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# THE ENCYCLOPAEDIA OF THE RENAISSANCE

edited by  
Thomas G. Bergin and Jennifer Speake





# ENCYCLOPAEDIA OF THE RENAISSANCE

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**Encyclopaedia of the Renaissance**

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### **Jacket**

*The Procession of the Magi*, 1459. Fresco by Benozzo Gozzoli (1420-97), Palazzo Medici-Riccardi, Florence. Photo SCALA.

# INTRODUCTION

The Renaissance, a vast cultural movement spanning some three centuries of European history, is so rich, so many-faceted, and so impressive in its achievements that it defies easy measurement or even accurate definition. An early aspect, and no doubt a determinant for the course of its development, was the rediscovery of the classics, studied without theological preconceptions for the first time since the dark ages. But, as Walter Pater (the nineteenth-century English critic) observed, the phenomenon of the Renaissance was of such complexity that humanism, as the cult of antiquity was styled, can be considered only one element or symptom. Indeed, even before the fourteenth century (the time of Petrarch, the pioneer of humanism) adumbrations of a new spirit were apparent in the culture of the Western world.

It is hard to imagine a figure more representative of what we have come to think of as "the Renaissance man" than the Emperor Frederick II—tolerant, inquisitive, and versatile—and born more than a century before Petrarch. The emergence of such a personality suggests that humanism was not spontaneously generated but had its roots in a combination of social, political and intellectual impulses that must have been at work in the collective subconsciousness of Europe, or at least of Italy, where the great movement had its beginnings.

Whatever may have been its genesis, the contributions of this dynamic age are manifold and spectacular. It was a period of exploration, inquiry, renovation, and renewal, characterized by a unique vitality. It is to the Renaissance that we owe the discovery of America and the Indies, the invention of printing, the Protestant Reformation, and in the field of arts and letters the unrivaled achievements of Michelangelo, Leonardo, Dante, Petrarch, and Boccaccio; overflowing the boundaries of its Italian birthplace, its genius later appeared in Montaigne, Shakespeare, and Cervantes, to invigorate the arts throughout Europe.

Perhaps more important than any individual inspiration, the Renaissance brought a new sense of freedom and a new appreciation of man and his potential: a legacy that has been the precious patrimony of all

succeeding generations. For historians the age of the Renaissance had an ending, as all human things must, but in a deeper and truer sense the Renaissance is still alive. The creations of its great artists are still contemplated with awe, its paladins in letters are still read and indeed are still "best sellers"; with no less devotion if perhaps less rapture, the nature and significance of these unique centuries are still studied and analyzed by scholars.

It may not be inappropriate, as we grope for an understanding of the nature of the great era, to let two of its most memorable figures come to our assistance. In Canto XXI of the *Inferno* Dante puts into the mouth of the doomed Ulysses the following exhortation to his shipmates:

To this, the last brief vigil of your senses  
That yet remains to you, do not deny  
Experience of that unpeopled world  
Which lies beyond the sun, unknown to all.  
Reflect upon the seed from which you spring.  
You were not made to live the lives of brutes,  
But rather to seek virtue and to learn.

And from Shakespeare we need only one brief but luminous phrase:

Oh brave new world . . .

It is the enduring lesson of the Renaissance that the search for knowledge is for mankind not only a right but also a duty—and above all that the study of our world is joyous and exhilarating. In seeking the old world, the Renaissance—like Columbus, who was nourished in its climate—discovered the new and found the discovery both exciting and rewarding.

Thomas G. Bergin

**Note:** The text of this book is arranged alphabetically; this alphabetic arrangement is self-indexing. Asterisks before a word in the text denote a cross reference to a separate entry providing further information on the subject being looked up. References to plate numbers are given in certain of the articles (e.g.: See Plate I). These refer to the section of color plates included at the center of the book.

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# A

**Aachen, Hans von** (1552–1615) German painter. Despite his name, von Aachen was born at Cologne. Like Bartholomäus \*Spranger, whom he later joined in Prague, and other northern artists of his time, von Aachen spent a long period as a young man in Italy, modifying his own German style with an Italian grace and roundedness of form, as well as warmer colours. He lived in Venice between 1574 and 1588, visiting Rome and Florence. On his return to southern Germany he painted portraits and historical and religious scenes, gaining a wide reputation (his patrons included the \*Fugger family, who commissioned portraits). In 1592 Emperor Rudolf II appointed him court painter at Prague, although von Aachen did not move there until 1597. Here he was commissioned to paint mythological and allegorical subjects, such as his *Liberation of Hungary* (1598; Budapest). He also made many designs for sculptors and engravers, for example, for de \*Vries's Hercules fountain in Augsburg.

**abacus** In early modern Europe, a system of parallel columns of lines representing successive powers of ten, on which the elementary operations of addition, subtraction, multiplication, and division, were performed with the aid of counters. The lines of this instrument, the line abacus or exchequer board, could be drawn in the dust, incised in wax, or carved on a board or table. In the absence of satisfactory algorithms for calculation such devices were used by officials, tradesmen, and schoolboys, but once satisfactory methods were developed, the abacus rapidly disappeared from general use. The system of pierced beads sliding along metal rods, though familiar today, originated in China and was little used in Renaissance Europe.

