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ENCYCLOPEDIA OF WORLD BIOGRAPHY

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At first unable to obtain the necessary Chinese authorization to visit either of China's two most important Buddhist centers on Mt. Wu-t'ai and Mt. T'ien-t'ai, Ennin later managed to secure the help of an influential general to reach Mt. Wu-t'ai and other holy sites. Ennin returned to Japan after extensive study with the masters of each of the Tendai disciplines.

Upon his return to Mt. Hiei, the Emperor conferred upon Ennin the rank of *daihosshi* (great monk). Ennin then organized study of the two Mandalas, initiated Esoteric baptism, and promoted other branches of Esoteric learning. He taught the invocation of Buddha's name (*nembutsu*), which he had heard on Mt. Wu-t'ai and which was to become in some of the popular sects an all-sufficient means of gaining salvation, though for Ennin it appeared to be of less importance than Esoteric learning.

Ennin stayed on Mt. Hiei as *zasu* (chief abbot) for more than 20 years, and during his ministry he founded the monastery called Onjoji (more usually known as Miidera) at the foot of Mt. Hiei on the shore of Lake Biwa. A measure of Ennin's success is the fact that the bestowal by the court in 866 of the posthumous title of Jikaku Daishi on him and that of Dengyo Daishi on his master Saicho marks the beginning of the custom of posthumous titles in Japan.

Further Reading

There is a brief discussion of Ennin's diary describing the hazards of his trip to T'ang China and the introduction of Esoteric cults to Japan in Edwin O. Reischauer and John K. Fairbank, *East Asia: The Great Tradition* (1960). A cogent discussion of the spread of Esoteric Buddhism in Japan is in Ryusaku Tsunoda and others, *Sources of Japanese Tradition* (1958). For a brief discussion of Ennin's role in the development of the Heian Society see George B. Sansom, *A History of Japan* (3 vols., 1958-1963). □

Quintus Ennius

Quintus Ennius (239-169 B.C.) was a Roman poet. Called the father of Latin poetry, he is most famous for his "Annales," a narrative poem relating the history of Rome.

Ennius was born at Rudiae in Calabria. He knew three languages or had, as he said, "three hearts": Oscan, his native tongue; Greek, in which he was educated, possibly at Tarentum; and Latin, which he learned as a centurion in the Roman army. While stationed at Sardinia during the Second Punic War, he met Cato the Elder, whom he taught Greek. Cato took him to Rome in 204 B.C.

At Rome, Ennius lived frugally on the Aventine. He supported himself at first by teaching Greek, then turned to adapting Greek tragedies and some comedies for the Roman stage, and he wrote poetry as well. He was a friend of prominent Romans of that time, especially Scipio Africanus and Marcus Fulvius Nobilior and his son Quintus, who gained for him Roman citizenship. Ennius knew the comic poet Caecilius Statius, and Pacuvius, the Roman dramatist, was his nephew.

Ennius was a very versatile poet although, according to Ovid, he possessed more genius than art. The remains of Ennius's works are fragmentary. Of the *Annales*, the most important part, some 600 lines or about one-fiftieth of the whole, remains. Some fragments are as long as 20 lines.

Naevius had written a historical epic before Ennius, but the special claim to greatness of his *Annales* is its meter, the hexameter. Henceforth, much of the greatest Latin poetry would use this meter. The poet's hexameters seem crude and clumsy beside Virgil's, often being heavily spondaic, ignoring caesuras and elisions, and carrying alliteration and assonance to extremes. Nevertheless, they can at times rise to a rugged and powerful dignity.

Euripides was a favorite model for Ennius in his adaptations of Greek tragedy. Of the 22 titles of plays known to be his, 3 are from extant tragedies of Euripides. Fragments of his tragedies number about 400 lines.

As a writer of comedy, Ennius was evidently less successful, for only two titles are known. Lesser works include *Satires* (Latin *satura*, medley), a work in varying meters on different topics, including criticism of morals and politics, and the first work of its kind; *Epigrams; Hedyphagetica*, or *The Art of Dining; Epicharmus*, a didactic poem on nature; and *Euhemerus*, a rationalization of Greek mythology.

Ennius's contribution to Roman culture was twofold. First, by adapting Greek tragedies he made Greek ideas current at Rome; and second, he had a direct influence on subsequent writers.

Ennius was of a convivial nature if Horace, who said he always composed in his cups, and Jerome, who said he died of gout, can be believed. He was writing until his death, and his version of the play *Thyestes* was produced the year he died.

Further Reading

A standard reference work on Ennius is *The Tragedies of Ennius: The Fragments*, edited by H. D. Jocelyn (1967), a comprehensive volume with a Latin text, full explanatory introduction, and extensive interpretative commentary. For more information on Ennius and his place in Latin literature see H. J. Rose, *A Handbook of Latin Literature* (1936; 3d ed. with a new bibliography, 1961), and Moses Hadas, *A History of Latin Literature* (1952). □

James Ensor

The Belgian painter and graphic artist James Ensor (1860-1949) populated his works with masks, skeletons, and grotesque images of humanity. A sense of existential anxiety dominates his fantastic personal visions.

