Chapter I

INTRODUCTION

Ἀκαδήμεια or Ἑκαδήμεια was the name of a district in the north-west of Athens in which there were several temples, a gymnasium and, thanks to the generosity of Kimon, a vast park. In this park, and on an adjacent estate in later years, Plato conversed with his pupils and taught them his philosophy. As time went on the people of Athens got used to calling the community of Plato's followers Academy too, and the term was gradually applied to the school of Plato in a wider sense, until Greek historiography universally distinguished between an old, a middle and a new academy to describe the development of Platonism.

When during the second third of the fifteenth century a rebirth of Platonism was brought about by the influence of Greek scholars who in 1438–39 had come over to Italy in connection with the negotiations for a reunion of the Greek and Roman churches, the term of Academy was revived. "Magnus Cosmus, Senatus consultor Patriae pater", Marsilio Ficino writes in the foreword to his translation of Plotinus, "quo tempore concilium inter graecos atque latinos sub Eugenio pontifice Florentiae tractabatur, philosophum graecum nomine Gemistum, cognomine Plethonem, quasi Platonem alterum, de mysteriis Platonicis disputantem frequenter audivit. E cuius ore ferventi sic afflatus est protinus, sic animatus ut inde Achademiam quandam alta mente conceperit." Although Cosimo de' Medici does not seem to have at once translated this plan into practice, the conception of a philosophical circle worthy of the name of academy must have strongly impressed Italian humanists belonging to other groups as well. As early as in the fifties the term of "Chorus Achademiae Florentinae" was applied to the circle whose centre was first Alamanno Rinuccini and then Giovanni Argyropulos. In the sixties what was called an

"Academia Romana" gathered round Pomponio Leto, and in a letter dating in all probability from before 1471 Cardinal Bessarion and his friends are described as "Bessarionaea Academia".[1]

Far more important and influential, however, than these small private circles was an association started by Marsilio Ficino in the seventies and sponsored by Lorenzo the Magnificent, which historians, at least from the seventeenth century onwards, used to call the "Accademia Platonica". Lorenzo's grandfather Cosimo had given a small villa near his own house at Careggi to Marsilio, who already in his youth had been destined to become the future apostle of a Neo-Platonic philosophy. In a letter of 1462 Marsilio called this villa "Academiam, quam nobis in agro caragio parasti". If it appears at first surprising to find here the term academy applied to a philosopher's country-house, it should be remembered that Cicero according to Pliny spoke of his villa near Puteoli as his academy. It was no doubt also of Cicero that Poggio Bracciolini thought in 1427, when—the first time, as far as I am aware that our term appears in modern times—he called his cottage "academiam meam Valdarninam". So this seems to have been an accepted connotation of the word academy amongst Quattrocento humanists, and it is a curious though noteworthy outcome of this that Ficino (and also incidentally Caxton) located Plato's school in a small country-house.[2]

1 Of the earliest academies a full account is given in A. della Torre, *Storia dell' Accademia Platonica di Firenze*, Florence, 1902 and a short survey in L. Olschki, *Geschichte der neusprachlichen wissenschaftlichen Literatur*, vol. 1, Heidelberg, 1919, p. 245 seqq. (On p. 255 incidentally the date of 1441 must be an error. Marsilio Ficino was born only in 1433.) The more recent *Storia delle Accademie d'Italia* by Michele Maylender (Bologna, 1926–30) is extremely useful for the sixteenth, seventeenth and eighteenth centuries, but neither complete nor reliable for the Quattrocento. On *Pomponio Leto* cf. V. Zabughin (3 vols., Rome and Grottaferrata, 1909–12), A. della Torre, *Paolo Marsi da Pescia* (Rocca S. Casciano, 1903, pp. 227 seqq., 253 seqq.) and a paper by L. Keller (*Monatshefte der Comenius-Gesellschaft*, vol. 8, 1899). On Bessarion, L. Mühler (Paderborn, 1923–7). On the *Chorus Acad. Florent.*, Della Torre (*Storia*, *l.c.* pp. 320–425).

