best of learning to Rome. And what was considered the "best learning" at that time? You should know this — the ancient works of the Greeks and Romans. The preacher said, "You, now, Julius II, Supreme Pontiff, have founded a *new Athens* when you summon up that . . . world of letters as if raising it from the dead." (Italics are mine for emphasis.)⁴

You see, by this time, the church had *strongly* embraced the Renaissance way of thinking. It was not just seen in the minds of the humanists, but it was seen in the collection of the pope's library and his emphasis on the classics from the city of Athens in Greece. Though he was a pope, Julius II wasn't all that different from Cosimo and Lorenzo de' Medici. And so



In *School of Athens*, Raphael portrayed Plato as Leonardo da Vinci with a long, flowing beard, walking and talking alongside Aristotle. (See also the full view of this painting in Quarter 1's Around the World section.)

Raphael captured this Renaissance “way of thinking” in the painting he titled *School of Athens*. The title was inspired by the words of the sermon. Do you see the connection? The title said it all because the church was giving way to humanism and trying to blend ancient thought with theology.

In *School of Athens*, Raphael brought together more than 50 characters from history, representing all the classic thinkers of the past. (Some of these names you’ll recognize.) And what makes some of these men more interesting is whom Raphael painted them to look like. In some cases, he used fellow artists as his models. It’s pretty cool.

In the very middle of the scene, Raphael painted *Plato* and *Aristotle* walking and talking side by side. His model for Plato was none other than Leonardo da Vinci, the greatest genius of the time. Raphael painted Plato to look just like Leonardo, with a long, flowing white beard and hair below his shoulders. The ironic thing about this is that Plato thought very little of artists and would not have been flattered. Raphael probably made Plato look like Leonardo because of the artist’s brilliance in so many *other* fields.

On the far left side of the painting, Raphael inserted *Alcibiades* (Al suh BYE a deez), a pupil of Socrates’. He’s wearing the clothes of a soldier. The seventh figure from the left is *Socrates* himself, wearing a purple robe and busying himself in conversation. *Pythagoras* (Pi THAG or us), an ancient Greek mathematician, is shown working in a notebook on the floor. He is wearing an orange-and-white robe and has a beard.

Alone on the steps to the right reclines a man meant to be *Diogenes* (Die AH jih neez), a cynic from ancient times. He was a loner in his lifetime and sits alone in the painting. To the far right are clustered a few more celebrities. Raphael painted himself as a young man looking straight at the viewer. You can only see his face. He portrays himself as a student of *Ptolemy* (TOL uh mee), a once-great geographer. Ptolemy stands across from *Zoroaster*, an astronomer from long ago. Near them, bending on the floor and working, is *Euclid* (YOU clid), the father of geometry. With a bald head, he is painted to look like **Donato Bramante**, a good friend of Raphael’s and the head architect of the Vatican.

But of all the figures in *School of Athens*, I find the one of *Heraclitus* to be the most intriguing. It seems that after Raphael saw half of the Sistine ceiling completed, he was in awe. It inspired him to go back to his *School of Athens* and add Heraclitus. Why? Well, in history, Heraclitus was a grumpy old philosopher who hardly got along with anyone. He must have reminded Raphael of the temperamental Michelangelo. So, as either an insult or a compliment,

Raphael painted Heraclitus to look just like Michelangelo! The figure has the same color and posture as the characters on the ceiling of the Sistine Chapel, except Heraclitus is wearing boots — just like those of Michelangelo.

It was well known that Michelangelo was a loner. Unlike Leonardo and Raphael, he didn't mix and mingle with other artists. One time Michelangelo and Raphael passed each other in the halls of the Vatican. Michelangelo sneered at Raphael, saying, "You with your band, like a bravo." Raphael retorted, "And you alone, like the hangman."⁵ Their personalities were very different, and Raphael cleverly revealed this in *School of Athens*.

Another funny story has been told about these two rivals. Though not confirmed, there is a story that Michelangelo left the Vatican one day in haste. (He was probably angry with Pope Julius.) While he was away, Raphael and Bramante supposedly snuck into the Sistine Chapel to peek at the ceiling. This infuriated Michelangelo, who thought the two were out to ruin him. Michelangelo accused Raphael of repainting a portrait of *Isaiah* after peeking. (It may be true because the style of *Isaiah* is very similar to Michelangelo's!)

Except for his rivalry with Michelangelo, Raphael got along with just about everyone. He was charming, sociable, and eager to teach. Giorgio Vasari said of Raphael, "He was never seen to go to court without having with him, as he left his house, some fifty painters, all able and excellent, who kept him company in order to do him honour."⁶ It was this kind of discipleship between master and apprentice, or teacher and pupil, that Raphael captured so well in *School of Athens*. He captured it well because he lived it. He served his time as a pupil and went on to become a master teacher.

While painting more apartments in the Vatican, Raphael also produced magnificent tapestries and engravings. Before Julius II died, Raphael honored him greatly by producing one of the most realistic portraits of a pope ever painted. It's very majestic. Like Leonardo, portraits were one of Raphael's specialties. (His *Portrait of Bindo Altoviti* and *La Donna Velata* are exceptional.) Furthermore, Raphael tried his hand at architecture. In **1514**, Pope Leo hired Raphael to take the place of Bramante, who had died. Raphael was given the enormous task of trying to finish what Bramante had started. The challenge put Raphael at the height of his career.

Secrets

In the midst of his busy professional life, the private life of Raphael proved to be very interesting — yet it is in many ways still a mystery to art lovers today. A powerful cardinal insisted that Raphael marry his niece Maria. Out of obligation, Raphael agreed to the engagement, but he kept coming up with excuses to put off the wedding. Some believed the idea of marriage frightened him because it would put an end to his busy dating life. Others think he was already secretly engaged to a pretty young woman named **Margherita Luti**. I mentioned her earlier as the daughter of a baker. She is the one whose face appears as Mary in the *Sistine Madonna*. She is also the lovely woman in *La Donna Velata*.

Why was Margherita a secret? It remains a mystery. It may have been because she was loved by many men and had a poor reputation. Or it may have been that Raphael loved her,



It was probably Margherita Luti who posed for Raphael's *La Donna Velata*, which means "woman with a veil." The woman and the artist may have been secretly engaged.

but after six years, he wouldn't commit to marrying her for the same reason he wouldn't marry Maria. Perhaps he simply didn't want to be tied down.

But the real mystery lies in one of Raphael's paintings. Hundreds of years after Raphael painted a seductive portrait of Margherita, X-ray analysis showed that a large ruby ring was originally painted on her finger. It may have been an engagement ring! It is believed that Raphael (or one of his pupils) painted over the ring to keep the relationship a secret. Some claim it is the wedding portrait of a completely different woman, but most think it is Margherita.

Sadly enough, Maria, Raphael's official fiancée, died before she and Raphael could settle on a wedding date. Some believe Maria died of a broken heart, knowing she wasn't really loved. Not long after her death, Raphael died

too. He was only 37! Though nobody knows for sure, he might have died from receiving the wrong medicine for a high fever. Regardless of what killed him, Raphael knew he was dying beforehand and, according to Vasari, had enough time to distribute his belongings, write a will, and prayerfully repent of any misdeeds.⁷ Margherita, the secret girlfriend, signed herself over to live in a convent that took in repentant women.


Raphael died on the same date that he was born, April 6, which in the year of his death was Good Friday. Legend says that the walls of the Vatican wept for him because they started to crack after his death. Raphael was buried next to Maria, who would appear in death to have finally gotten her man. Inscribed on his sarcophagus were the words, "Here lies that famous Raphael by whom nature feared to be conquered while he lived, and when he was dying, feared herself to die."⁸

Raphael's early death was a tragic fate for this talented artist. He had so much potential. Had he lived longer, the world would surely have more of his masterpieces. I hope that somewhere along the way he understood the Gospel, which he so gloriously captured and painted.

Martin Luther Posts His “Ninety-five Theses”

Note to Teacher: *The Protestant Reformation is a difficult piece of history to understand. I suggest that all students read Part I of this lesson, which covers the historical backdrop of the Reformation. I challenge Older Students (and parents or teachers) to read Part II of this lesson, which addresses theological issues. Though modern practices have changed since the start of the Reformation, to some degree Protestants and Roman Catholics remain divided on the issues presented here. It is beyond the scope of this book to bridge these differences. I pray that all my readers will benefit from this lesson and allow it to serve as a springboard for their own spiritual growth and understanding of God.*

Part I

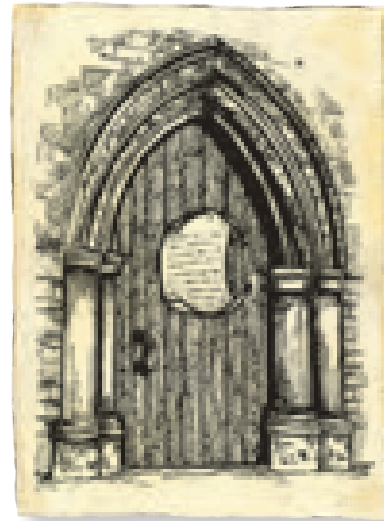
he town of Wittenberg, Germany, was busy with activity. It was October 31, 1517. Villagers were going about their usual business. They were buying and selling vegetables, exchanging silver and gold, and dodging dogs in the street. But on this day, there was extra excitement in the air. Tomorrow would be All Saints' Day, a day on which the local church and all the churches across Western Europe remembered their heroes and martyrs.