**Abarbanel, Isaac** (1437–1508) Jewish statesman, philosopher, and scholar. Born in Lisbon, he became a trusted state official under King Afonso V of Portugal, but on the king's death (1481) he was forced to seek refuge in Spain. Here he was minister of state under \*Ferdinand and Isabella and was an early patron of \*Columbus. He endeavoured to prevent the expulsion of the Jews from Spain (1492) by offering their Catholic Majesties a huge bribe, but was exiled with his co-religionists.

He went to Italy and then Corfu before ending his days as a servant of state in Venice. Abarbanel published several books of biblical exegesis, much used by Christian scholars; these commentaries were particularly noteworthy for their attention to social and political structures in biblical times.

**Abarbanel, Judah** *see* Leone Ebreo.

**Abbate, Niccolò dell'** (c. 1509–71) Italian painter. He first studied sculpture in his native Modena but it was his frescoes, particularly the *Martyrdom of St Peter and St Paul* (1547) in the church of S Pietro, for which he became known. The influence of his contemporaries \*Mantegna, \*Correggio, and \*Parmigianino helped to form the mature style which followed his move to Bologna in 1548. The Palazzo dell'Università in Bologna contains some of his surviving mannerist landscapes. In 1552 Abbate was invited to the court of Henry II of France at Fontainebleau. Here, working with \*Primaticcio, he introduced Mannerism to France and helped to create the Fontainebleau style, the first completely secular movement in French painting (*see* Fontainebleau). Few of his murals and easel paintings have escaped destruction; those that have are mainly graceful landscapes with pagan themes. *See* p. 2.

**Abbot, George** (1562–1633) English divine. Born at Guildford, the son of a clothworker, Abbot was educated at Guildford grammar school and Balliol College, Oxford. He helped prepare the Authorized Version of the Bible, first obtained a bishopric in 1609, and became archbishop of Canterbury in 1611. Abbot was a moderate Puritan, committed to Calvinistic principles and hostile to Rome and to the Arminians (*see* Arminianism) led by William Laud. In 1621 Laud availed himself of Abbot's accidental shooting of a gamekeeper to try to have him ejected from holy orders, but James I exercised his casting vote in Abbot's favour. A firm critic of Charles I's pro-Spanish and pro-Laudian policies, Abbot was suspended from his archiepiscopal functions for one year in 1627 after attacking a sermon defending Charles's arbitrary use of power. From then on Laud increasingly usurped Abbot's role as primate of England.





NICCOLÒ  
DELL'ABBATE  
Landscape with Eurydice.  
The ancient myth of the  
death of Eurydice is re-  
enacted against a dream-  
like pastoral landscape. In  
the middle distance Or-  
pheus charms the animals  
with his music. (National  
Gallery, London)

**Accademia secretorum naturae** (Accademia dei Segreti) The first scientific academy, founded at Naples by Giambattista della Porta in 1560. Membership was open to those who had made some discovery in the natural sciences, which members presented at meetings held at della Porta's house. Its activities became the subject of ecclesiastical investigation (1580) and della Porta was ordered to close his academy.

**academies** In the Renaissance, associations of scholars, philosophers, writers, and (later) artists that more or less deliberately drew their inspiration from Plato's Academy in Athens in the fourth century BC. In the fifteenth century informal groups of scholars began to be referred to as "academies"; probably the earliest was the literary circle patronized by Alfonso (I) the Magnanimous at Naples (see Neapolitan Academy), which later came to be known from its most eminent member as the Accademia Pontaniana. Study and appreciation of languages, literature, art, and thought of the classical world assumed different forms in different places. The intellectual world reflected in Plato's dialogues captured the imagination of Cosimo de' Medici and Marsilio Ficino, who founded the most famous of Renaissance academies, the Accademia Platonica (see Platonic Academy) at Florence in the early 1460s. In Venice the Neakademia devoted itself to Greek studies, while the Roman Academy concentrated on classical Rome. In the sixteenth and seventeenth centuries

nearly every Italian city had its academy, which often amounted to little more than a gentlemen's debating club, though some, like the Accademia della Crusca, set themselves a more serious aim. Forerunner of later scientific academies was della Porta's shortlived Accademia dei Segreti (see Accademia secretorum naturae) at Naples in 1560. The Accademia dei Lincei lasted rather longer. In the fine arts informal schools of teachers and pupils were often called "academies" from the fifteenth century onwards, but the first organized teaching academy was the Accademia del Disegno founded in Florence in 1562, followed by the Roman Accademia di S Luca (1593). Elsewhere humanist academies were slower to emerge. The French Académie des Jeux Floraux derived from a fourteenth-century troubadour festival at Toulouse, and in the Netherlands chambers of rhetoric performed many of the functions of academies before the founding of the Duytsche Academie in 1617. The Académie de la poésie et de la musique (1570–74) and the Académie du palais (1576–84) were less successful than the more haphazard grouping of the Pléiade in introducing classical standards into French poetics. In England Spenser's Areopagus may have had only a fictional existence.