2 *Accademia Platonica*: Della Torre, *l.c.* pp. 20 seqq. *Ficino*'s letter: Della Torre, *l.c.* p. 538. *Cicero-Plinius*: *Thesaurus Linguae Latinae*, vol. 1, p. 246, ll. 6–8. *Poggio*'s letter: E. Walser, *Poggius Florentinus*, Leipzig and Berlin, 1914, p. 147. *Ficino on Plato* ("suburbanum praediolum quam Academiam nominabant"): Della Torre, *l.c.* p. 639. *Caxton*: Academy as "Plato's mansion and dwellynge" in *The Chesse*, p. 86.

Just as in Greece the term academy had been widened from a place to a group of philosophers and then a philosophical system, Marsilio's friends soon became "Academici" and Marsilio "Academiae Princeps". It would, however, be wrong to assume that this academy was in any way organized—a scientific body holding meetings and issuing reports. On the contrary, just the free, informal manner of these gatherings, the new sociable mode of discussing and researching must have appeared so fascinating, and so happily opposed to the scholastic pedantry of the universities. This meaning was evidently predominant in all those small circles of Italian humanists in which during the short years of High Renaissance the new term was suddenly taken up. Apart from the groups round Pomponio Leto and Bessarion mentioned above, there was an academy at Naples originated by King Alfonso and Panormita, and after Panormita's death in 1471 led by Giovanni Pontano. The word was also occasionally used for the learned friends of Alberto Pio da Carpi, of Niccolò Priuli at Murano, of Trissino the poet at his villa near Vicenza, of the condottiere Bartolommeo Liviano at Pordenone, of Isabella d'Este at Mantova, and of Veronica Gambara the duchess of Coreggio. Νεακαδήμεια was the name of a society founded by Aldus Manutius, in which he and his friends practised the Greek language, read Greek authors, corrected Greek editions which Aldus was going to publish and called each other rather pompously φυλῆς ἀναγνωστίδος, φυλῆς θεραπευτίδος, διδασκαλίδος etc. Aldus tried to obtain a special Imperial or Papal charter for his society, such as the academy of Pomponio Leto had been granted by Frederick III, but did not succeed. This charter would have enabled it to confer academic degrees, but as it was this rather more ambitious institution also remained private and unofficial.[1]

1 *Ficino's Academy*: Della Torre, *l.c.* pp. 659, 664, 667, 724, 725, 726, 735, 740. *Naples*: Della Torre, *l.c.* pp. 151 seqq. and Maylender, *l.c.* vol. 4, pp. 327–37. In Pontano's dialogue *Antonius* it is said that Panormita "Neapoli Academiam excitavit". The more usual name of the society was Porticus Antoniana. Keller, *l.c.*, interprets this as referring to catacombs, without sufficient foundation I think. *Niccolò Priuli* ("felicissima tua Murani Academia"): dedication to an edition of Lucretius of

Although generally applied to this new form of cultured social intercourse, the term academy seems to have become so fashionable among scholars and amateurs in Italy about 1500 that it also occurs in a number of other kindred meanings such as Platonic philosophy, sceptic philosophy of a Ciceronian brand, semi-secret astrological societies, and even as genuine (not scholastic) Aristotelian philosophy. Space does not allow us to discuss these cases in detail.[1]

1495. *Alberto Pio* ("in doctissimam tuam Academiam admittere"): dedication to a Lucretius of 1500 edited by Aldus. Cf. A. Firmin-Didot, *Alde Manuce*, Paris, 1875, p. 145. *Trissino*: Maylender, *l.c.* vol. 5, p. 352. *Liviano*: vol. 4, p. 7. *Isabella*: vol. 5, p. 90. *Caterina Gambara*: vol. 2, p. 94.

1 A preliminary note may, however, be considered justifiable, containing all those exceptional uses of the term academy which I have come across in studying Italian Quattrocento documents and sources. They will serve, I hope, to prevent the reader from taking every early Italian academy for something similar to those discussed in the text.

(1) For academy, meaning a philosopher's cottage, cf. above.