On this particular All Saints' Day, there was going to be a special exhibition. “Holy” relics were going on display for the public to see. As townsmen gathered, hardly anyone noticed a young monk named **Martin Luther**. Hardly anyone noticed him pass through the crowds to post a document on the door of **All Saints' Church**. Hardly anyone, including Martin Luther, realized that this day, with the posting of this document, was going to be considered the start of the **Protestant Reformation**. But it was.

So what was this document that was being nailed to the door? It was a document containing 95 thesis points (or short paragraphs), and so it has been remembered as the “**Ninety-five Theses**” of Martin Luther. The points were written to invite the upper clergy of the church into a debate. For that reason it was written in Latin, which was understood only by higher members of the church. Did you know it was common practice back then to post news and debates on the doors of busy places? It was. A door such as the one at Wittenberg

was like a bulletin board for the entire community. And so Martin Luther posted his debate and went about his day.

What was the topic of debate? The topic was *indulgences*. I've mentioned indulgences in the church before, but I think they're hard to understand. Let me briefly define them again. An indulgence is a favor or blessing granted by the pope or his representative. Roman Catholics would say that, once granted, an indulgence lessens one's "temporal punishment due to sin" here on earth or in purgatory. (Protestants disagree, but that's not the point right now.) As early as the twelfth century, indulgences were being offered to the public in *exchange* for a donation to the church. These indulgences were written in the form of a tangible document and signed by the pope or his representative. Let's look now at what was going on in the sixteenth century regarding indulgences that prompted Martin Luther to host a debate on the topic.



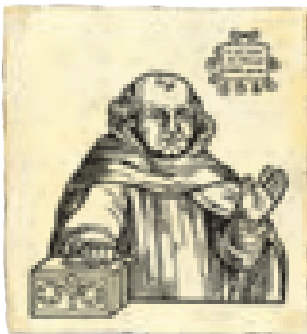
In 1517, Martin Luther posted his Ninety-five Theses on the doors of All Saints' Church in Wittenberg, Germany.

Johann Tetzel

During Martin Luther's time, **Pope Leo X** was the head of the church in Rome. He happened to be the son of Lorenzo de' Medici, which should mean something to you. Much like his father, Pope Leo X embraced humanism and the arts. The pope just before Leo was Julius II. Remember him? He commissioned Michelangelo to paint the ceiling of the Sistine Chapel. Both of these popes worked on rebuilding St. Peter's Cathedral at the Vatican in Rome. Both employed numerous artists and architects, including Leonardo da Vinci and Raphael, to make the Vatican one of the most spectacular sights in the world. We've already covered all of that. But something we haven't covered is that in making these improvements, the popes spent *a lot* of money. One way for them to collect money for these projects was to offer indulgences to members of the church.

In the 1500s, a Dominican friar named **Johann Tetzel** was hired by Pope Leo X for this very job. He was to offer indulgences across the Holy Roman Empire. Apparently, Johann Tetzel was very good at his work. With great ceremony, Tetzel and his helpers would parade through the towns of the Holy Roman Empire with bright banners and fanfare to stir the interest of the crowds. An indulgence, written on paper, was propped on a velvet cushion and held up high for the crowds to see while church bells rang, organs played, and candles were lit. Johann Tetzel proclaimed (words in brackets are mine for better understanding):

May our Lord Jesus Christ have mercy on thee and absolve [forgive] thee by the merits of His most holy Passion. And I, by His authority, . . . and of the most holy Pope, . . . do absolve [forgive] thee . . . from all thy sins . . . how enormous soever they may be . . . I remit to you all punishment which you deserve in purgatory . . . so that when you die the gates of punishment shall be shut, and the gates of the paradise of delight shall be opened.⁹



Johann Tetzel, a persuasive Dominican friar, was hired by the pope to offer indulgences across the Holy Roman Empire.

Like a high-powered salesman, Johann Tetzel was quite persuasive. He came up with a jingle that went like this: “So soon as coin in coffer rings, the soul from purgatory springs!”¹⁰ His jingle implied that when a coin was dropped in the offering box, someone was released from purgatory, which according to Roman Catholics is a temporary state between heaven and hell.

In 1517, the money coins that Johann Tetzel collected went to two things. The money went to help build St. Peter’s Cathedral in Rome, and it went toward the debts of an archbishop. Most Protestants and Roman Catholics today would agree that Tetzel was “abusing” the system. In his efforts to raise a lot of money, he was excessive in granting indulgences. He took advantage of the common people who gave large amounts of money for them.

Keep in mind that most commoners couldn’t read the indulgences they obtained because they were written in Latin. Many people didn’t understand them. By Tetzel’s words, many were led to believe they were “buying” a pardon for their sins. Many were led to believe they were escaping *all* guilt and punishment of sin for themselves and their loved ones in purgatory by the indulgences they received for a donation to the church.

Now stay with me here. Martin Luther was a monk and a priest of the Roman Church. He was part of the system that was being abused! Luther wasn’t the first to raise his eyebrows and question the exchange of indulgences for money. Many before him were concerned over what *appeared* to be the “selling” of forgiveness.

Martin Luther, who was more outspoken than most, chose an appropriate method by which to raise his concerns for the members of his beloved church. By posting his Ninety-five Theses, he called for a debate between theologians on the topic of indulgences. In 1517, he wasn’t trying to start a revolt. He wasn’t asking people to leave the church. Martin Luther was just hoping to *reform* a system that was misleading. Let’s focus now on Martin Luther’s background and what stirred his deep convictions.

Martin Luther’s Convictions

Martin Luther was raised in a strict family. He planned on being a lawyer. But one day he was caught in a bad thunderstorm. Fearing for his life, he cried out a prayer to Saint Anne. He prayed that if his life were spared, he would become a monk. His life *was* spared, and he soon enrolled in an Augustinian monastery. He was 22 years old. By 1507, he was ordained a priest.

Having grown up in a strict home, Martin was used to serious work habits such as those of the monks and priests. However, his soul was restless. He found that no matter how hard he tried to make up for his sins, he was still a sinner. Martin spent great amounts of time in prayer, fasting, and inflicting himself with pain in order to deal with his sins. For inspiration, he went on a pilgrimage to Rome where he visited the shrines of saints and saw the Vatican firsthand. Still, he felt discontent. He said of himself, “I was a pious monk, and so strictly observed the rules of my order that . . . if ever a monk got into heaven by monkery, so should I also have gotten there . . . If

I had lasted longer I should have tortured myself to death with watching, praying, reading, and other work.”¹¹

Other caring monks suggested that Martin read the Bible more carefully. Martin Luther did. He came to a passage in Romans that says, “The just shall live by faith.” (See Rom. 1:17.) According to Martin Luther, in understanding this verse, his faith was transformed and his soul born again. He understood the passage to mean that faith in Christ alone, not *any* good works, would atone for his sins. Of his experience, he wrote, “Night and day I pondered until I saw the connection between the justice of God and the statement ‘the just shall live by his faith’ . . . I grasped that the justice of God is that righteousness by which . . . grace and sheer mercy God justifies us through faith . . . I felt myself to be *reborn* and to have gone through open doors into paradise. The whole of Scripture took on a new meaning.”¹² (Italics are mine.)

With deepened faith, Martin Luther continued his work as a priest and gave lectures on theology at the University of Wittenberg. Knowing his personal experience, you may now better understand why the actions of Johann Tetzel and the offering of indulgences were so bothersome to him. It greatly disturbed Luther that people might misunderstand the marvelous grace of God. So, in 1517, he did something about it by asking theologians to join him for a debate.

Younger and Middle Students: I suggest that Younger and Middle Students now end your reading. But in just a few lessons, I will bring you back to the life of Martin Luther and what happened *after* he posted his Ninety-five Theses.

Older Students: I recommend that Older Students continue reading. For you, I have some theology to explain. Why? Well, it was the issue of indulgences, *and many things related to this issue*, that divided the Christian faith into two main groups. It divided Protestants from Roman Catholics. I think it wise to learn more about the issues behind such a historic event, don't you? Of course, I can't thoroughly explain all the differences between these groups, but I hope to bring a little understanding to both sides.