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I was born at Ostend, on Friday, April 13, 1860, the day of Venus. At my birth Venus came toward me, smiling, and we looked into each other's eyes. She smelled pleasantly of salt water." In this imaginative recollection of his birth, James Ensor also described the duality of his art: on the one hand, the fantasies of a humanistically inclined imagination; on the other, the pleasures and terrors observed as a child living in a somber Belgian town whose existence was threatened by the same sea which was its source of life. Before beginning art studies at the Brussels Academy in 1877, Ensor painted the landscape surrounding Ostend—small houses isolated in vast light-flooded spaces. At the academy he began painting imaginative, rhetorical themes; under the influence of Dutch baroque painting and French impressionism he started using a free, divided brushstroke.

After 3 years of study Ensor returned to Ostend to the attic studio above his parents' souvenir shop; he spent the remainder of his uneventful life in Ostend. Using heavy, impasto pigments, he depicted the middle-class interiors in which his family lived. A somber, disquieting air of mystery surrounds the isolated figures as they drink tea, listen to piano music, or sit in melancholy introspection.

In 1883 Ensor became a founding member of the Belgian avant-garde artists' group Les XX, which brought works by contemporary French artists to Brussels and fought for increased artistic freedom from the dictates of official taste. From 1883 until 1887 Ensor painted little but evolved the overtly fantastic images with which his art is generally associated. The carnival masks of Ostend surrounding him in his studio made their appearance in *Scandalized Masks* (1883) and *Haunted Furniture* (1885; destroyed) and were joined by numerous skeletons bringing psychotic horror and terror into the bourgeois interiors. The life and temptations of Christ, depicted with the features of the artist, became the subject matter of numerous drawings in 1886; he developed these motifs in his first etchings that year. He created 133 prints, most of them during 1885, 1889, and 1895-1899.

In the etching *The Cathedral* (1886) Ensor first explored the theme of a mocking, destructive, roving mob. His most noted painting, the *Entry of Christ into Brussels* (1888), depicts raucous carnival crowds escorting Christ-Ensor into the city, which is decorated with Socialist banners and advertisements for mustard. The massive canvas is a caustic commentary on contemporary Belgian political, artistic, and social values. Even Les XX refused to exhibit it, and during the following years this group continued to reject his controversial work.

Probably Ensor's unique use of Christian imagery rather than his unorthodox painting technique with its impasto surfaces, slashing brushstrokes, and depersonalized images caused his works to be disclaimed by academic and "free" artists as well as by critics. By identifying himself with Christ, Ensor transformed accepted biblical imagery into personal observations on the universal conflicts of innocence and evil, as well as private attacks on his critics; opposition to his own symbolic art thereby became equated with the tortures of Christ's Passion.

Ensor's sole contact with the world around him was through the medium of his art, which reflected the imagery of his eccentric, morose broodings. Even still-life paintings and landscapes appear strangely menacing, imbued with the erotic, sadistic, and self-tormenting qualities of Ensor's narrative paintings. In the smaller and more private scale of his prints and drawings, his morbid demonology attained an even greater psychotic intensity as he condemned humanity and himself to the visual torments of his private inferno.

After 1900 Ensor's imagery became tamer, more a parody than a condemnation of society, perhaps a reflection of the esteem he finally gained in official art circles. To his achievements as a painter, he added those of a writer of essays and plays, reflecting the world of his paintings and prints. A greatly respected and honored citizen of Ostend, Ensor died on Nov. 19, 1949.

Further Reading

The most perceptive analysis of Ensor's work is Libby Tannenbaum, *James Ensor* (1951). A more subjective approach is by the poet Paul Haesaerts, *James Ensor* (1957; trans. 1959), which offers numerous color reproductions. For background information see Bernard S. Meyers, *The German Expressionists: A Generation in Revolt* (1957; concise ed. 1963), and Peter Selz, *German Expressionist Painting* (1957).

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Enver Pasha

The Turkish soldier Enver Pasha (1881-1922) was the dominant member of the Young Turk triumvirate ruling the Ottoman Empire during World War I.

On Nov. 23, 1881, Enver Pasha was born of a Turkish father, a bridge keeper in the Black Sea town of Apana, and an Albanian mother. Joining the military, he was posted as a subaltern to Salonika, where he joined a secret antigovernment group. He rose rapidly in the public eye when, in the spring of 1908, he defied Sultan Abdul Hamid II and fled with fellow rebel officers into the Macedonian hills. Their demand was for restoration of the 1876 Constitution, suspended since 1877. Always action-minded, always alert to the dramatic, he enjoyed his activities as a member of the liberal Committee of Union and Progress, the "Young Turks," particularly after the 3d Army Corps threatened to march on Istanbul in July and forced Abdul Hamid to restore the constitution.