(2) Platonic philosophy: Lorenzo de' Medici is longing for Ficino's friendship "Academiae amor incensus" (Valori, quoted from Della Torre, *l.c.* p. 583). "Academiae fontes accedens" is what Corsi says of Ficino (G. Saitta, *La Filosofia di Marsilio Ficino*, Messina, 1923, p. 2). "Academiam sum ingressus" Ficino himself calls his discovery of Platonism (Della Torre, *l.c.* p. 463). "Academiae tutor" is a promotor of Platonic studies, according to a letter of 1465 (Della Torre, *l.c.* p. 565). Ficino praises Bessarion as "Academiae lumen" because of his defence of Plato (Mars. Fic. Opera, *l.c.* p. 602, letter of 1462), and conversely Ficino is praised by Alberti in Landino's *Disputationes Camaldulenses* (about 1480, Della Torre, *l.c.* p. 578) as "eorum enygmatum, quae ex academiae oraculo solvenda sunt...verissimum interpretem". Pico della Mirandola, to quote one more instance, describes his conversion to Plato's philosophy as a transition "ab Aristotile in Academiam" (quoted from E. Cassirer, *Individuum und Kosmos in der Philosophie der Renaissance*, Leipzig and Berlin, 1927, p. 3).

(3) Academici = sceptic philosophers of the Ciceronian school: Poggio, *Letter to Lodovico Cattaneo* (Walser, *l.c.* p. 436), also Coluccio Salutati (*Epistolario di Coluccio Salutati*, ed. F. Novati, vol. 4, Rome, 1911, p. 144, and A. von Martin, *Coluccio Salutati*, Leipzig and Berlin, 1916, pp. 51 seq., 57). This seems the only meaning of the word known to Salutati which shows up from an unusual angle the transitional position of Salutati between Trecento and Renaissance.

(4) Place in which philosophical tuition was imparted in Athens, either in the spirit of Plato or of Aristotle: In a letter, Donato Accaiuoli (Della Torre, *l.c.* p. 469) calls some young Florentine scholars "ita Aristotelicis Platonicisque disciplinis instructi, ut in Academia educati videantur". It is worth noting that here no distinction is made between Lyceum and Academy, between Aristotle's and Plato's philosophies. This will appear less surprising once one has realized that Aristotle was interpreted by Renaissance philosophers in just as new and revolutionary a spirit as Plato. Hence the adoption of "academy", the fashionable term, to groups reading Aristotle according to the methods of the Humanists. Argyropulos's *Chorus Academiae* was in fact Neo-Aristotelian throughout as opposed to Ficino's Platonism. Even

When the term academy began to penetrate into the North the process was quite similar. The first instance which I have been able to trace refers again to the solitary villa of a scholar. Sigismund Gossembrot, a minor German humanist, occasionally mentions his "habitatio academica" near Augsburg. The earliest German academies in the Italian sense were the two Sodalitates founded on the initiative of Conrad Celtis late in the fifteenth and at the beginning of the sixteenth centuries, the Sodalitas Literaria Rhenana and the Sodalitas Literaria Danubiana, although they were, it seems, never called academies. The name, however, was applied, and this time obviously in imitation of Aldus's society, to the small circle of readers connected with the publishing house of Anshelm at Hagenau in Alsace to which e.g. Melanchthon belonged.[1]

Ficino himself has once written of the new interpreters of Aristotle as of "Academia peripatetica" (Della Torre, *l.c.* p. 645).

(5) Academy = University or Studium Generale: letter of Martorelli to Panormita (Della Torre, *l.c.* p. 464; Gothein is wrong in connecting this letter with the Porticus Antoniana), and the passage in Corsi's *Life of Ficino* (Della Torre, *l.c.* p. 467). Corsi mentions that Cosimo de' Medici had frequently heard Plethon "pro Academicis disserentem".

(6) A few more uses can be added which are evidently derivative only. This may apply to No. (5) also; it is sure in a case such as the following: Valori in his *Life of Lorenzo the Magnificent* writes that Lorenzo liked to go to certain enlightened conversations at the monastery of S. Gallo "veluti in Christianae fidei Academiam" (Della Torre, *l.c.* p. 740). In a similar way, Pietro Crinito calls the disputations of Savonarola's friends and followers at S. Marco "Academia Marciana" (Della Torre, *l.c.* p. 766). In a satirical sense, ridiculing the fashionable term, the word seems to be used in a letter addressed by Pulci to Lorenzo. Lorenzo is asked to remember Pulci to "Madonna Bianca, e 'l nostro Guglielmo et la Quaracchina sola, e Dionigi et Giovanfrancesco et Braccio nostro, et tutta la tua Accademia". This can hardly mean anything but "the whole of your gang"; for Pulci's animosity against Ficino makes it impossible to connect it with the Accademia Platonica.