Part II

The Catholic View on Indulgences

As recently as the 1960s, Pope Paul VI of the Roman Catholic Church wrote, “An indulgence is a remission before God of the *temporal* punishment due to sins whose *guilt* has already been forgiven.”¹³ (Italics are mine for emphasis.) This means (according to the Roman Catholic Church) that the *guilt* of sin, which is eternal, has already been forgiven by

“Night and day I pondered until I saw the connection between the justice of God and the statement ‘the just shall live by his faith.’”

—Martin Luther

the death and resurrection of Jesus. But the *punishment* of sin, which is temporary, is still attached to sinners. Let me give an example.

Let's say that a thief breaks into a store and steals money. He is caught and put on trial. At his trial, the thief confesses his crime and is truly sorry for having committed it. The judge is glad to see that the man is remorseful of the crime, but being a just judge, he still sends him to jail for two years. Catholics would say that God is much like that. He forgives us but requires restitution for our wrong deeds.

In more theological terms, Catholics would teach that only the blood of Jesus can cleanse the thief of the *guilt* of his crime. However, they would say that the thief still carries the *punishment* for his crime, or more specifically, the *temporal punishment*. In our example, the thief has to make amends for his crime by returning the money and spending time in jail. That is a Catholic example of his "temporal punishment." Now hold that thought as I explain something else.

Roman Catholics believe that the pope has been granted special abilities. They base this belief on a Bible passage where Jesus says to Peter, "And I also say to you that you are Peter, and on this rock I will build My church, and the gates of Hades shall not prevail against it. And I will give you the keys of the kingdom of heaven, and whatever you bind on earth will be bound in heaven, and whatever you loose on earth will be loosed in heaven." (See Matt. 16:18–19.)

From this passage, Catholics conclude that the church, through the pope, has the ability to forgive "temporal punishment" of sin. Think of the example of the thief. In that case, it means that the pope (or his representative) could pardon the thief of the *punishment* that is due to him. The pope, like a judge in this case, could let the thief go free based on the authority of the pope as Catholics interpret Matthew 16:18–19. Of course, the pope would only do so if he saw that the thief was a repentant man who was not going to steal again. Modern Roman Catholic doctrine puts it this way (italics are mine):

An indulgence is obtained through the Church who, by virtue of the power of binding and loosing granted her by Christ Jesus, intervenes in favor of individual Christians and opens for them the treasury of the merits of Christ and the saints to obtain from the Father of mercies the remission of the *temporal punishments* due for their sins.¹⁴

If you wrap these two beliefs together — the belief that a sinner bears "temporal punishment" and the belief that the church can forgive "temporal punishment" through the pope — you might begin to understand the concept behind indulgences. An indulgence is granted to reduce the "punishment" of sins. Sometimes an indulgence is an act of charity performed to negate the consequence of sin. Other times an indulgence is a written document signed by the pope (or his representative) who, according to Roman Catholics, has the authority to take away the punishment of sin.

Roman Catholics would say that this teaching was always a part of the church. However, it was not until the 1100s that the Roman Church offered indulgences in the form of documents to its members. Catholics would say that written indulgences are not "sold." However, in the course of history, it would *appear* that they were sold because money was usually donated to the church in exchange for an indulgence.

According to the Roman Catholic Church, an indulgence of any sort is considered good only if a sinner is truly sorry for his sin. In history, this belief developed into all kinds of ways that a person could *show* he was sorry. Like the thief in our example, he would want to prove to the judge or the pope that he would never steal again by returning the money and expressing remorse. In medieval times, repentance was demonstrated by things like visiting holy shrines, viewing holy relics, giving money to the poor, or praying to a saint. These were considered expressions of repentance.

I hope you followed all of that. But there's a little more I want to explain. It became a practice in the Medieval Church for members to acquire indulgences for those who had already died. It is believed by Roman Catholics that because of the need to be *punished* for sins, the dead spend a certain amount of time in **purgatory**. Purgatory to Catholics is a state of being between heaven and hell where a person waits for judgment and does penance (meaning makes up) for the "temporal punishment" of his sins. Since indulgences are thought to "lessen" the punishment of sin, then according to Catholics, an indulgence can "carve off" the amount of time one has to spend in purgatory for one's sins.

In medieval times it became the custom that an actual number of days was assigned to acts of charity and indulgences. For example, for seeing a holy relic (like the bones of a saint), it was believed that someone could carve off "160 days in purgatory." For going on a pilgrimage, it was believed that someone could carve off "300 days in purgatory."

Okay. That was the historical and modern Roman Catholic viewpoint of indulgences. Please bear in mind that many of my examples are from the Medieval Church and are not necessarily practiced in the same manner today. Now, let us look at what Protestants would say about indulgences.

The Protestant View on Indulgences

Protestants do not separate the *guilt* of sin from the *punishment* of sin. They believe the Bible says that guilt and punishment go together. (See Rom. 3:24–26.) They believe that no one, except Jesus Christ, can pay for sin, and He does so as a gift. The Bible says, "For the wages of sin is death, but the *gift* of God is eternal life in Christ Jesus our Lord." (Italics are mine. See Rom. 6:23.) The Bible also says, "For by grace you have been saved through faith, and that not of yourselves; it is the *gift* of God, not of works, lest anyone should boast." (Italics are mine. See Eph. 2:8–9. See also Rom. 6:23; 1 Cor. 15:3–6; Col. 1:21–22.)

Protestants interpret these passages to mean that sin is taken care of as a *gift* from God. The gift is salvation and eternal life. It is given by grace and received through faith in Jesus Christ alone. On a further note, Protestants don't believe in purgatory. Since they do not believe that "temporal punishment" exists separately from the guilt of sin, then they don't see the need for dealing with temporal punishment after death. In part, it is for this reason that Protestants don't pray for those who have already died.

Because the Bible teaches that salvation is a gift, a person can't do anything to earn it. Let's go back to our example of the thief. A Protestant would say that if the thief prays and repents to God, the guilt *and* punishment of his crime are covered through the blood of Jesus.

Does that mean the thief shouldn't spend time in jail? No. Protestants would consider that a logical consequence for breaking the laws of a society. But as for God's genuine forgiveness, Protestants would emphasize that it cannot be earned.

In regard to forgiveness of sins and salvation, most Protestants would agree to the following points: First, Jesus died for sinners. The Bible says in Romans 5:8, "But God demonstrates his own love toward us, in that while we were still sinners, Christ died for us." Second, one can receive forgiveness of all sin by asking for it. In 1 John 1:9, it says, "If we confess our sins, He is faithful and just to forgive us our sins and to cleanse us from *all* unrighteousness." (Italics are mine. See also Rom. 10:9–10.) Third, someone can come into a personal relationship with God by believing in Jesus and receiving Him as Savior and Lord. John 1:12–13 says, "But as many as *received* Him, to them He gave the right to become children of God, to those who *believe* in His name: who were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God." (Italics are mine.)

In our example of the thief, a Protestant would agree that the thief *ought* to repent of his crime, return the money he stole, and spend time in jail for his crime as ordained by a judge. The Old and New Testaments support this. (See Ex. 22:1–4; Lev 6:1–7; Matt. 5:21–26; Eph. 4:28.) But these acts, or works, would in no way help him obtain true and full forgiveness from Christ. The thief is *fully* forgiven if he repents. His forgiveness comes to him as a gift of God.



Martin Luther was a monk and a priest of the Roman Church who sought "reform." It led to a great division in Christendom.

In closing, you may be wondering why I've spent so much time elaborating on these issues. Well, I think they're important because once Martin Luther began to question indulgences, the floodgates opened. So many people left the established church over the matter that it led to a great division in Christendom. Modern Protestants and Catholics would generally agree that there were abuses in the Medieval Church, but one group left it and the other group stayed to correct it. Tragically, the differences between the groups led to bloodshed. The power struggle grew to include politics and became a war between the faiths.

But be encouraged by this. We don't live in the sixteenth century anymore. It is history. In most parts of the world, Protestants and Catholics have learned to exist in peace. Do they agree on everything? No. But there is far more harmony than disharmony between these groups today.

Cortés and Pizarro: Conquistadors of Spain

N have a confession to make. I don't care much for the practices of **Hernán Cortés**. Nor do I like the actions of **Francisco Pizarro**. Though some commend these two for being *brave* and *successful*, they were also *cruel* and *greedy*. To elaborate, Cortés and Pizarro were *brave* for exploring Mexico and South America, and they were *successful* in conquering the **Aztecs** and the **Incas** (also spelled *Inkas*). But Cortés and Pizarro were *cruel* in their methods and *greedy* in their motives. Let's take a closer look at these two Spanish conquerors and separate the good from the bad.