**Acarie, Barbe Jeanne** (1566–1618) Founder in France of the Reformed (Discalced) Order of Carmelite nuns. Born in Paris, Mme Acarie was the daughter of a royal councillor, Nicolas Avrillot.

In 1582 she was married to Pierre Acarie by whom she had six children. A leading light in Parisian society, she became deeply involved in the Catholic reform movement and was a close friend of the \*Bérulle family. In 1604 she introduced the Carmelite nuns into France and, after her husband's death (1613), entered their Amiens convent herself. On becoming a professed nun she adopted the name of Mary of the Incarnation (1615) and transferred to Pontoise (1616) where she remained until her death. She was beatified in 1791.

**Accademia dei Lincei** The scientific society founded in Rome in 1603 by Federico Cesi. Galileo and Giambattista della Porta were early members. It was revived in the 1870s to become the national academy of Italy, encompassing both literature and science among its concerns.

**Accademia del Disegno** The first true art academy, founded in Florence in 1562, mainly at the instigation of \*Vasari. Its founder was Duke \*Cosimo I de' Medici, who was joint head of the new institution with \*Michelangelo. It had an elected membership of thirty-six artists; amateurs were also admitted. It gained enormous international prestige and enhanced the status of artists vis-à-vis the other Florentine guilds.

**Accademia della Crusca** The pre-eminent linguistic academy of Italy, founded in 1582 in Florence. Its object was the purification of the vernacular, symbolized in the academy's emblem of a sieve. It was the first academy to undertake the compilation of a standard dictionary; its *Vocabolario* (1612), which followed the linguistic principles advocated by \*Bembo, exercised a powerful influence over the subsequent evolution of literary Italian. See also *questione della lingua*; Salviati, Leonardo.

**Accademia Platonica** see Platonic Academy.

**Accademia Pontaniana** see Neapolitan Academy; Pontano, Giovanni.

**Acciaiuoli family** Migrating from Bergamo in the twelfth century, the Acciaiuoli family became prominent Florentine businessmen and bankers and by the 1340s ran the third richest Italian bank. Niccolò Acciaiuoli (1310–65), who went to Naples (1331) to direct the family's interests there, became grand seneschal and virtual ruler of the kingdom under Queen Joanna I in 1348. He also founded (1342) the Certosa del Galluzzo near Florence. His nephew, Ranieri (died 1394), established himself in Greece, conquering Athens in 1388. Meanwhile, the family bank had been bankrupted (1345) by the combination of high Florentine taxation, loss

of business in Rome due to strained relations between Florence and the papacy, and (from 1341) the default of Edward III of England on his loan repayments. The Acciaiuoli continued to play a major role in Florentine politics; in 1434 Agnolo Acciaiuoli helped the \*Medici overcome the Albizzi, and the family's subsequent loyalty to the Medici brought them rewards in the form of important civil and ecclesiastical posts. Donato Acciaiuoli (1428–78), *gonfaloniere* of Florence in 1473, wrote commentaries on Aristotle and published a Latin translation of some of Plutarch's *Lives* (1478).

**Accolti family** A family from Arezzo that produced several distinguished churchmen, jurists, and authors in the fifteenth and sixteenth centuries. Benedetto Accolti (1415–64) taught jurisprudence at the university in Florence and in 1458 became chancellor of the Florentine republic, but he is chiefly remembered for his Latin history of the First Crusade, which was printed in 1532, translated into Italian in 1543, and furnished material for Tasso's *Gerusalemme liberata*. His brother Francesco (Francesco Aretino; 1416–c. 1484) was also a jurist and wrote a verse translation of Leonardo Bruni's *De bello italico adversus Gothos* (1528). Benedetto's son Bernardo (1465–1536), generally known to his contemporaries as Unico Aretino, was a poet who acquired considerable renown at several Italian courts as a reciter of impromptu verse. His comedy *Virginia*, based on a story in the *Decameron*, was first performed in 1493 and published in 1535, and a collected edition of his works, *Opera nova*, was first published in 1513. Another of Benedetto's sons, Pietro (1455–1532), was made a cardinal by Julius II and became archbishop of Ravenna in 1524. Pietro's nephew, another Benedetto (1497–1549), continued the family tradition of learned churchmen, becoming a cardinal under Clement VII.

**Acosta, José de** (1539–1600) Spanish naturalist and missionary. Born at Medina del Campo, Acosta joined the Jesuits in 1551 and accompanied them in 1571 to Peru where he remained until his return to Spain in 1587. In 1598 he became rector of the Jesuit college at Salamanca. While in South America he published (1583) a Quechua catechism, the first book to be printed in Peru. His *Historia natural y moral de las Indias* (1590), an influential and much translated work, introduced many to the distinctive flora and fauna of Latin America. They had originated, he argued, in the Old World and had spread to the New World via an undiscovered land bridge. He also pointed out Aristotle's error in claiming equatorial lands to be uninhabitable.

**Adagia** A collection of proverbs and allusions gathered from classical authors by \*Erasmus. The first version, entitled *Collectanea adagiorum*, appeared in Paris in 1500 with a dedication to Lord Mountjoy. By the time of the second edition, *Chiliades adagiorum* (1508), published by the \*Aldine press in Venice, Erasmus had expanded the collection from around 800 to over 3000, including a number of Greek sayings. The collection was accompanied by a commentary designed to inculcate an elegant Latin style, and the *Adagia* quickly became enormously successful, with numerous editions throughout the sixteenth century.