(7) Astrological Societies: cf. the numerous papers which L. Keller has published on these in the *Monatshefte der Comenius-Gesellschaft*, and also G. F. Hartlaub, *Giorgione's Geheimnis*, Munich, 1925, pp. 16–38, and *Repert. f. Kunstwiss.* vol. 48, 1927. In some cases I cannot say that their arguments convince me. The most probable example of a combined academy and secret society in the fifteenth century appears to have been Pomponio Leto's circle. The inscriptions of 1475 in the catacombs (Pomp. Pont. Max., Pantagathos Sacerdos Achademiae Romanae, etc.) can otherwise hardly be explained.

1 *Gossembrot:* P. Joachimsen, *Geschichtsauffassung und Geschichtsschreibung in Deutschland unter dem Einfluss des Humanismus*, Leipzig and Berlin, 1910, p. 37. *Celtis:* There does not appear to be a modern biography of Celtis. Cf. *Vita* in *Celtis Libri Odarum Quattuor*, 1513; and also W. Saliger, *Olmützer Schulprogramm* 1876; G. Bauch, *Die Reception des Humanismus in Wien*, Breslau, 1903; F. von Bezold, *Histor. Zeitschrift*, II, 1883, (= Aus

When this stage was reached, an etymological development set in which was alien both to the common use of the Italian Quattrocento and, as will be shown presently, the Italian Cinquecento. With the re-modelling of the medieval Studia Generalia or Universitates Studiorum which was the work of the Humanists, the fashionable word, so pleasantly reminiscent both of Antiquity and Renaissance, became a synonym for university; while in vernacular "university" survived and still survives now, academy was adopted as its Latin translation and the identity of the two terms remains valid in some places up to the present day.[1]

Mittelalter und Renaissance, Munich and Leipzig, 1918, pp. 82 seqq.); J. von Aschbach, *Geschichte der Wiener Universität*, II, Wien, 1877, p. 73 seq.; K. Grossmann, *Jb. f. Landesgeschichte v. Niederösterreich*, N.F. XXII, 1929, pp. 309 seqq. *Academia Anshelmiana:* Joachimsen, *l.c.* p. 170 and G. Ellinger, *Melanchthon*, Berlin, 1902, p. 62 seq.

1 The earliest cases occur outside Germany, two in Italy and one in France: (1) Letter of *Martorelli to Panormita* (Della Torre, *l.c.* p. 464) evidently referring to the Naples university and not the Porticus Antoniana as Gothein thought. (2) Corsi's *Vita di Ficino*, where it is said that Cosimo de' Medici often heard Gemistos Plethon "pro Academicis disserentem" (Della Torre, *l.c.* p. 467). (3) Letter of *Gaguin to Ficino*, 1469, in which Gaguin alludes to the Sorbonne as "Nostra Academia Parisiensi" (P. Mestwerdt, *Die Anfänge des Erasmus*, Leipzig, 1917, p. 165). In the autobiography which Erasmus added to his famous *Colloquia*, he speaks of a university as *academia*, referring to the time about 1485 (ed. Elzeviriana, Louvain, 1636, p. 4 of the *Vita Erasmi Erasmo autore*). As for the sixteenth century innumerable instances can be quoted. A haphazard selection from the records of German universities may suffice: *Leipzig:* since 1520 in the Matrikeln (F. Zarncke, in *Abhandlung der philosophisch-histor. Kl. d. Königl. Sächs. Gesellschaft der Wissenschaften*, II, 1857, pp. 509 seqq.). *Tübingen:* Matrikel von 1540, 1541, etc. (cf. *Urkunden zur Geschichte der Universität*, Tübingen, 1877, pp. 677, 683 seqq.). *Königsberg:* 1544, 1545, 1599, etc. (cf. D. H. Arnoldt, *Mit Urkunden versehene Historie der Königsberger Universität*, I, Königsberg, 1746, Beylage 23, 30, 32 seqq. *Wittenberg:* 1545, 1571, etc. (cf. Friedensburg, *Geschichte der Universit. Wittenberg*, Halle, 1917, pp. 187, 272 seqq.), *Ingolstadt:* 1549, 1556, etc. (cf. C. Prantl, *Geschichte d. Ludwig-Maximilian Univ. in Ingolstadt*, II, München, 1872, pp. 187, 213 seqq.). *Heidelberg:* 1557, 1559, 1561, etc. (cf. G. Toepke, *Matrikel der Universität Heidelberg*, Heidelberg, 1884–93, pp. 13, 19, 27). As to England, two seventeenth-century book-titles may be added: John Webster's indictment and Seth Ward's defence of universities, called *Examen of Academies* (1654) and *Vindiciae Academiarum* (1654). It is interesting that Rabelais had quite a clear notion of the fashionable character of the word. In his *Gargantua*, II, 6, it is only in the student's stilted expectorations that the Sorbonne is called "Académie". Rabelais was himself aware of the original meaning of "academy". In *Gargantua*, III, 32, he used it correctly as opposed to peripatetic or Aristotelian. Since the grammar-school was in the sixteenth century not yet distinctly separated from the university, "academy" was sometimes also applied to schools of some superior qualification. F. Paulsen, *Geschichte des gelehrten Unterrichts*, vol. I, 2nd edition, Leipzig, 1896, p. 288;