The Young Turks established a government under Mahmud Shevket but were nearly overthrown on April 14,

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were collections of his columns. The exception was his 1971 work on Richard Daley, mayor of Chicago, *Boss: Richard J. Daley of Chicago*. *Boss* was a significant exploration of machine politics in a big city. Though the book received mixed reviews from both professional politicians and urban scholars, there is no doubt it was a valuable, insightful, amusing artifact of what might be the last of the great urban political machines.

In 1972 Royko received the Pulitzer Prize for commentary. He was actively involved as a writer for four decades and in the mid 1990s demonstrated no sign of future inactivity. He suggested that he might eventually write only about golf but, fortunately for the reader, he continued to pierce, with ridicule and humor, those who use and abuse authority.

By the mid-90s, Royko's earthy, blue collar perspective ran him afoul of activist identity groups. A number of his columns offended gays and lesbians, women, Mexican-Americans, and African-Americans. He also managed to offend Croatian-Americans and the police. He survived demands that he be fired and retained his intensely loyal reader base and his wide circulation.

Royko died at age 64, on April 29, 1997, while vacationing in Florida. In Chicago, his death was covered in a manner befitting a major public figure with television team coverage from his favorite hangouts and from the offices of the *Chicago Tribune*. The outpouring of tributes and accolades rank him with Ben Hecht, Ernest Hemingway, and Carl Sandburg, all of them Chicago journalists who earned national literary stature. Fellow Chicagoan Studs Terkel wrote of Royko on his death, "If somebody says, 'What was Chicago like in the last half of the 20th century?' you'd say read Royko. He captured the city like no one else has ever captured a city and Chicago was his metaphor for the rest of the country."

Further Reading

There is no single biographical work on Mike Royko. Some good individual articles are John Culhane, "The World According to Royko," *Reader's Digest* (April 1992); Tricia Drevets, "Commentary from a Chicago Columnist," *Editor and Publisher* (June 27, 1987); Rodger Schiffman, "He's Mr. Chicago," *Golf Digest* (June 1990); Daniel Le Duc, "Mike Royko remembered for capturing the essence of Chicago," *The Philadelphia Inquirer* (April 30, 1997); and Stephen McFarland and Corky Siemaszko, "Pulitzer Prize-winning Columnist Mike Royko dies," *New York Daily News* (April 29, 1997). □

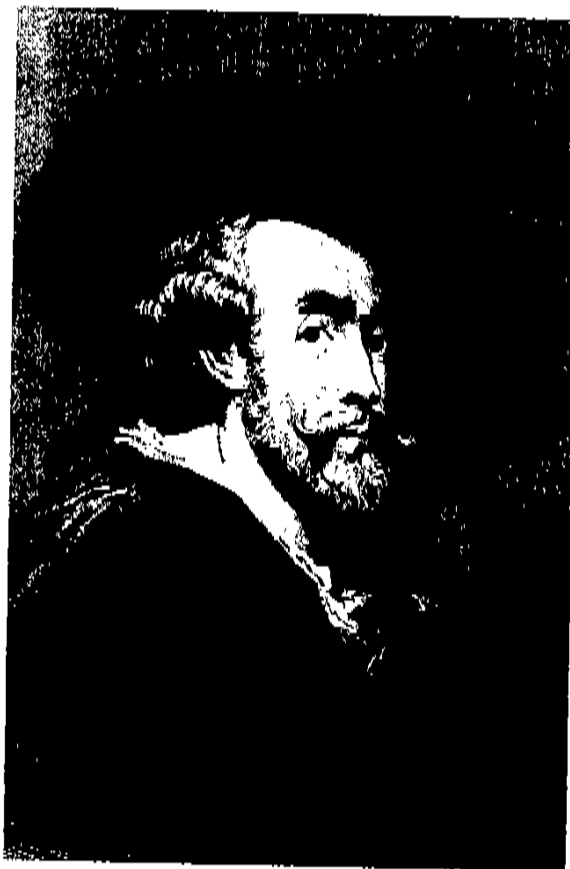
Peter Paul Rubens

The Flemish painter and diplomat Peter Paul Rubens (1577-1640) was not only the unquestioned leader of the Flemish baroque school but one of the supreme geniuses in the history of painting.

During the last troubled decades of the 16th century the Flemish school of painting fell into a kind of tepid and uninventive mannerism which gave little promise of bringing forth a great master. Yet it was in this school that Peter Paul Rubens received his first training as an artist and acquired that belief in the humanistic values of classical antiquity that was to continue undiminished throughout his career.