**Adoration of the Lamb** see Ghent altarpiece.

**Adriano Fiorentino** (Adriano di Giovanni de' Maestri; c. 1450/60–1499) Italian sculptor and medallist. Born in Florence, he was first recorded as a bronze founder in an inscription on the base of the *Bellerophon and Pegasus* (Vienna), a bronze statuette designed by \*Bertoldo in Florence during the early 1480s. Adriano then moved to Naples, serving King Ferrante (Ferdinand I) and his commander-in-chief as military engineer and artillery founder, as well as producing medals of members of the house of Aragon and their court poet \*Pontano. In 1495 Adriano was serving Elizabetha Gonzaga, Duchess of Urbino, and then her brother Gianfrancesco Gonzaga, Duke of Mantua. By 1498 he was in Germany, where he produced a bust in bell-metal of Elector \*Frederick (III) the Wise in contemporary costume (Grünes Gewölbe, Dresden). A bronze statuette of *Venus* (Philadelphia) and one of a *Satyr* with pan-pipes (Vienna) are among Adriano's signed works on a small scale and herald the High Renaissance in sculpture.

**Adrian VI** (1459–1523), Pope (1522–23) Born Adrian Dedel in Utrecht, he served as boyhood tutor to \*Charles V and subsequently (1516) became inquisitor-general of Aragon. On becoming pope he was immediately beset by the menace of the Turks in the east, the continued war between Charles V and \*Francis I of France, and the revolt of \*Luther in Germany. The significance of Adrian's pontificate lies in his aims rather than his achievements, notably his instruction (December 1522) to Father Chieregati, Rome's representative in Nuremberg, with its admission that reform in Christendom must be preceded by reform of the Curia itself. This broke the pattern established by the Renaissance popes and can be seen as the beginning of the \*Counter-Reformation.

**Aertsen, Pieter** (1509–75) Netherlands painter. Aertsen was a student of Allaert Claesz. in Amster-

dam, before moving to Antwerp about 1530, whence he returned to his native city in 1557. He painted a number of altarpieces, many of which were destroyed in the \*iconoclasm that followed the arrival of Calvinism in the Netherlands. Aertsen was the creator of a new type of genre scene, featuring large figures of maids or cooks, surrounded by fruit, vegetables, and other provisions, in domestic interiors. Famous examples are the *Farmer's Wife* (1543; Lille) and *Market Woman at a Vegetable Stand* (1567; Berlin). The peasants, housewives, and domestic servants who populate these canvases have a grandeur and self-confidence prophetic of much later social realist works. Some of his paintings, such as the *Butcher's Shop with the Flight into Egypt* (1551; Uppsala) include well-known religious scenes in the background – a reversal of the customary order of priority. Aertsen's students included his sons Pieter ("Jonge Peer"; 1543–1603) and Aert 0081Pietersz. (1550–1612), as well as his nephew Joachim Beuckelaer (c. 1533–c. 1573). His style stimulated imitation as far afield as Italy, as is evident from certain canvases by Vincenzo Campi (1536–91), Bartolommeo \*Passarotti, and Annibale \*Carracci.

**Agostino di Duccio** (1418–81) Italian sculptor. Agostino was born in Florence, but his training is unknown, and his first dated work was in 1442 in Modena. In 1449 and 1454 Agostino appears in documents at Rimini, where he carved many marble panels in the interior of the \*Tempio Malatestiano. Agostino's style is incisive and calligraphic; it was possibly inspired initially by Donatello's low reliefs, though not by their emotional content, of which the lesser sculptor was incapable. Between 1457 and 1462, Agostino was carving the façade of the oratory of S Bernardino in Perugia with reliefs of Christ in majesty, the Annunciation, and the saints in glory, surrounded by flying angels and statues in niches. After an unsuccessful year in Bologna, Agostino returned to Florence (1463), joined the guild of sculptors, and received (abortive) commissions for colossal statues on the cathedral (one of which eventually was carved by Michelangelo into his *David*). After carving several Madonna reliefs, one for the Medici (Louvre), he returned to Perugia, where he carved continuously until his death. His talents were better appreciated in this provincial city than in his native metropolis.

**Agostino Veneziano** (Agostino de' Musi; c. 1490–c. 1536) Italian engraver. Originally active in his native Venice, Agostino was influenced by Giulio \*Campagnola and by Jacopo de' \*Barbari. In 1516 he left Venice for Rome, where he became the foremost pupil of \*Raimondi and, like Raimondi,



AGOSTINO DI DUC-  
CIO Swirling drapery ani-  
mates this low-relief mar-  
ble carving of an angel  
drawing a curtain. (early  
1450s; Tempio Malates-  
tiano, Rimini)

important in disseminating Italian Renaissance themes and motifs through the medium of engraving. Raphael and Giulio Romano were among the artists whose works were made more widely available through Agostino's prints.