While thus a separate and mainly independent development of the word took place in the North, the meaning of "academy" had also significantly changed in Italy; and once more it will be useful to follow this change in some detail, not only because of its significance in connection with the chief problems of this book, but also because such etymological changes always reflect profounder changes of mentality. The Italian academies of about 1500 had expressed the free and bold spirit of the High Renaissance, its enthusiasm for Antiquity, and its wide interests. As soon as the Renaissance broke down, and was superseded by Mannerism in art and by all the tendencies leading up to the Counter-Reformation in general history, academies ceased to be as informal and loose as they had been.[1] In trying to analyse the transformations as they occurred, one is faced with the difficulty of a sudden growth in the numbers of new academies. After the beginning of the second third of the Cinquecento an ever-increasing quantity of academies can be found all over Italy; M. Joannis Jarkii *Specimen Historiae Academiarum Eruditarum Italiae*, published at Leipzig in 1729, enumerates over 500—of

Melanchthon, *Elogium for Questenberg*, 1554 (K. Borinski, *Der Streit um die Renaissance* in *Sitzungsberichte der Bayrischen Ak. d. Wissensch.*, 1919, p. 60); Leibniz, *Nova Methodus Docendi Discendique* (ed. Klopp, vol. 1, 1864, p. 4) and most explicitly Lorenz Beyerlinck, *Magnum Theatrum Vitae humanae*, Köln, 1631, p. 31: "Academia nostro tempore usurpatur pro urbis parte, in qua celebrantur studiorum gymnasia: ut Academia Parisiensis, quae vulgo Universitas dicitur. Academia quoque dici potest quaelibet litterarum schola insignior atque superior" (the quotation is from Della Torre, *l.c.* p. 108). Milton in his treatise *On Education* calls academy his new school-type which is to replace both grammar-schools and universities (D. Masson, *The Life of J. Milton*, vol. 3, London, 1873, p. 239). For the differentiation between academy and university in Latin and in vernacular cf. *Encyclopédie*, vol. 1, 17: "Quelques auteurs confondent Académie avec Université; mais quoique ce soit la même chose en latin, c'en sont deux bien différentes en François."

1 The conception of Mannerism as a genuine, universal and clearly definable style following Renaissance and preceding Baroque has as yet not really penetrated into England. It was first developed in Germany, where the history of art as an academic subject has so much more tradition and weight than in this country. Dvořák and Pinder are the two names chiefly to be recorded. As I cannot here say more of a style represented by men such as Bronzino, Vasari, Parmigianino, Tintoretto, Greco, Bruegel, Cellini, Goujon, to mention just a few names, I wish to refer to two other places where I have tried to put the case of Mannerism: *Die italienische Malerei vom Ende der Renaissance bis zum Ausgang des Mittelalters*, a volume of Burger and Brinckmann's *Handbuch der Kunstwissenschaft*, and "Gegenreformation und Manierismus", a paper published in *Repert. f. Kunstwiss.* vol. 46, 1925.

which 70 are at Bologna, 56 in Rome, 43 in Venice—and the five volumes of M. Maylender's recent *Storia delle Accademie d'Italia* reveal the existence of more than 2200 of them between the sixteenth and the nineteenth centuries. In the great centres dozens can be enumerated, and even places of the size and importance of Forlimpopoli or Castrovillari did not lack them. To explain this it is necessary to realize that since 1540 societies and associations of many different kinds liked to adorn themselves with the high-sounding title of academies. While, as was shown, one is fairly safe in interpreting an academy of the Quattrocento as an informal gathering of humanists, it would be rash to assume any such unity of meaning for later Cinquecento or Seicento academies. Maylender does not try to give a systematic synopsis of the innumerable academies which he discusses in alphabetical order. An attempt at an arrangement according to purpose may not be out of place in our connection.

