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Leonardo da Vinci. *Virgin and Child with St. Anne.* Oil on wood; 1508; 168 x 130 cm (66 x 51 in.).
MUSÉE DU LOUVRE, PARIS/ERICH LESSING/ART RESOURCE

ENCYCLOPEDIA OF THE RENAISSANCE

Paul F. Grendler

Editor in Chief

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arbitrated between often overlapping worlds of classical and historical scholarship, scientific learning, and politics. They functioned equally as sites of intellectual and political exchange and store-houses of books.

Public Libraries. Throughout the Renaissance, many collections hovered between a private and semi-public status. The very end of the period witnessed the rise of libraries that declared themselves to be public in something approximating the modern sense. These new public libraries incorporated elements of the Renaissance library tradition while heralding developments of the century to follow. The new university library founded at Oxford by Thomas Bodley (1545–1613) opened to readers in 1602. Bodley's first librarian, Thomas James (1573–1629), launched a virulently anti-Catholic campaign from the library, a confessional program mirrored in the portraits of continental and English reformers gracing the library's walls. Francis Bacon (1561–1626) evinced a slightly different view, expressing the hope that the new library would serve as "an ark of learning." The Angelica Library, founded by Angelo Rocca (1545–1620) in 1604, complemented a host of cardinalate and ecclesiastical libraries in Rome. Rocca had been the principal assistant of Pope Sixtus V (reigned 1585–1590) in refounding the Vatican Library in the 1580s, and the library itself was housed in the Augustinian convent at Rome. It was Rome's first public library. The Ambrosiana Library at Milan, founded by Cardinal Federico Borromeo (1564–1631) in 1607, can be placed within the tradition of earlier cardinalate libraries and the Vallicelliana and Vatican Libraries at Rome. Graced with a museum and a college of scholars, the Ambrosiana was intended both to support the Counter-Reformation in Milan and to furnish an autonomous "institute" of learning. It was by means of such new institutions, at a moment when the new science had yet to replace the new learning, that the textual and intellectual legacy of the Renaissance would be preserved, evaluated, and communicated to subsequent generations.

See also **Vatican Library**.

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PAUL NELLES

LIFE STAGES. Defining periods of life common to everyone serves at least two purposes: it provides expectations by which to measure performance, and it tells people of different ages what society permits them to do.

Traditional Concepts. The life stages defined in Roman law were *infantia* (infancy and early childhood), *pueritia* (childhood), and *pubertas* (adulthood). This tripartite scheme persisted through the Middle Ages. However, writers and artists tended to depict more than three stages. A common number was seven. A woodcut of 1491, for example, shows a swaddled infant in a cradle; a little child in skirts with a walker; an older child, also in skirts, on a hobby horse; a boy in a scholar's robe; a young man in doublet and hose with a sword at his side; a bearded man sitting in a chair; and another bearded man with a wrinkled face holding a staff.

Conventional ages were assigned to life stages. The age of seven marked the end of *infantia,* and succeeding stages were usually marked off by sevens. Seven to fourteen was childhood, fourteen to twenty-one was youth, and so on. These ages acquired a certain authority. Fourteen was thought of as the normal age to begin apprenticeship, which was normally expected to last seven years. A conventional age for the end of active life was sixty.

Life Stages in Practice. People's expectations of the stages they would go through varied considerably according to region, class, and sex. In addition, the contradiction between social life stages and biological development created ambivalences. All men shared the experience of a first stage of life spent in the company of women, when they wore clothing that was not distinctively masculine. At some point, not necessarily the age of seven, they started to move into the world of men. For most of them youth was an important stage, terminated when they entered marriage. Women started life the same way, but continued to wear the same sort of clothing. Their next major stage was marriage, and a third stage, that of widowhood, was highly likely. Almost all men and women in the lower classes went through a stage of being servants away from home. Upper-class men and some upper-class women might also go through an analogous stage, as pages, gentlemen servants, maids of honor, or merchant apprentices. In addition, some youths spent several years in school.

In a sense, there were only two life stages: the period before adulthood and the period of adulthood. With the exception of celibate clergy, whose entrance into their vocations was considered a passage to a new life stage, adulthood was usually entered by marriage. However, only the head of a household could function as a full adult. Thus, marriage was in a sense not a sufficient requirement for adulthood for sons living in joint-family households headed by fathers. Widows who headed households were the only fully adult women, since women were otherwise dependent on fathers or husbands.

See also **Childhood**; **Family and Kinship**.