**Agricola, Georgius** (Georg Bauer; 1494–1555) German mineralogist and physician. Agricola studied at Leipzig and several Italian universities before graduating in medicine. He was physician (1527–33) in the Bohemian mining town of Joachimsthal (now Jachymov in Czechoslovakia) before returning to practise for the rest of his life at Chemnitz in his native Saxony. His first scientific publication was *Bermannus* (1530), a dialogue in which the main speaker is a celebrated miner and

in which many minerals are first described under their German names (e.g. bismuth). He published numerous other geological and metallurgical works, notably *De natura fossilium* (1530) (see mineralogy). These culminated in *De re metallica* (1556), the first systematic textbook of the subject, issued, as all his scientific works had been, by the publishing house of \*Froben at Basle. Agricola also wrote from practical experience on weights and measures (*De mesuribus et ponderibus*, 1533), on subterranean fauna (*De animantibus subterraneis*, 1549), and the plague (*De peste*, 1554).

**Agricola, Johann** (c. 1494–1566) German Protestant reformer. Agricola was born at Eisleben and became a student of \*Luther at Wittenberg. An

## Agricola, Rudolf

early venture was his collection of German proverbs (1528). Agricola found himself opposed by Luther for his denial of the necessity of the preaching of Mosaic and moral law as well as the Gospel (the antinomian heresy), and Luther's growing intolerance of dissent obliged Agricola to leave Wittenberg (1540) in order to avoid being put on trial. He became court preacher to Joachim II of Brandenburg and in 1548 helped prepare the Interim of \*Augsburg. The resulting adiaphorist controversy, concerning whether or not certain actions or rites were matters of indifference to true Christian doctrine, became Agricola's main preoccupation as he unsuccessfully attempted to resolve it. He died during a plague epidemic.

**Agricola, Rudolf** (Roelof Huysman; 1442–95) Dutch humanist philosopher and scholar. Agricola was born near Groningen and became a pupil of Nicholas \*Cusanus; he was, like him, one of the Brethren of the Common Life. From 1468 to 1479 he studied, though not continuously, at Padua and Ferrara and impressed Italian humanists with his fluency in Latin. He was also an accomplished Hebrew scholar who translated the Psalms into Latin. He had great enthusiasm for the works of Petrarch, whose biography he wrote. Unlike many Italian humanists Agricola remained a devout Christian, believing that though the study of the ancients was important it was not a substitute for the study of the scriptures. He used the phrase "Philosophia Christi" to describe his teaching, the object of which was to mediate between the wisdom of the ancients and Christian belief. These ideas exercised considerable influence over \*Erasmus, his most distinguished pupil.

**Agrippa von Nettesheim, (Henry) Cornelius** (1486–1535) German lawyer, theologian, and student of the occult. Born near Cologne, of a family of minor nobility, he entered the service of the emperor and went to Paris (1506). There he studied the \*Cabbala and around 1510 wrote *De occulta philosophia* (1531). In 1510 Agrippa was sent to London where he met \*Colet. In 1515 he was teaching occult science at Pavia. He then moved to Metz but opposition forced him to leave and he settled in Geneva. He became a doctor in 1522 and was appointed physician to Louise of Savoy, queen mother of France, his duties consisting mainly of writing horoscopes. In 1530 Agrippa published his major work, *De vanitate et incertitudine scientiarum et artium*, a survey of the state of knowledge in which human learning is unfavourably compared with divine revelation. In 1528 he had been made historiographer to Charles V but hostility to his occult studies led to his disgrace. He was banished from Germany in 1535 and died

at Grenoble. His major contribution to the Renaissance was his scepticism.

**Ailly, Pierre d'** (1350–1420) French geographer and theologian. Born at Compiègne and educated at the university of Paris, d'Ailly pursued a clerical career, rising in 1411 to the rank of cardinal. Caught up in the \*Great Schism, he broke with Pope Benedict XIII in 1408 and argued in his *Tractatus super reformatione ecclesiae* (1416) for the supremacy of Church councils over popes. He was also the author of *Imago mundi* (c. 1410), one of the foremost geographical texts of the period. The inspiration for the work remained predominantly classical; d'Ailly took little notice of the growing travel literature. A related work, *Compendium cosmographiae* (1413), did little more than repeat the geography of Ptolemy. Whereas, however, Ptolemy had assumed that both land and sea covered about 180° of longitude, d'Ailly extended the land mass to 225°. The implications of such a framework were not lost on Christopher \*Columbus, a careful reader of d'Ailly.

**Alamanni, Luigi** (1495–1556) Italian poet and humanist. Alamanni was born in Florence and took part in the unsuccessful conspiracy of 1522 against Giulio de' Medici (later Pope \*Clement VII) and was forced to flee to France. He returned and briefly served in the Florentine republican government of 1527–30, but thereafter lived in exile, enjoying the patronage of Francis I, Henry II, and Catherine de' Medici. As a protégé of the French court, he made many return journeys to Italy and maintained contacts with \*Bembo, \*Varchi, and other leading figures. In Florence he had been associated with the \*Orti Oricellari, and from that time had been a close friend of \*Machiavelli, who made Alamanni one of the speakers in *Arte della guerra*. Alamanni played an important role in the establishment of Italian cultural influence in sixteenth-century France. His works include *Flora* (1549), a comedy based on Roman models, *Antigone* (1556), a tragedy after Sophocles, *Avarchide* (1570), a minor epic imitative of the *Iliad*, and *Girone il cortese* (1548), which drew on medieval French material. Most influential, however, was *La coltivazione* (1546), a didactic blank-verse imitation of Virgil's *Georgics*.