As you know from previous lessons, the fifteenth century was a time of great exploration. Bartolomeu Dias and Vasco da Gama each had explored the coast of Africa and rounded the Cape of Good Hope. Cristóbal Colón had sailed to the New World and back. It was an exciting time for European explorers who had just begun to realize that two continents lie between the East and the West.

With every voyage that set sail, more rumors and stories were created. Every nugget of gold seen in the New World was cause for more excitement. There wasn't an explorer in Europe who didn't wonder if just maybe there was a huge fortune of gold yet to be discovered. And these eager explorers grew to be *conquistadors*, which is Spanish for "conquerors."

Hernán Cortés

As you know, Colón started colonies in the West Indies. These colonies were ruled by governors. The Spanish governor of the colony of **Cuba** was very curious about the land to the west of him. That land was Mexico. The governor wondered if Mexico might have gold or treasure waiting for him. He just had to know. And so the governor of Cuba asked Hernán Cortés — who was then serving as a mayor in Cuba — to explore lands to the west. Cortés said yes.

In **1519**, just after the start of the Protestant Reformation, Hernán Cortés loaded 11 ships. With 650 men, he sailed to the coast of **Mexico** and founded the settlement of **Veracruz**. To keep his men committed to the settlement, Cortés did something rather



With 650 men, Hernán Cortés founded the settlement of Veracruz on the east coast of Mexico.

drastic in my opinion. He burned all but one of his ships! He spared one for the sake of running messages back and forth to Spain. With the loss of 10 ships, the crewmen were prisoners to the new, mysterious land of Mexico. Cortés hoped to make it worth their while. He hoped to find gold for himself, for the governor of Cuba, and for Spain.

The people Cortés first met were the Tabascans from the city of **Tabasco**. Does that name sound familiar? It might. The makers of *Tabasco sauce* were inspired by the hot peppers that grow in the area. But that would be later in history. The Tabascans of the sixteenth century had never seen men as light-skinned as Cortés. They certainly had never seen anything like their ships, their horses, or their weapons. The Tabascans thought perhaps the “white men” were gods. In both awe and fear, the Tabascans catered to the needs of these white men and helped them establish their new settlement.

Among the Tabascans was a woman who could speak the language of other tribes in Mexico. The Spanish called her *Doña Marina*, which we would translate as “**Lady Marina.**” Lady Marina knew the language of the legendary Aztecs, the most warlike group on the mainland of Mexico. (We learned a great deal about the Aztecs in Volume II of this series.) Hernán Cortés found himself very interested in the Aztecs and the rumors of their gold. For months he learned all he could about them with the help of Lady Marina. Some sources say the two were actually in love. I don’t know if that’s true or not, but it might explain why Lady Marina was happy to help Cortés!

In the meantime, the Aztecs were just beginning to learn something of the white man who had landed on their shores. The head chief of the Aztecs, whose name was **Montezuma** (Mon teh ZOO muh), was intrigued to hear stories of these white men on horseback. You see, Aztec legend said that “white gods” would one day come to earth. Montezuma wondered if perhaps Cortés and his men were these white gods! As a good gesture toward Cortés, Montezuma did something he would later regret. He sent Cortés a large gift of gold and silver. It was, of course, exactly what Cortés was looking for.

For a closer look at the source of this treasure, Cortés made his way to the main city of the Aztecs in central Mexico. It was the city of **Tenochtitlán** (te nowch tee T’LANN), which is present-day Mexico City. The city was *more* than impressive to Cortés and his men. It was magnificent. Cortés wrote this about seeing Tenochtitlán:



In awe of the stories he heard about the newcomers, Montezuma sent gifts of gold and silver to Hernán Cortés.

The city has many open squares in which markets are continuously held . . . and completely surrounded by arcades where there are daily more than 60,000 folk buying and selling. Every kind of merchandise such as may be met . . . whether of food and victuals, or ornaments of gold and silver . . . There is a street of herb sellers . . . there are houses . . . of apothecaries and . . . there are barbers' shops where you may have your hair washed and cut . . . the manner of living among the people is very similar to that in Spain, and considering that this is a barbarous nation shut off from a knowledge of the true God or communication with enlightened nations, one may well marvel at the orderliness and good government which is everywhere maintained.¹

Set on an island in the middle of a lake, the city of Tenochtitlán glistened and gleamed before Hernán Cortés and his men. Highly advanced roads bridged the sparkling city to other parts of the Aztec empire. Streets were lined with elaborate palaces and temples. Bright-colored clothing was everywhere. Montezuma was honored that Cortés came to visit. He welcomed his guests with great fanfare and offered them luxurious palaces to sleep in. Thinking they might be gods, some Aztecs went so far as to kiss the ground the Spaniards walked on!

But all this hospitality backfired. The more Cortés saw, the greedier he got. Though he saw with his own eyes a marvelous nation, he had no compassion for those who built it. To him, the culture was pagan and meaningless. So, in a short time, Cortés completely turned against Montezuma and took him for a prisoner. Cortés used Montezuma as a puppet to govern over the city of the Aztecs.

The Aztecs were furious! In time they rose up against Montezuma and stoned him to death! Why would they kill their own leader? They killed him for *appearing* to submit to the white man. Aztec armies then rose up against the Spanish invaders, who they no longer believed were gods. On their first attempt, the Aztecs were victorious. In what the Spanish called *la noche triste*, which means “the sad night,” all but 100 Spaniards were killed. Defeated and humiliated, Hernán Cortés left.



This Aztec calendar attests to the advanced culture of the Aztecs before they were conquered by the Spanish.

But, less than a year later, Cortés returned with a full army. This time, the Aztecs stood little chance against the Europeans. This time, thousands of Aztecs lost their lives on the plain of Otumba. Their spears and arrows were just no match against Spanish guns and cannons. And on top of that, the Spanish had spread smallpox to the natives! Millions died of disease in just a few years. By 1521, the city of Tenochtitlán was completely taken and the Aztec nation was no more. In the end, the Aztecs lost their nation, and the Spanish got their gold.

In my opinion, this method of conquest is nothing to be proud of. However, I will say on behalf

of the Spanish explorers that some of them were good people. Some were concerned with the cruel practice of human sacrifice that was common among the Aztecs. Horrified by the human blood poured out for the Aztec gods, some Spaniards tried to turn an Aztec temple into a church. Some Spaniards genuinely cared enough about the Aztecs to share the Gospel. Unfortunately, they were overshadowed by the greed of most of the sailors and explorers who were there for gold, not for God.

I will also add that some of the smaller tribes of Mexico were sincerely grateful to the “white man” for stopping the terrifying reign of the Aztecs. The Aztecs were feared far and wide for their methods of warfare. They were feared for the pagan practice of cutting out the hearts of their prisoners for human sacrifice. Some would definitely consider Hernán Cortés a hero for toppling the pagan Aztec empire. There is that angle to consider when pondering the harsh conquest.

On a much lighter side, it is believed that Hernán Cortés was the first to bring chocolate from Mexico to Europe! He learned of chocolate through the Aztecs, who had mastered the harvesting of cacao (keh KAY oh or keh KOU oh) beans. Millions would appreciate Cortés for paying attention to that.

Francisco Pizarro

While Cortés was off conquering the Aztecs, a young man named Francisco Pizarro was taking care of pigs. Literally. Francisco grew up in a poor family, raising pigs for a living. Francisco dreamed of more. He served as a soldier and joined the crew of **Vasco Balboa**, a Spanish explorer. One of Vasco Balboa’s main missions was to find the legendary Incas, a rich and sophisticated empire. All that Balboa ever found was the Pacific Ocean, which was new to the Europeans. For a time, stories of the Incas — and all their gold — remained a mystery.

After his travels with Balboa, Francisco settled in **Panama** in Central America. On a voyage down south, he met a rich man from Peru, which is in South America. As it turned out, the rich man was one of the Incas! Finally, Francisco found proof of this wealthy empire. It *wasn’t* just a legend. He took gold back to Spain to show **King Charles I**. Of course, with the promise of finding *more* gold, Charles I sent Pizarro back on a well-planned expedition.



Francisco Pizarro was sent by King Charles I of Spain to find treasures of gold in Peru.

In 1531, Pizarro took three ships and 180 men to Peru. It was there that history seemed to repeat itself. Like the Aztecs, the Incas had myths about “white gods.” Like the Aztecs, the Incas thought that just maybe these “white men” were gods. Like the Aztecs, the Incas welcomed the Europeans. And, like the Aztecs, the Incas made the mistake of trusting them. This is where the story gets ugly.

Pizarro first took over the city of **Cajamarca** by luring the emperor into the city square. It was a trap. What was supposed to be a meeting turned into a blood bath. The Spaniards shot cannons into the city square, killing thousands of Incas at one time. The emperor, whose name was **Atahualpa**, was taken prisoner.