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BEATRICE GOTTLIEB

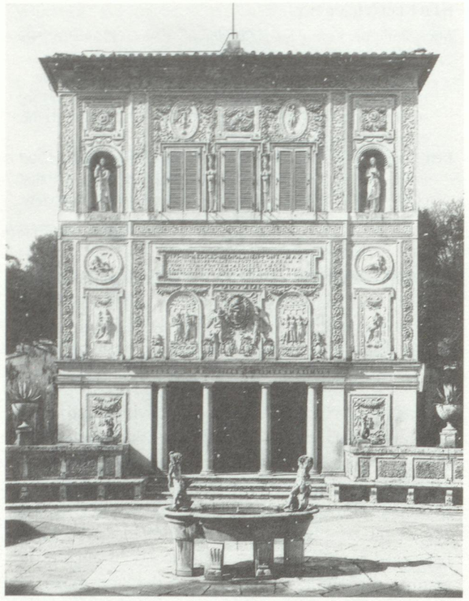
LIGORIO, PIRRO (1513–1583), Italian painter, architect, and antiquarian. Ligorio was born in Naples to a noble family probably linked with the Carafa family, who probably educated him and sent him to Rome around 1534.

Early Career. Ligorio is known primarily as a painter of palace facades, which he decorated with frescoes in a yellow chiaroscuro reminiscent of Polidoro da Caravaggio and Baldassare Peruzzi. This activity is confirmed by a contract of 1542 for the palace of the archbishop of Benevento located in Via Lata, and by his only extant fresco (c. 1544), representing the *Dance of Salome* (in the oratory of San Giovanni Decollato, where another little panel is also preserved). Two years later Ligorio contracted to paint a banner for the Confraternity of Santa Maria of Rieti (lost). In 1549 he painted a fresco for the palace of Cardinal Ippolito II d'Este at Monte Giordano. Ligorio was proposed for membership in the Confraternity of the Virtuosi al Pantheon in 1548.

During archaeological investigations in and around Rome in 1545 Ligorio collected and transcribed Latin inscriptions and other antiquities. He also studied the topography of ancient Rome, which he discussed with antiquarians of the Farnese circle, including Onofrio Panvinio, Fulvio Orsini, Antonio Agustín, Jean Matal, Gabriele Faerno, Girolamo Mercuriale, Benedetto Egio, and the Stampa brothers.

In 1549 Ligorio entered the service of Cardinal Ippolito II d'Este for six years. In 1550 he worked for the cardinal at Tivoli, excavating Hadrian's villa and laying out the extraordinary gardens of the Villa d'Este. He decorated several villas with statues and grottoes (Villa Medici, Giulia, and Carafa at Monte Cavallo), and gardens (Pio Carpi on the Quirinal) with antique statues, which were found during his archaeological investigations.

Architect in the Vatican. The year 1549 also marks Ligorio's appointment in the Vatican as overseer of St. Peter's fountain. The major results of his investigations on Roman architecture and ancient



Pirro Ligorio. Casino of Pius IV. Ligorio built the casino—a summer house—in the Vatican gardens, in 1560. The exuberant stucco decoration is by Ligorio and Rocco di Silvestro da Montefiascone. ALINARI/ART RESOURCE

literary sources were published in the 1550s. He produced three maps of Rome (1552, 1553, 1561), the last of which exerted considerable influence until the nineteenth century. He published a treatise on theaters and circuses, *Delle antichità di Roma* (Antiquities of Rome, 1553), and issued reconstructions of the Circus Maximus, the thermal baths of Diocletian and Maximinian, and the Aviary of Varro (1552–1558). He provided illustrations for Faerno's edition of *Aesop's Fables* (1563).

During the exile of Ippolito II d'Este (1555–1559), Ligorio entered the service of Pope Paul IV, a member of the Carafa family, as a *disegnator* (draftsman), and in 1558 he was appointed architect of the Vatican Palace. He painted and executed projects of reparation and decoration for different rooms in the Vatican Palace, including the chapel in the new papal apartment in the Belvedere Court. His main projects as papal architect were a revised design for the Belvedere Court and the design of the wonderful Casino of Pius IV in the Vatican gardens. Both were decorated with antique statues. Construction was completed in 1562. Ligorio was commissioned to construct the Palazzina of Pius IV, which he built on the Via Flaminia above the fountain of Julius III (1561–1564).

In 1564 Ligorio had several commissions outside the Vatican Palace to work on the facade of San Giovanni in Laterano, the Palazzo della Sapienza, Torres-Lancellotti, and Capodiferro. Outside Rome he designed gardens, fountains, and grottoes at Bomarzo, Papacqua, and Bagnaia. His most important achievement, however, was his appointment to succeed Michelangelo as architect of St. Peter's, along with Jacopo Vignola. In 1565 he was imprisoned for three weeks after having been accused of larceny. Following his release Ligorio returned to work in the Sistine Chapel. The following year he helped decorate the Vatican for the coronation of Pius V. His final important commissions for the Vatican (1566) were to design a new Palace of the Holy Office and the tomb of Pope Paul IV (in the Church of Santa Maria sopra Minerva).