The most direct outcome of the Renaissance academy were circles meeting to cultivate the "amene lettere", "per fuggir l'ozio", as was in one case explicitly added. Queen Christina of Sweden in founding an academy in Rome in 1656 said that her plan was "di coltivare con ogni studio e applicatione e bella morale le vere condizioni, le quali insegnano a parlare, a scrivere et all' oprar degnamente e nobilmente". A good style in writing and speaking and a philosophical attitude in life—that is then what the "amene lettere" seem to signify. One tried to achieve this by composing, reciting, and criticizing poetry, by writing and reading addresses on general subjects of ethics and rhetorics, and sometimes also by discussing and interpreting some of the gems of old Italian literature such as Petrarch's *Sonnets* or selected passages from Dante's *Divine Comedy*. Acting was another activity, and it is well known that the Teatro Olimpico was built by Palladio to be the stage for a private academy. The plays to be acted were either popular works of the past, or renowned contemporary works, or else recent products of members. Occasionally it was preferred to improvise comedies. The next task to be mentioned is the performing of music, either

as one of many activities or as the sole aim of an academy. At first it was a matter of chamber-music and singing, later on oratorios and operas were also studied, and it is a fact familiar to everybody conversant with eighteenth-century music and musicians, that academy was then the most usual term for concert. But the "arti cavalleresche", fencing, riding, dancing, were also accepted in academies and in some cases became so predominant, that societies were called "accademie d' armi".[1]

This is a large variety of aims, and yet we have so far dealt only with those types which still keep some relation to what the original academies of the Renaissance stood for. There are, however, many more which were founded with a view to

1 *Amene Lettere:* Maylender, *l.c.* vol. 4, pp. 426, 450; vol. 5, pp. 256 seqq. "Accademia non è altro", said Fr. Lovedano in his *Bizzarerie Achademiche*, "che un' unione di virtuosi per ingannar il tempo e per indagare fra le virtù la felicità" (quoted from K. Th. von Heigel, *Über den Bedeutungswandel der Worte Akademie und Akademisch*, München, 1911). *Queen Christina:* Maylender, *l.c.* vol. 4, p. 401. *Addresses and papers:* their subjects are sometimes painfully reminiscent of school essays: Should one accept or decline presents? (Maylender, *l.c.* vol. 3, p. 263). What is more desirable, a long or a short life? Should one prefer to be envied or pitied? (Maylender, *l.c.* vol. 3, p. 371). *Petrarch and Dante:* Maylender, *l.c.* vol. 1, p. 475 and vol. 3, p. 5. *Teatro Olimpico:* Palladio has built another academy theatre, in 1565, for the Accademia degli Accesi at Venice (Maylender, *l.c.* vol. 1, pp. 45, 493). *Acting of plays:* Sophocles's *Oedipos* (Olimpici Vicenza), Del Monte's *Antigone* (Accesi Venice). It has been suggested that the theatrical performances of the Italian academies took the place of the mysteries acted by medieval companies. In two cases it can actually be shown how old-established companies tried to keep their former business by carrying on under the name of academies: in 1559 the Compania dei Bernardini at Florence became the Accademia dei Costanti (Maylender, *l.c.* vol. 2, p. 110), and in the seventeenth century the Compagnia dell' Evangelista changed its name to Accademia degli Aquilotti (Maylender, *l.c.* vol. 1, p. 231). *Improvising comedies:* Salvatore Rosa's Accademia dei Percossi at Florence. *Musical academies:* Filarmonici Verona (1543) with humanistic and musical tasks; purely musical: Moderati Verona (1543), Filomeli Siena (about 1588), Morte Ferrara (1592). *Oratorios and operas:* Elevati Florence, Timidi Mantua, Zelanti Acireale. The Unisoni of Perugia erected a special building for the performance of Sacri Drammi at the beginning of the seventeenth century (Maylender, *l.c.* vol. 5, p. 394). Operatic companies could also be called academies; the foundation instrument of the French Académie Royale de Musique (cf. p. 17) says: "Les Italiens ont étably divers Académies, dans lesquelles il se fait des représentations en musique, qu'on nomme opéra" (L. Travenol, *Histoire du Théâtre de l'Opéra en France*, Paris, 1753). *Arti Cavalleresche:* alongside of literary activities, e.g. Unanimi Salò (1564), Filotomi Verona (1565), Cavalieri Palermo (1567), Oplosofiti, Orditi, Delii Padua (about 1600). An especially complete enumeration of *esercizi cavallereschi* is recorded in connection with the Remoti at Faenza (about 1673): fencing, dancing, singing, instrumental music, rhetoric, theatrical acting, elementary geometry, geography, architecture.