Doesn't this story sound familiar? Just like Cortés capturing Montezuma, Pizarro captured Atahualpa. But the rest of the story is fuzzy. Some sources say that Pizarro held the emperor for ransom and promised to let him go if the Incas would bring him ninety million dollars' worth of silver and gold! Other sources say that Atahualpa offered a vast treasure to Pizarro as a bribe for his release. Either way, as a ransom or a bribe, the Incas brought forth gold. They filled a room 22 feet long and 17 feet wide with treasures of unimaginable worth.

You would think that Pizarro would have been satisfied. But, when the treasure was collected, Pizarro ordered the execution of the emperor! Atahualpa was strangled to death. Some sources say Atahualpa embraced Christianity before his death, but that part of the story is unclear.

Over the course of a few years, the Inca Empire fell apart. By 1533, Pizarro took over the capital. He later built the city of **Lima** (LEE muh), Peru. The name means the “City of

Today, the Incan ruins of Machu Picchu stand hauntingly empty and quiet.



Kings.” It probably referred to Pizarro and one of his partners who each lived like a king. They ruled over what *had* been the amazing Inca Empire.

As fate would have it, Pizarro was later murdered — not by revengeful Incas but by Spaniards from his partner’s camp. Apparently, Pizarro and his partner had clashed many times over the years, and the death of one led to the death of the other. In the end, it would seem that treachery caught up with Pizarro and that he died as a victim of cruelty. How very ironic.

It is not easy for me to write a conclusion to these stories of “conquest.” Some view the conquest of pagans as admirable and necessary. Some don’t. Some see the conquistadors as brave and successful. Others can’t see past their cruel and greedy ways.

The good news is that whether we understand it or not, the Bible says that God is in control of the rise and fall of nations. Psalm 22:27–28 says, “All the ends of the world shall remember and turn to the Lord. And all the families of the nations shall worship before You. For the kingdom is the Lord’s, and He rules over the nations.” In that I find great comfort.



The brightly dressed people of Peru are proud descendants of the once great Inca Empire.

Lesson 20

1519–1522

Ferdinand Magellan Sails West

Note to Teacher and Students: *Before you start this lesson, I recommend that you have a globe or world map handy as you read along. No matter your age, this lesson will make more sense if you use your finger to trace ships traveling east and west.*

In 1519, no one in history had sailed around the world. In 1519, no one in history was *planning* to sail around the world. But through a series of treacherous events and dangerous voyages, it happened. A ship named the *Victoria* left Spain in **1519**. It was heading west with four others. Three years later, in **1522**, the *Victoria* returned home alone from the East, having sailed all the way around the world! Of course, this huge accomplishment wasn’t

the work of just one man. It took hundreds of men to pull it off. But, in my opinion, the navigator who started the trip deserves the most credit for it. He was **Ferdinand Magellan**.

A Squire in the King's Court

Ferdinand Magellan was a short man with dark features. He grew up in Portugal, which of course was a good place for a young navigator to be. If you remember, both Bartolomeu Dias and Vasco da Gama were from Portugal, as were many others who dared to explore the world by sea. As for Ferdinand, his parents died when he was only 10. At 12, he went into service for King Manuel of Portugal. Ferdinand worked his way up to become a squire. Through all of this, he went to school and found that he loved geography and astronomy. And as part of the king's court, Ferdinand Magellan was surrounded by those who dreamed of exploration and discovery. For Magellan, this was the perfect environment in which to dream.

By the time he was 20, Ferdinand Magellan was entrusted by King Manuel to sail back and forth to India for business. Of course, he sailed to India in the same direction that other Portuguese had gone. He sailed around the Cape of Good Hope at the southern tip of Africa. (If you have a map or globe, you might want to find this route now.) From there, Magellan headed east to India. It wasn't an easy trip because he encountered battles along the way with Muslim fighters.

But the trip was significant to Magellan because it gave him vision. From his travels, he learned more about the **Spice Islands** and the value of reaching them. The Spice Islands are really the **Moluccas** (Muh LUCK uz) **Islands** of Indonesia. (You will find that Indonesia is a chain of large islands between China and Australia.) The Moluccas Islands are nicknamed the "Spice Islands" because cloves and other spices grow so plentiful there. I'm sure you remember how important spices were to the Europeans during this era. They were valued almost as highly as gold!

With this in mind, think about the options that lay before Ferdinand Magellan. He knew that Cristóbal Colón — his boyhood hero — had sailed west to reach the East. He knew that Colón had discovered the New World while trying to find this passage. Magellan put this information together with his own experience. Why not sail *west* from Portugal to reach the Spice Islands? Maybe it would be easier than sailing around Africa. Maybe the Spice Islands were just beyond this "New World." (Follow this on your globe or map. Magellan was right about the *location* of the Spice Islands. But he didn't realize how big the Pacific Ocean is or how far away those islands are!)

Magellan's dream to sail west didn't come together easily. During his years of service to the king of Portugal, he was wounded in battle. It caused him to walk with a limp for the rest of his life. Furthermore, he got in trouble for taking a ship without permission and trading illegally with



Ferdinand Magellan's ambition was to reach the Spice Islands in the East by sailing west beyond the New World.

Muslims. In 1514, the king of Portugal fired him! Though discouraged, humiliated, and lame, Magellan didn't stop dreaming.

Like Colón, Magellan went to Spain with his dream. The king of Spain was **Charles I**, the *grandson* of Ferdinand and Isabella. It only made sense that he might be more sympathetic to explorers after the success of Cristóbal Colón. Charles I was only a teenager at the time and easy to convince. In a serious race against Portugal, Charles was eager to claim new lands and open trade routes for Spain. After Magellan changed his nationality from Portuguese to Spanish, Charles employed him in the service of Spain. It was a big deal to the Portuguese that Magellan switched his loyalties to Spain because the two nations were in a bitter rivalry.

In 1519, Magellan was granted five ships to hold about 270 men. Since Charles I was such a young king, and not very rich, the ships he provided were in terrible shape. They needed new coats of black pitch to prevent them from leaking, and lots of other repairs. Even then, it took a lot of convincing from Magellan to find the crew he needed. Because Magellan was originally Portuguese, the Spanish weren't even sure they could trust him.

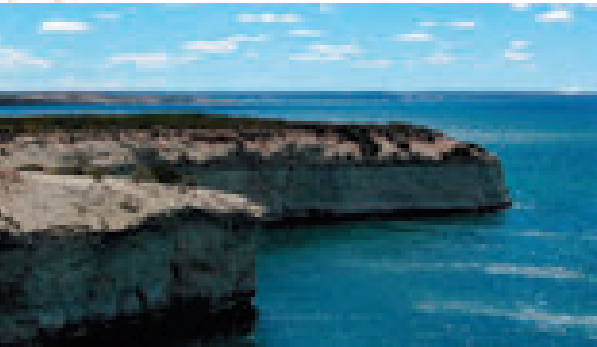
But with the promise of riches and adventure, sailors were found from all nations and all walks of life. At least one man was no more than a curious tourist. His name was **Antonio Pigafetta**. Fortunately for us, he kept a detailed diary of the entire voyage. The fleet was called the *Armada de Molucca*. The ships were by name the *Trinidad*, the *San Antonio*, the *Concepción*, the *Santiago*, and the *Victoria*. Magellan took the *Trinidad* as his own.

On September 20, after Mass, Magellan and the Armada de Molucca plunged into the Atlantic Ocean from the city of Sanlúcar de Barrameda. It must have been difficult leaving family and friends behind. The sea was known to be unkind and sometimes fatal. Magellan had to say goodbye to his wife, who was pregnant, and his young son. Like many others, Magellan's wife didn't know if she would ever see her husband again. I imagine she cried at the last sight of the sails disappearing from the harbor. She would have to wait years to know of his fate.

Magellan's plan was to return his fleet to Spain the *same* way they came. Like Colón, he sailed west toward the New World. By November, he veered the fleet far enough south to cross the equator near South America. By December, the armada reached Brazil but stayed only briefly as that land had been claimed by Portugal.

One of Magellan's dreams was to find a passage *through* South America to the Spice Islands. He knew from having sailed around the Cape of Good Hope that it would be difficult to sail all the way *around* South America. And so for months, he and his men sailed along the eastern coast of South America in shark-infested waters looking for a shortcut to the other side. (Using your map or globe, see if you can find any shortcuts across South America. There is only one, but it is very far south!)

What you have to realize is that the farther south the ships sailed, the colder it got. Do you know why? The tip of South America gets very close to the South Pole. Both the North and South poles are colder than the rest of the earth because they point farther away from the sun. (It all has to do with how the earth tilts.) The point of my sharing this is to help you imagine the agony and the fear of the crew. It's bad enough to nearly always be wet onboard a ship. But to be wet and cold is miserable!