**Alarcón y Mendoza, Juan Ruiz de** *see* Ruiz de Alarcón y Mendoza, Juan.

**Alba, Fernando Alvarez de Toledo, 3rd Duke of** (1507–82) Spanish nobleman. He served Charles I of Spain (who was also Emperor \*Charles V) and \*Philip II of Spain as military commander,





ALBA A wooden statuette by an unknown sculptor shows Philip II's general slaying a monster with the three heads of Spain's arch-enemies: the pope, Queen Elizabeth of England, and the elector of Saxony, champion of Lutheranism. (Palacio de Liria, Madrid)

political adviser, and administrator. In the service of Charles Alba fought the French (1524), attacked Tunis (1535), helped lead the imperial forces to their important victory over the German Protestant princes at \*Mühlberg, and became commander-in-chief of the emperor's armies in Italy (1552). He was one of Philip II's leading ministers from 1559 until 1567, when he was ordered to the Netherlands to crush the Calvinist Dutch rebels and to reassert Spanish authority (see

also Netherlands, Revolt of the). His harsh rule as governor-general of the Netherlands fuelled Dutch hatred of Spain; worst hated was Alba's Council of Troubles (nicknamed \*Tribunal of Blood by the Dutch) which set aside local laws, imposed heavy taxation, confiscated property, sent hundreds of Dutch to their deaths, and drove thousands more into exile. Lacking both money and sufficient naval resources, Alba lost control over parts of Holland. This failure, combined with the intrigues of his enemies at the Spanish court, led to his recall to Spain (1573) and house arrest (1579). Although Alba led the successful invasion of Portugal (1580), he never regained Philip II's favour.

**Alberti, Leon Battista** (1404–72) Italian architect and humanist. A member of a prominent merchant-banking family exiled by political opponents from its native Florence in 1402, Alberti, who was illegitimate, was born in Genoa and brought up by his father and stepmother in Venice. He attended Guarino's school in Padua and in the 1420s studied law at Bologna university. The Florentine ban against his family was lifted in 1428 and by 1432, when he was employed as a secretary in the papal chancery, Alberti had made his first visit to the city. There he became acquainted with such men as \*Donatello, \*Ghiberti, and \*Masaccio, and with \*Brunelleschi, to whom he dedicated the preface of his treatise *Della pittura* (On Painting; 1435), a work that contains the first description of \*perspective construction.

Alberti's study of Vitruvius resulted in *De re aedificatoria*, a treatise on architecture, dedicated to Pope \*Nicholas V in 1452 and published in 1485. This Latin edition was subsequently reprinted at Paris (1512) and Strasbourg (1541); the first Italian translation appeared in 1546, and French (1553) and Spanish (1582) versions were also printed during the sixteenth century. Alberti was employed by the pope on a number of architectural projects in Rome but his most famous buildings are in Florence, Rimini, and Mantua. In Florence he designed the Palazzo Rucellai (c. 1445–51), the classical forms of its façade being influenced by the Roman Colosseum, and the main façade of Sta Maria Novella (1456–70); in Rimini the famous \*Tempio Malatestiano; and in Mantua the churches of S Sebastiano (1460–70) and S Andrea (c. 1470), in which the Tempio's triumphal-arch motif was again incorporated. Alberti's humanistic interests found expression in a number of prose works, notably *Della famiglia* (On the Family; 1435–41), *De iciarchia* (On the Ruler of his Family; 1470), and the first Italian grammar. Also a poet, mathematician, and engineer, Alberti exemplified

his own belief that "men can do all things." He died in Rome.

**Albertinelli, Mariotto** (1474–1515) Italian painter. Albertinelli was born in Florence, where he trained under Cosimo \*Rosselli. Through Rosselli he met Fra \*Bartolommeo, with whom he collaborated for a number of years, for example on the altarpiece of Sta Maria della Quercia, near Viterbo. Albertinelli also painted an *Annunciation* for the Duomo in Volterra (1497), another now in the Accademia, Florence (1510), and a *Visitation* (1503; Uffizi). His works show the influence of Perugino and Leonardo da Vinci, as well as that of Fra Bartolommeo.

**Albizzi, Rinaldo (degli)** (1370–1442) A leading member of the Albizzi family which dominated the government of Florence between the revolt of the \*ciompi (1378) and the \*Medici seizure of power (1434). After his cousin Maso died (1417) Rinaldo took control of the oligarchic regime in Florence. He organized the unpopular and unsuccessful expedition against Lucca (1429–33), which was opposed by Cosimo de' \*Medici. Rinaldo had him exiled (1433), but returning to Florence in 1434, Cosimo overthrew the Albizzi and sent Rinaldo into exile.