In 1567 Ligorio was replaced in the Vatican, and he left Rome for Tivoli with his family after selling the first manuscripts of his *Delle antichità di Roma* and his collection of medals to Cardinal Alessandro Farnese.

Late Career and Reputation. In 1568 Ligorio was appointed antiquarian in the court of Duke Alfonso II d'Este, nephew of the cardinal, and he moved to Ferrara in 1569. Later that year he created for Ippolito a series of drawings (for tapestries) illustrating the life of Hippolytus, and in the following years he designed the *XII Dei Consentes* (twelve ancient gods of agriculture) for Farnese (Archivio Borromeo) and the illustrations of body exercises for the second edition of the *De arte gymnastica* of Girolamo Mercuriale (1573). The same figures appeared in the frescoes of the Sala dei Giochi in the Castello Estense. Other designs were made for the Sala dell'Aurora. Ligorio made a series of genealogical drawings of the Este family in the courtyard of the Castello. In 1573 he was commissioned to design the tomb of Ludovico Ariosto.

During these years Ligorio was curator of the duke's library and collection of antiquities. He worked as an engineer and an architect with Giovanni Battista Aleotti, especially on the reconstruction of the Castello after the earthquake of 1570. He was involved in the organization of the famous *cavallerie ferraresi* (allegorical tournaments) with Cornelio Bentivoglio in 1569, and he designed six triumphal arches for the royal entry of Henry III of France in 1574. At his death Ligorio left a wife and several children. He also left thirty volumes of a new encyclopedia of antiquities and more than five thousand drawings. Ligorio's *Delle antichità di Roma* enjoyed enormous success during his life and in the following centuries. Copies are found in the Codex Ursinianus (Vat. lat. 3439) and in the Museo Cartaceo of Cassiano Dal Pozzo (Windsor Castle and British Museum). Although scholars of the nineteenth century demonstrated that these books are full of archaeological and epigraphical forgeries, the *Antichità di Roma* is an important representation of antiquarian research conducted by one of the most fascinating architects of the Renaissance.

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GINETTE VAGENHEIM

LINACRE, THOMAS (c. 1460–1524), English humanist, physician, medical writer. Linacre was the first humanist scholar to bring knowledge of ancient medical practice to England. While he is often said to have been born at Linacre Hall in Derbyshire, it is more likely that he grew up in Canterbury. He was educated at Oxford and then in Italy; between 1487 and 1493 he studied Greek and Latin with Demetrius Chalcondyles and Angelo Poliziano in Florence. He received the M.D. degree from Padua in 1496 and was invited to join the distinguished faculty there, but he decided to return to England. Before doing so he assisted the Venetian printer Aldus Manutius with a Greek edition of Aristotle and a Latin translation of Proclus's *De sphaera* (On spheres).

Following the accession of Henry VIII in 1509, Linacre was appointed physician to the king and tutor to Princess Mary. He lectured on medicine at Oxford and in 1518 founded the Royal College of Physicians, which soon obtained a monopoly on the practice of medicine, originally limited to London but later running throughout the realm.

Linacre's chief importance lies in his efforts to make the ideas of the classical Greek and Roman physicians available in England. His translation of the works of Galen of Pergamum from Greek into Latin appeared between 1517 and 1523. Linacre did not produce English versions of these treatises because he did not want ordinary persons to attempt to diagnose and treat their own illnesses; he believed that trained doctors could read the Latin texts but not the Greek. It was largely as a result of Linacre's efforts that the theory of the humors and complexions became a part of the Tudor worldview. Much of the imagery of Shakespeare and the seventeenth-century metaphysical poets derives ultimately from his work.

Many humanists knew Linacre and corresponded with him. These included Sir Thomas More, John Colet, William Latimer, William Lily, Erasmus, and Guillaume Budé. He probably instructed Sir Thomas Elyot in medical matters; Elyot later popularized the teachings of Galen and Linacre in his book *The Castel of Helth* (1539). In addition to his works on medicine, Linacre wrote a Latin grammar, originally intended for use by Mary Tudor, and he founded lectureships in medicine at both Oxford and Cambridge. His religious views are unknown—indeed, he does not appear to have been much interested in the church—but he accumulated profitable ecclesiastical livings, using the revenues to subsidize his scholarly activities.

See also **Medicine**.

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STANFORD E. LEHMBERG

LIPPI, FILIPPINO. *See* **Florence,** *subentry on* **Art of the Fifteenth Century.**

LIPPI, FILIPPO. *See* **Florence,** *subentry on* **Art of the Fifteenth Century.**

LIPSIUS, JUSTUS (Joost Lips; 1547–1606), Netherlandish humanist. Lipsius's life and works were profoundly affected by the religious and political divisions of his time, especially the Revolt of the Netherlands against their overlord, the king of Spain, and the widening breach between Protestants and Catholics.

Lipsius was born into a prosperous family in a village in the province of Brabant, where his father