The coast of Argentina pictured here was nicknamed "Patagonia" by Magellan's crew because of the "big feet" of the natives living there.

It grew so cold on the journey that the crew chose to camp on the mainland for the rest of the winter. They camped in what now is **Argentina**. The sailors named it *Patagonia*, which means "big feet," because the natives there were very tall and, in fact, had very big feet. On a cruel note, some of the gentle giants were tricked to go onboard the ships. There they were locked up as prisoners — forced to endure the rest of the long voyage ahead! Pigafetta, the diary keeper, did his best to learn their language and calm their fears.

Those bitter cold months in Patagonia were tense. Hunting was difficult and fresh food scarce. The main sources of food were sea lions and penguins, which were certainly new and unusual to the Europeans. The men were always cold and grew lonely for the warmth of home.

To scout out better living conditions, Magellan sent the *Santiago* out to sea. With the weather against it, the ship was caught in a storm and destroyed! Two survivors made it back to the base camp on foot, and Magellan sent a rescue squad for the others. The rattled survivors salvaged what they could from the wreckage.

Believe it or not, this tension was made worse by the fact that the king of Portugal had apparently tried to sabotage the voyage beforehand. (To "sabotage" something is to secretly plan to ruin it.) Why would the king of Portugal try to sabotage the trip? Well, he was pretty upset that Magellan switched his loyalties to Spain for sponsorship. (It certainly made the Portuguese look bad.)

So, before the expedition had ever started, the king offered a lot of money to the other ship captains to ruin the journey through a mutiny! The king's plan failed. Through a series of tricks and battles, Magellan outsmarted the other captains and stopped the mutiny. Two captains were tortured and executed. As a cruel punishment, another captain and a rebellious priest were left stranded on the coast of South America, never to be seen or heard from again. After that, the crewmen grew more afraid of Magellan than of the dangers of the sea. So they pressed on.

The Strait of Magellan

It would be October of the next year (1520) before Magellan found what he was looking for. Far down the coast of South America, there was indeed a passage to the other side! Magellan named it *Estreito de Todos los Santos*, which means "All Saints' Channel." It was named that because the ships sailed through the channel on All Saints' Day, November 1. The passage was later named the **Strait of Magellan** after Ferdinand Magellan, who never gave up believing that this waterway existed. (Find it on your globe or map.)

This waterway, however, turned out to be quite treacherous. Though it was a shortcut across the continent, the narrow, winding canal was difficult to sail, with steep, snow-covered mountains on either side of it and winds cutting in between. Through patches of fog, the

sailors could see fires at night on the lands to their left, so they named this land *Tierra del Fuego*, meaning “Land of Fire.” The fires were started either by lightning or by the natives.

Maneuvering through the 330 miles of the strait took the Armada de Molucca over a month. The captain of the *San Antonio* avoided the danger by refusing to sail through it at all. His ship was the largest. He turned it around and headed back to Spain, taking a great deal of food and supplies with him!

Finally, on November 28, 1520, the three remaining ships — the *Concepción*, the *Trinidad*, and the *Victoria* — reached the Pacific Ocean. With tears in their eyes, the sailors looked out over the vast sea. In surviving their passage through the strait, they had accomplished one of the greatest feats in the history of sea travel. I wonder if they knew it. It was Magellan who named the ocean before them *Pacifico*, which we call the **Pacific**. It means “peaceful.” The wide-open waters appeared much calmer and more peaceful than the tortuous channel they had just passed through.

However, peaceful is hardly the best word to describe the rest of the journey. Magellan had no idea how far away he was from reaching any land at all across the Pacific. Unknown to him, the Pacific Ocean covers one-third of the earth’s surface! It is more than 63 million square miles. Though Magellan was headed in the right direction to find the Spice Islands, he greatly underestimated how long it would take him to get there. For this mistake, he and his crewmen would suffer greatly.

First, the fleet ran out of fresh food. This resulted in the spread of scurvy, the disease that comes from not having enough vitamin C. (Scurvy leads to swelling of the gums and makes eating almost impossible. In time, it makes the body lose skin and deteriorate.) Then the fleet ran out of dried foods. Then they ran out of rats to eat. Then they resorted to eating sawdust and leather just to stay alive! What little water they had was discolored and tainted. In January, the crew found two deserted islands where there were crabs and other sea creatures to eat. But by then, a large number of men had already starved to death or died from scurvy.

Antonio Pigafetta wrote this in his diary: “We were three months and twenty days without getting any kind of fresh food. We ate biscuit, which was no longer biscuit, but powder of biscuits swarming with worms, for they had eaten the food. It stank strongly of the



This aerial view of the Strait of Magellan shows the channel that cuts through the tip of the continent. Can you find Tierra del Fuego?

urine of rats. We drank yellow water that had been putrid for many days. We also ate some ox hides . . . and sawdust from the boards.”²

Finally, on March 6, after 98 straight days on the ocean, Magellan and his ships reached the **Marianas** (Mar ee AHN uhs), a small group of islands just east of the Philippines. Can you even imagine the sight of land on that day? Can you imagine the men falling to their knees and kissing the ground? Can you imagine them eating real food after having had nothing but sawdust and rats to eat? Of the 270 men who started on the incredible voyage, only 150 had made it to that point. At least 20 men perished from starvation just before crossing the Pacific.

As great as landfall was, something awful was yet in store. Upon reaching the **Philippines**, Magellan made a mistake that would cost him his life. After converting a local chief to Christianity, Magellan joined him in a fight against another tribe. It was foolish to get involved in a battle that wasn't his, but Magellan had bonded with the leader. Caught up in this civil war, Magellan and about 40 of his men were attacked on the beach. Magellan himself was speared to death and left dead in the surf. Antonio Pigafetta recorded this in his diary (the words in brackets are mine):

An Indian hurled a bamboo spear into the Captain General's face . . . they all hurled themselves upon him . . . [Magellan] turned back many times to see whether we were all in the boats . . . [they] caused the Captain General to fall face downward, when immediately they rushed upon him with iron and bamboo spears . . . until they killed our mirror, our light, our comfort, and our true guide. Thereupon beholding him dead, we, wounded, retreated as best we could to the boats, which were already pulling off.³

Ferdinand Magellan died on April 27, 1521, before ever seeing the Spice Islands. He never knew that his name would be despised among the Filipinos. Nor did he know that his name would be great in the West. Magellan never knew that at least one of his ships would continue to sail all the way around the world and forever change history.

Juan Sebastián de Elcano

In the meantime, the *San Antonio* drifted back to Spain in disgrace. Remember, the *San Antonio* was the ship that abandoned the Armada de Molucca when it came time to sail through the Strait of Magellan. Members of the *San Antonio* returned to Spain full of lies to cover up their desertion. According to them, the expedition had failed. Friends and family concluded they would never see the rest of the armada again. They were wrong.

Back in the Philippines, the remaining crew scrambled for their own safety. After much disagreement between the sailors, three men were chosen as captains. But it was **Juan Sebastián de Elcano**, the captain of the *Victoria*, who would unofficially take charge. He had tough shoes to fill. Juan Sebastián de Elcano was faced with the fact that Magellan, their brilliant leader, was dead and the Filipinos had all turned against them. He took charge of the men who were left, and they fled back to the sea.

For months, the three remaining ships sailed around the islands of Indonesia under the direction of Juan Elcano. The crewmen saw many new and amazing things. They saw

tamed elephants, pearls the size of eggs, and spectacles — which were only just getting popular in Europe. But maneuvering through the islands was tricky with so few men. So, Elcano and his crew abandoned the worm-infested *Concepción* and burned it. The *Trinidad* and the *Victoria* became their new homes.

Finally, on November 6, 1521, the *Trinidad* and the *Victoria* reached the Spice Islands. With 115 men, two of the five ships that started the voyage had actually reached their destination! Pigafetta wrote, “So we thanked God, and for joy we discharged all our artillery [guns]. And no wonder we were so joyful, for we had spent twenty-seven months less two days in our search for the Moluccas.”⁴ (Word in brackets is mine.)

As planned, the armada bought and loaded their remaining ships with 26 tons of cloves and other spices. Magellan would have been thrilled. His vision had been fulfilled.

With ships fully loaded, Elcano knew it was time to head home. Despite the loss of men and ships, their mission had been accomplished. But rather than sail home the way they came, Elcano made a historic decision. He pointed their ships west! This was historic because never before had ships sailed all the way *around* the world in one direction. And just when you would think this story is over, one more tragedy occurred. The *Trinidad* began to leak! It would have to be grounded awhile for repairs. This left Elcano and his crew on their own to cross the Indian Ocean and complete their circle around the globe.