**Albornoz, Egidio d'** (Gil Alvarez Carrillo d'Albornoz; 1310–67) Spanish churchman. Albornoz was born at Cuenca, Castile. He fought bravely against the Moors, was a favourite of Alfonso XI, and became archbishop of Toledo (1338), but was exiled (1350) by Alfonso's son, Peter the Cruel. Albornoz was made a cardinal (1350) and appointed papal legate and vicar-general of Italy (1353–57, 1358–64) by Innocent VI to protect papal interests against Guelf Florence and to recover territory lost to the papacy (*see* Avignon, papacy at). His long series of wars made some gains and facilitated a papal return to Rome, briefly in 1367 and permanently in 1377. Often he merely legitimized existing local tyrants as papal vicars in return for a recognition of papal authority, without breaking their power. Of more lasting importance was his work in administration and education. His codification of the laws of the Papal State (*Constitutiones egidianae*, 1357) provided the model for papal government until 1816. In 1365 he founded the Spanish college at Bologna.

**Albuquerque, Afonso** (1453–1515) Portuguese admiral, second viceroy of Portuguese India. Born near Lisbon and educated at court, Albuquerque made his name during King Afonso V's invasion of Spain (1476). His first eastern expedition (1503) was to befriend the king of Cochin and build a

fort there. He succeeded, and in 1506 he assisted Tristão da Cunha during his massive expedition to India. Over the next few years Albuquerque carried out a series of attacks on Arab cities, establishing Portuguese trading routes and rights. His outstanding success was his recapture of Goa in 1510, where he established a senate and appointed native administrators. Albuquerque's enlightened administration was extended to other territories he conquered, notably Malacca and the Spice Islands. His success aroused jealousies in the Portuguese court, and Lope Suárez, a personal enemy, was appointed in his stead. Albuquerque died at sea and was buried at Goa, where his tomb became a shrine for Indians oppressed by his successors.

**Alcalá (de Henares)** A town in central Spain on the River Henares, east of Madrid. Identified with the Roman settlement of Complutum, it was refounded by the Moors in 1083; its present name derives from the Moorish word for "castle". During the Renaissance it became a centre of learning under the patronage of Cardinal \*Ximenes, to whom a handsome marble monument remains in the church of the Colegiata. He founded the university there in 1500 (opened 1508); the chief university building, the college of S Ildefonso, dates from 1583. Many of the scholars whom Ximenes brought to Alcalá were engaged on the production of the great edition of the Bible known as the \*Complutensian Polyglot.

**alchemy** The pseudoscience that in the Renaissance period was inextricably linked with the beginnings of chemistry. Renaissance alchemists inherited from their medieval forebears two main quests: for the process or substance (the philosopher's stone) that would transmute base metals to gold and for the universal medicine (panacea). The elixir of life, the principal goal of Chinese alchemy, was of minor importance as clearly contrary to Christian doctrine.

Alchemists in pursuit of the philosopher's stone, who beggared themselves buying materials for their experiments or poisoned themselves with their processes, were properly ridiculed. Nonetheless they frequently imposed upon the greedy and gullible; Ben Jonson's comedy *The Alchemist* (1610) is a comprehensive exposé of the tricks of this kind of alchemical trade. The Church regarded alchemy, along with other occult learning, with hostility, condemning alchemists with other "sorcerers" in its decrees. Gold-hungry Renaissance princes, with wars or other projects to finance, took a more pragmatic line. \*Rudolf II attracted many occult practitioners from all over Europe to Prague, among them the alchemists \*Dee, \*Drebbel, and \*Sendivogius.



**ALCHEMY** In this illustration from the *Musaeum Hermeticum*, published at Frankfurt in 1625, the seven figures in the cave represent the seven terrestrial metals, while the figures above them hold the symbols for fire, water, and "fiery water", the last symbolizing the union of opposites in the philosopher's stone. The four elements of the Aristotelian world scheme appear in the corners of the design.

Regarding the quest for the panacea, the theories of \*Paracelsus greatly stimulated spagyric medicine. (The Latin word *spagyricus* "alchemical" was apparently a Paracelsian coinage.) Some practitioners developed their researches in the direction of \*iatrochemistry, but others, notably the Rosicrucians, interpreted the quest in spiritual as well as alchemical terms (see Rosicrucianism). The terminology of alchemy, conspiring with the pathological secretiveness of its practitioners, thwarted any incipient usefulness it might have had to the embryonic science of chemistry. Renaissance alchemists continued to rely on such texts as the thirteenth-century Latin versions of the Arab Geber, the writings of Arnold of Villanova and Albertus Magnus, and such venerable classics of obfuscation as the *Turba philosophorum* and pseudo-Aristotle, in which metals were called after their astrological equivalents – Sol (gold), Luna (silver), Saturn (lead), etc. – and other materials were identified in fanciful metaphors; a powerful acid, for example, would be called "the stomach

of the ostrich" in tribute to its digestive properties. To some, the whole alchemical enterprise itself became a metaphor for the purgation and salvation of the soul and the process became associated with the cosmic manipulations of the Renaissance \*magus.