activities entirely different from any pursued before 1530. Pageants with ovations to the ladies of the town may be their task, or solemnly organized feasting according to precisely formulated rules, or card-games, or shooting.[1] On the other hand lecturing could become the main object of academies, and they could develop into scientific societies. Thus there were special academies for philological research into Italian as well as Latin and Greek, for research into dogmatic and historical problems of divinity, or into archaeology, law, medicine, natural history.[2] It was only one step from lecturing and debating

1 *Pageants:* most of the artisans' academies at Siena: Rozzi, Insipidi, Intronati, Sborrati, Smarriti, etc., Floridi Prato. *Feasting:* Allegri Florence (1571), Bettola Ancona (1651), Arsura Florenz (1682), etc. *Card-games:* Hombresi Carmagnola 1788 (the name is derived from the game of L'Hombre). *Shooting:* Piacevoli and Piattelli Florence, late sixteenth century.

2 *Italian:* above all of course the Umidi, Fiorentina and Crusca in Florence, which will be discussed on p. 14. A remarkable combination was the Accademia dell' Oracolo in Rome (second half of the seventeenth century), in which a question was put to a member masquerading as the oracle. He answered by saying any word that first crossed his mind and which was to be in no relation with the question; two other members had then to get up and establish in a correct disputation a reasonable connection between question and reply, and two "censors" had to criticize their style and arguments (Maylender, *l.c.* vol. 4, p. 138). *Latin and Greek:* the Grillenzoni at Modena (about 1530) and the Accesi at Palermo (1568) seem still very similar to Aldus's academy. The beginning of the Neo-Classic movement is marked by some early eighteenth-century academies such as Scipione Maffei's Latinofili at Verona (1705). *Divinity:* Notti Vaticane, founded about 1560 by St Charles Borromeo as a Counter-Reformation substitute for the usual literary and worldly academies of his time; Abbatiana Cremona (1588), Ermatenaici Milan (early seventeenth century), the three Vatican Academies of Benedict XIV (Concili, Liturgia, Storia Ecclesiastica, about 1740), and many debating societies in monasteries and seminaries (Maylender, *l.c.* vol. 2, pp. 219, 220, 275, 429, 451 seqq.). *Archaeology:* the first academy of this kind was, it appears, the Accademia della Virtù in Rome (about 1538) founded to study Vitruvius though also not averse to social pleasures (Maylender, *l.c.* vol. 5, p. 478). There are then the Agevoli Tivoli (early seventeenth century), with similar aims, but it remained for the Neo-Classic movement of the eighteenth century to make archaeological societies popular. The most influential academy of this kind was the Ercolanense of Charles III, King of Naples, which was editing the excavations of Herculaneum. Others are the Etrusca at Cortona (1727) and the Romana opened by Benedict XIV (1740). *Law:* Sizienti Bologna (about 1550–60), Olimpici Ferrara (about 1562), Mercuriali Ferrara (1574), Operosi Ferrara (about 1575), Papiniana Turin (1573), Inquieti Pavia (1605), etc. Some of them included a certain post-university training. *Medicine:* Altomarcana Naples (about 1550), meeting in the house of a doctor, Medica Pavia (about 1563), consisting of students under a professor, Istrofisici and Notomia Palermo (first half of the seventeenth century), public institutions with governmental subsidies. Maylender also mentions (vol. 1, p. 308)