The trip across the Indian Ocean proved almost as dangerous as the trip across the Pacific. You see, Elcano couldn't sail the *Victoria* safely near the coast of India or Africa because of hostile traders. The Arabs and the Portuguese ruled those water routes like pirates. Elcano was forced to steer the *Victoria* far out into the Indian Ocean for 10,000 miles. In doing so, once again the sailors suffered. Food rations were short, and the men had to battle again with scurvy. By May 1522, the *Victoria* finally rounded the Cape of Good Hope with little but rice to eat. Twenty more men died of starvation before the ship landed at the Cape Verde Islands. To protect the valued cargo, 13 crewmen were left behind at that point and the ship sailed on.

Finally, finally, finally, on September 6, 1522, almost exactly three years since their departure, the *Victoria* arrived in Spain. With tattered sails and half-starved men, the Armada de Molucca arrived home. Of the original 270-man crew, only 18 weather-beaten sailors pulled into port that day. Though barely alive, these skeleton-sized men had much to tell.

To some degree, Juan Sebastián de Elcano was rewarded during his lifetime for his heroic efforts. After all, he was the one who navigated the *Victoria* back home. (It was 15 times farther than Colón's first trip to the New World!) Elcano had officially circumnavigated the globe. (That means he circled it.) And Elcano *was* the one who brought Spain a wealthy cargo of cloves. There was quite a celebration for that. But over time, Elcano's fame faded. When he tried a second time to circumnavigate the globe, he died crossing the Pacific Ocean.

As for the *Trinidad* (the ship that started to leak at the Spice Islands), after repairs were made, it set sail again. But the ship chose to head *east* with its cargo, returning the way it came. That proved to be a bad decision. The *Trinidad* never made it back to Spain. It faced terrible storms and was attacked by the Portuguese. Its cargo full of precious cloves sank to the bottom of the sea. The ship splintered into driftwood, never to sail again.

Historians today can't help but give a lot of credit to Ferdinand Magellan. He was a brilliant navigator and a fine leader. He was certainly persistent in following his dream and making it happen. But historians are inaccurate when they say that he "circumnavigated the world." For one, Magellan never planned to. Second, he only made it halfway around the world before his tragic death. But had it not been for Magellan, Juan Elcano and the *Victoria* would never have accomplished what they did. In my opinion, Magellan, Juan Elcano, and the other 17 survivors of the *Victoria* all deserve credit for the first circumnavigation of the world.

Lesson 21

1521

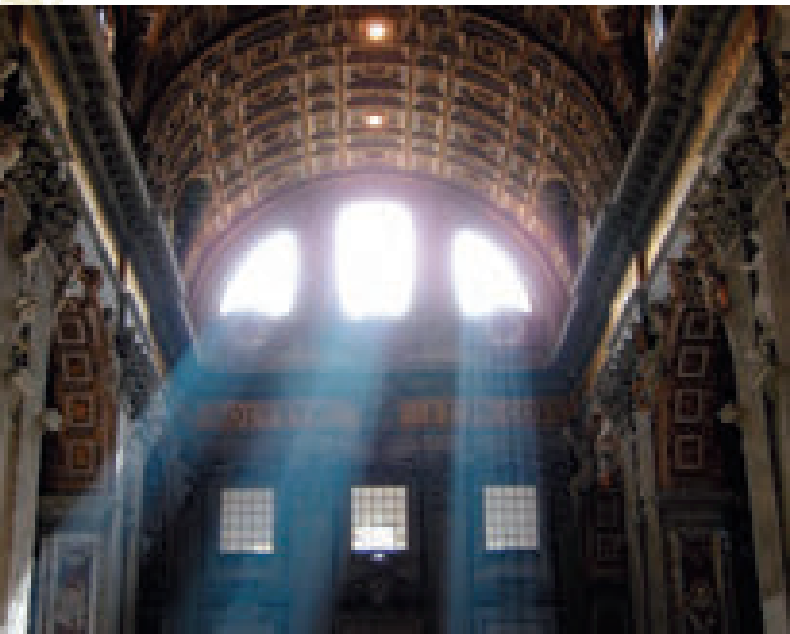
Martin Luther and the Spread of the Protestant Reformation

The last time we looked at **Martin Luther**, he had posted his Ninety-five Theses to the door of a church. The theses invited theologians into a debate over indulgences. Though posting an invitation to debate was an ordinary thing to do back then, the result was not the least bit ordinary. The result was one of the biggest events in the history of the church. The result was the **Protestant Reformation**.

Shortly after Martin Luther posted his theses, copies of the document were made in German and circulated throughout the region. This

started a debate that was no longer just between theologians. The debate moved into the streets, the shops, the taverns, and the churches. Everyone was talking about it. Though many of the commoners didn't understand the theology of indulgences, they did understand the part about their money going to the Vatican in Rome — and to the debts of the archbishop. The Germans didn't like that at all.

For the next several years, numerous letters, documents, and sermons were written about the good and the bad of the church. One such document was written by Johann Tetzel (the monk who collected indulgences for Pope Leo). Tetzel wrote a 106-point "anti-thesis" to



Germans during the Renaissance were concerned about the high cost of building the beautiful structures of the Vatican in Rome.

counter the debate started by Martin Luther. It wasn't well received by the Germans, who had come to love and support Luther. Eight hundred copies of the anti-thesis were burned in the market square of Wittenberg! Tetzl was fired from his job, retired to his monastery, and died in 1519. He never knew what an impact he had on history.

Interestingly, the early letters that Martin Luther wrote to Pope Leo X were sympathetic (that means nice). He admired the finer attributes of the pope and encouraged him in his difficult position. But things were not going to stay smooth between them. The issue of indulgences became only one of many things that Luther and the pope differed on. Over time, Luther offered less and less support to the pope and, in fact, questioned his authority altogether.

The Debate at Leipzig

In 1519, the same year that Magellan started his historic voyage, a formal debate was held in the city of **Leipzig**. It was there that Martin Luther joined others in a debate against **Johann Eck** (EK). In the debate, Luther publicly stated three very important beliefs. Read or listen to these carefully: First, Martin Luther stated that the pope was *not* infallible. (That means he was only human and thus capable of making mistakes.) Second, Luther stated that the church of Rome was *not* supreme over other churches. Third, Luther stated that the Bible is the ultimate authority for Christians, not the teachings of the church (which he believed were no longer in line with the Bible).

Johann Eck argued against every point that Luther made. First, he would distinguish that the pope could make human mistakes. Certainly he might forget his umbrella one day or order the wrong size shoes. However, Eck would say that the pope, as Christ's representative, is incapable of making errors in spiritual matters.

Second, in regard to the supremacy of the church in Rome, Eck would point to the passage in Matthew 16:18–19, which Catholics believe gives the church its authority. Third, Eck would point out that the church existed before the canon of the Bible was compiled, thus demonstrating the church's integral role in guiding its members.

In concluding the debate, Johann Eck declared Martin Luther a heretic and accused him of holding to the same beliefs as **John Huss** (Hoos), who had been burned at the stake 100 years before. Eck was a powerful debater, but not powerful enough to shut Luther down. Though he would have had Luther arrested, too many people were paying attention to him. Too many were joining Luther in questioning the role of the pope in the sixteenth century.

There were some very good reasons for raising questions. For centuries, the power and authority of the pope had grown. Popes were doing more than giving spiritual leadership. They were living like kings. That's why popes and emperors fought in the Middle Ages over who was in charge. (Some of you will remember that from Volume II.) Popes acted very much like kings in launching wars, making treaties, living in luxury, and falling into immorality.

For example, during the Renaissance, Pope Alexander VI and Pope Julius II had illegitimate children. (That means they broke their vows of chastity, as well as the Seventh Commandment.) Pope Julius II also led wars against neighboring city/states in Italy. Pope Leo X, the son of Lorenzo de' Medici, embraced humanism. Both Pope Julius and Pope Leo

overused the offering of indulgences to help pay for their extravagant improvements on the Vatican. To many, the power and position of the pope had been corrupted.

All these things and many more set the stage for the Protestant Reformation. Questions were being raised far and wide — but mostly by the Germans. Germany (though still part of the Holy Roman Empire) was pulling further and further away from Rome and the pope. By 1520, Pope Leo X thought it time to take action. He issued a special letter called a **bull** against Martin Luther. (The letter is called a bull because it is sealed by the pope with a round lead device called a *bull*.) In this particular bull, titled *Exsurge Domine*, Martin Luther was condemned. The pope ordered that his writings be burned. Furthermore, Luther was given 60 days to report to Rome and repent of his teachings or face excommunication (which is being banned from the church).

The threatening bull backfired on the pope. Rather than quiet Martin Luther down, it spurred him to speak more strongly of his views, which he believed were in line with the Bible. Luther ignored the deadline to report to Rome and chose instead to write three small books. Each one carried a strong message.

(Middle and Older Students: Read the summaries that follow.)