**Alciati, Andrea** (1492–1550) Italian lawyer and humanist. Alciati was a native of Milan and after legal studies at Pavia and Bologna he was professor of jurisprudence at Avignon (1518–22, 1527–29) and at Bourges. Alciati's main contribution was in the field of juristics; he published a number of treatises on the *Corpus Iuris Civilis*. However, his most famous book was *Emblemata* (1531), a repertory of allegorical images illustrated by woodcuts accompanied by Latin epigrams pointing up the interaction of the visual image and the ethical message (see emblems). This volume exercised a profound influence on the iconography of mannerist and baroque art. There were many later editions, each of which added further emblems.

Alciati also published a volume of notes on the historian Tacitus:

**Aldegrever, Heinrich** (1502–55/61) German print maker and painter. Aldegrever who was born at Paderborn, probably studied in \*Dürer's workshop. About 1527 he settled at Soest, where he died. He executed relatively few paintings, mostly portraits, which are notable for their characterization. Aldegrever is best known for his numerous engravings of religious subjects, events from classical antiquity, genre scenes, portraits, and decorative motifs. These reveal the influence of Dürer, but also of Italian engravers including \*Pollaiuolo and Robetta. His delicate, slender figures have a mannerist elegance, and his meticulous engraving technique, reminiscent of Dürer's own, allowed him to depict effects of light and texture with considerable fidelity. He also designed woodcuts, and may be characterized as the most significant north German print maker of the sixteenth century.

**Aldine press** The press set up in Venice by Aldus \*Manutius in 1494/95, specializing in scholarly texts of Greek and Latin classics. Until 1515 many of them were edited by Marcus Musurus (1470–1517), one of the Venetian community of exiled Greeks. A folio Aristotle (1495–98) is an early example of the press's standards, though the \**Hypnerotomachia Polifili* (1499), a fine illustrated book, is probably more famous. Italian classics were also printed, among them Petrarch (1501) and Dante (1502), both edited by \*Bembo.

Francesco Griffo, who cut the Aldine Greek type, modelled on Musurus's script, also made the first italic types, which appeared in a 1501 Virgil. A series of compact little books followed, the small format and italic type setting a fashion that was soon copied, especially in Lyons. Griffo's roman type, commissioned by Aldus in 1495, influenced \*Garamond and other designers, though \*Jenson's types and matrices had also been bought for the press. The Aldine device of a dolphin and anchor, found on coins of the Roman emperor Titus Vespasianus (39–81 AD), was used in a series of versions after 1502, as well as being copied by several French printers during the next century and many others thereafter.

From 1515 to 1533 the press was run by the founder's brothers-in-law, the Asolani, who failed to maintain its scholarly editing. Aldus's youngest son, Paulus (Paolo) Manutius (1512–74) took over in 1533 and concentrated on Latin classics, especially Cicero.

**Aldrovandi, Ulisse** (1522–1605) Italian natural historian. The son of a wealthy Bolognese notary,

Aldrovandi was educated at the university of Bologna where he later became professor of natural history. Financially independent, he was free to pursue his interests through extensive European travel. In this manner he accumulated a good deal of information on European fauna, and preparation of this material for publication dominated the remainder of his life. By his death only the volumes on birds, *Ornithologiae* (1599–1634), and insects (1602) had begun to appear. Ten further volumes, dealing with almost every aspect of the animal kingdom, were edited by pupils and appeared before 1668. Despite his considerable first-hand experience, Aldrovandi continued to operate mainly in a literary tradition, according to tales from Strabo and Pliny the same authority as his own observations. Consequently while there was a place for the hydra and basilisk in Aldrovandi's bestiary, fossils were dismissed in his *Musaeum metallicum* (1648) as of little importance.

**Aldus Manutius** see Manutius, Aldus.

**Aleandro, Girolamo** (1480–1542) Italian humanist and diplomat. Born at Treviso, he studied at Padua and then Venice, where he met Aldus \*Manutius. In 1508 he went to Paris on the advice of and with an introduction from Erasmus. \*Budé was among his first private pupils. In 1509 he gave a course of lectures in Hebrew, Greek, and Latin at Paris and taught there intermittently until 1513. His *Lexicon Graeco-Latinum* appeared in 1512. After ill-health forced him to give up teaching he was employed as a papal envoy, having a notorious confrontation with \*Luther in Germany in 1520–21. He became Vatican librarian (1519) under Leo X and later cardinal (1536). Aleandro was an influential teacher. Sometimes his classes numbered 1500 students and he was largely responsible for introducing \*Greek studies to Paris.

**Alemán, Mateo** (1547–1615) Spanish novelist. Descended from Jews who had been forcibly converted to Catholicism, Alemán, who was born the son of a prison doctor in Seville, studied medicine in Salamanca and Alcalá but abandoned his studies before completion. His most important literary work, \**Guzmán de Alfarache* (1599), is one of the earliest \*picaresque novels. Such was its popularity throughout Europe that there were several pirated editions, as well as a spurious sequel, which appeared even before Alemán could complete the second part of his own work (1604). Success however did not alleviate his constant financial difficulties; he had supported himself in a series of insignificant administrative jobs, but in 1601 he was imprisoned for debt for the third time. Alemán's fortunes prospered only after he