In *An Open Letter to the Christian Nobility*, Luther stated:

- ◆ There is no special ranking in God's eyes between members of the clergy and the masses. In other words, every Christian is equal before God. (See Gal. 3:28.)
- ◆ If every Christian is equal before God, then each has the right to read and interpret the Bible.
- ◆ The Bible is the final authority for Christians.

In *The Babylonian Captivity of the Church*, Luther wrote:

- ◆ As the Israelites were once in captivity in Babylon, so the church is in "captivity" under the pope.
- ◆ The bread and the wine of communion are not changed into the real body and blood of Christ through the prayers of a priest of the church.
- ◆ Baptism and communion are the only true sacraments of the church.
- ◆ Marriage is not a sacrament and should not be forbidden for clergy.

In *A Treatise on Christian Liberty*, Luther proclaimed:

- ◆ Faith in Christ alone, not good works, provides salvation.
- ◆ Good works should flow from the believer whose faith is in Christ, not because he has to do good works but because he is free to. (See Eph. 2:10; Phil. 2:12–13.)



In a special letter (a "bull") titled *Exsurge Domine*, Pope Leo X condemned Martin Luther and banned his writings.

(Younger Students may resume reading here.)

After writing these small books, Martin Luther burned the bull from the pope in a public square in Wittenberg. It was outward defiance of the pope. For this, and for ignoring the bull, Luther was excommunicated. But it didn't seem to matter to him or to his followers. Many of his students followed him in burning other books that represented the authority of the pope. Luther continued to preach, teach, and write.

The Diet of Worms

Now, I hope you can see how difficult the situation was. Germans everywhere were protesting against the pope. This led to yet another turning point in history, the **Diet of Worms**. Let me clarify what those words mean. A “diet” is a special meeting, and “Worms” is the name of a city. (In German, it is pronounced with a “v” to sound like *Vermz*.) The Diet of Worms was a meeting called by the Holy Roman Emperor. And do you know who had become the Holy Roman Emperor? It was Charles I, the young king of Spain who had sent Magellan to the Spice Islands. (Charles's new title was **Emperor Charles V**.)

For many reasons, Charles V was disturbed by the German protests. Germany was not yet a country but was still a part of the Holy Roman Empire. Charles wondered how he could keep his empire together with a rebellion such as this. To get to the bottom of it, he called nobles, princes, and churchmen to the Diet of Worms. The meeting started in January of **1521**. But it was not until March that Luther was invited to attend. The emperor promised him safe travel there and back.

Friends of Luther begged him not to go. They were afraid for his life. John Huss had been offered safe travel 100 years before him but was thrown into prison and burned at the stake! Luther had a hard decision to make. His answer was this, “Though there were as many devils in Worms as there are tiles on the roofs, I will go there.”⁵ And so he went. The meeting proved to be one of the most historic events in history.

Two thousand people greeted Luther in Worms. Knights rode out to protect his entry into the city. Everyone wanted in on the scene. On April 17, Luther stood before the council. Johann Eck was there to publicly accuse him of heresy. There, in front of everyone, Luther was asked to recant or deny his own beliefs and teachings. Luther was unprepared for this attack. He thought he was going to have a chance to debate with Johann Eck, like he had before. But the council skipped the debate and asked him to deny everything he believed.

Luther asked for another day to prepare. In fairness, Charles V granted it to him. The next day, Martin Luther appeared before the council. With confidence, this is what he said:

Your Imperial Majesty and Your Lordships demand a simple answer. Here it is . . .⁶
Unless I am convinced by the testimony of Scripture or by clear reason (for I trust neither pope nor council alone, since it is well known that they have often erred and contradicted themselves), I am bound by the Scriptures I have cited, for my conscience is captive to the Word of God. I cannot and will not recant anything since to act against one's conscience is neither safe nor right. I cannot do otherwise. Here I stand, may God help me. Amen.⁷

In other words, Luther stood his ground regardless of whether it would cost him his life or not. Charles V was stunned, as was most of the council. Charles V didn't know what to do with this man who was so bold as to stand against the pope, the church, the council, *and* the Holy Roman Emperor. But the emperor was generally mild tempered and very busy with war. (He was constantly battling the French and the Ottoman Turks.) Distracted and disgusted, Charles said only that he wished to have nothing more to do with Martin Luther. He declared him a heretic and forbade him to preach. But rather than condemn him to death (as had been the custom), Charles V only condemned Luther's writings and teachings. He was afraid that putting Luther to death would set off a revolt. With too many problems already, a revolt would be one more problem that Charles didn't need. Besides that, he had promised not to harm Luther. The emperor kept his word, and Luther was allowed to leave — alive. Considering the times, it was a miracle.

Luther's friends and supporters were not convinced that his life was safe. With masked horsemen, they arranged a fake capture of Martin Luther and placed him in the **Castle of Wartburg** for protection. Luther lived in hiding for almost a year. From time to time, he left the castle disguised as a knight with a beard. He called himself "Junker George." It was there, at the Castle of Wartburg, that Luther had the freedom to do something that would become one of his greatest accomplishments. Using the works of Erasmus, he translated the New Testament into common German for the sake of his own beloved countrymen. It was a great gift to the common people who now could read, understand, and apply the Word of God to their lives. With the invention of Gutenberg's printing press, thousands of copies of God's Word were circulated.

Changes

In 1522, Luther shed his disguise and left his place of hiding. With his rivals cooled down, he was no longer in fear for his life. He went back to the church he loved in Wittenberg. He eagerly returned to give direction and bring order to his congregation. It led to a lot of changes. For one, Luther encouraged his members to attend church on a voluntary basis, rather than as a required mass. (For this reason, Protestants today do not call their church services a "mass" as Catholics do.) Secondly, Luther conducted his services in German instead of Latin for people to better understand the sermon. Third, he distributed communion differently than the Roman Church. Fourth, Luther did away with indulgences and prayers to Mary and the saints. Fifth, Martin Luther added congregational singing. He loved music and wrote many hymns himself. The most famous hymn he wrote was "A Mighty Fortress Is Our God." It is still sung by Protestants and Catholics today.



At the Diet of Worms, Charles V (the Holy Roman Emperor) declared Martin Luther a heretic but did not condemn him to death.

There were many other changes that Martin Luther made. But one more to mention is this: In order to “practice what he preached,” Luther got married! In 1525, he married **Katharina von Bora**, a young former nun. Luther, along with hundreds of other monks and priests, left the monastery, married, and had a family. In fact, Luther had six children with Katharina. He was very proud of them and proved to be a wonderful husband and father. When his daughter died at 13, it grieved him deeply. But it didn’t dampen his faith in the sovereignty of God.

Luther was glad for the changes in his church and all across Germany. But he was also concerned. He feared that changes made too fast would be made for the wrong reasons and create confusion. He was right. The attitude of rebellion against the pope led to other rebellions. The *spiritual* reformation also became a *social* and *economic* reformation. Knights rose up against rulers. Peasants rose up against their landowners. For two years, it was a fight between the rich and the poor. Luther sided with the peasants at first, for their lives were very harsh.

But over time, Luther switched his loyalties to the wealthy landowners. He held to the biblical teaching that believers should honor those in *political* authority over them. (See Rom. 13:1–2; Eph. 6:5–8.) It was a messy controversy that almost squelched the Reformation. Thousands of peasants were killed in the uprisings. It was difficult for the commoners to understand the difference between *spiritual* freedom and *social/economic* freedom. But that’s a different lesson in history.

It was not until 1529 that “Protestants” completely adopted a new name and identity. It happened as the result of another diet, or meeting. At the **Diet of Spires**, the princes of the Holy Roman Empire were each given the right to determine if their region would follow the pope or follow Luther. However, limits were placed on those who followed Luther but *not* on those who followed the pope! Because of the unfairness of it, the followers of Luther “protested.” In Latin, *pro testans* is a legal term for “bearing witness” or “declaring” — thus the princes and those they represented have been called “Protestants” ever since. (However, it would take 26 more years, and lots of quarreling, before the empire would officially “recognize” the Protestant Lutherans.)

As for Martin Luther, he lived for 20 more years. He spent the rest of his life preaching, teaching, and writing. By the time he died, he had written at least 400 publications and 37 hymns. Upon his death, his body was buried at Wittenberg, the place where it all started for him. In his memory, the doors of the church where he posted his theses were replaced with bronze. On them are carved his Ninety-five Theses. They remain a symbol of the courage and conviction of Martin Luther, one of the most remarkable men of the Renaissance.

Before he died, Martin Luther denied that he had been the least bit remarkable. In modesty he wrote, “I simply taught, preached, wrote God’s Word: otherwise I did nothing. And then, while I slept . . . the Word so greatly weakened the Papacy that never a Prince or Emperor inflicted such damage upon it. I did nothing. The Word did it all.”⁸