Within his own lifetime Rubens enjoyed a European reputation which brought him commissions from Italy, Spain, France, England, and Germany as well as from his homeland, the southern Netherlands. His boundless imagination, immense capacity for work, and sheer productivity were legendary. In 1621, when he was not yet 45 years old, an English visitor to Antwerp described him as "the master workman of the world." And at almost the same moment Rubens said of himself, without boasting, "My talent is such that no enterprise, however vast in number and in diversity of subjects, has surpassed my courage." It reveals something of the many-sidedness of this extraordinary man that, without interrupting his artistic activity, he was able to engage in a demanding career of public service and also to conduct an extensive correspondence with learned men on scholarly and archeological matters.

Jan Rubens, the painter's father, was a lawyer of Antwerp who, because he was a Calvinist, fled to Germany in 1568 to escape persecution at the hands of the Spaniards. In Cologne he entered into an adulterous relationship with the wife of William the Silent, Prince of Orange, as a result of which he was thrown into prison. Released after 2 years



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owing to the devoted and untiring efforts of his wife, Maria Pypelinckx, Jan Rubens was permitted to take up residence at Siegen in Westphalia. It was there that their second son, Peter Paul, was born on June 28, 1577. The family, which had now become Catholic, lived for some years in Cologne until Jan Rubens died in 1587, at which time his widow returned to Antwerp, bringing her three children with her.

After a period of schooling which included instruction in Latin and Greek, the young Rubens became a page to a noblewoman, Marguerite de Ligne, Countess of Lalaing. This early experience of court life, though he was glad to be released from it, was undoubtedly useful to the future artist, much of whose time was to be passed in aristocratic and royal circles. Returning to his home in Antwerp, he now decided to follow the profession of painter. He studied under three masters—Tobias Verhaecht, Adam van Noort, and Otto van Veen—and in 1598 was accepted as a master in the Antwerp Guild of St. Luke, the painters' guild.

Italian Period, 1600-1608

In 1600 Rubens set out on a journey to Italy, where within a short time he entered the service of Vincenzo Gonzaga, Duke of Mantua, whose palace housed a notable art collection. Since Rubens was not expected to remain always at the ducal court in Mantua, he found time to visit other cities in Italy, especially Rome, Florence, and Genoa. In Rome, Rubens completed his education as an artist, studying with unfailing enthusiasm the sculptures of antiquity and the paintings of the High Renaissance, especially those of Raphael and Michelangelo. During his first sojourn in the papal city (1601-1602) he painted three altarpieces for the Church of Sta Croce in Gerusalemme (now in the Hospital at Grasse).

In 1603 Duke Vincenzo sent Rubens on a diplomatic mission to Spain; here he made the impressive equestrian portrait of the Duke of Lerma and saw for the first time the Spanish royal collection, with its wealth of paintings by Titian.

Late in 1605 Rubens was again in Rome; he now contrived to remain there for almost 3 years. During this time he was commissioned to decorate the high altar of S. Maria in Vallicella—an extraordinary honor for a foreigner. His first solution, an altarpiece showing the Madonna and Child with St. Gregory and other saints (now in the Museum at Grenoble), did not make a good impression owing to unfavorable lighting conditions in the church, and he obligingly replaced it by a set of three pictures painted on slate. In October 1608, before this work had been unveiled, there came word that Rubens's mother was seriously ill, and the artist left at once for Antwerp. Though he did not know it at the time, he was never to see Italy again.

Antwerp Period, 1609-1621

Rubens arrived at his home to learn that his mother had died before he left Rome. Although it was surely his intention to return to Italy, he soon found reasons for remaining in Antwerp. The Archduke Albert and his consort, Isabella, the sovereigns of the Spanish Netherlands, appointed him court painter with special privileges. In October 1609 Rubens married Isabella Brant, and a year later he purchased a house in Antwerp. The charming painting *Rubens and His Wife in the Honeysuckle Arbor* was painted about this time.

The humanistic atmosphere of Antwerp that appealed so strongly to Rubens is epitomized in the so-called *Four Philosophers.* In reality this is a commemorative picture representing the late Justus Lipsius, the eminent classical scholar, with two of his pupils, one of whom is Rubens's brother Philip (also recently deceased); the artist himself stands a little to one side, an onlooker rather than a participant in the symposium.

The first big project to be undertaken after Rubens's return from Italy was the *Raising of the Cross,* a triptych (1609-1611) for the church of St. Walburga (now in the Cathedral of Antwerp). With this bold and intensely dramatic work Rubens at once established himself as the leading master of the city. It was followed by another triptych, equally large and no less successful, the *Descent from the Cross* (1611-1614) in the Cathedral. Rubens's baroque imagination found new outlets in subjects chosen from both the sacred and profane worlds: in the *Great Last Judgment* he conjured up an apocalyptic vision of the torments of the damned; the same tempestuous energy is encountered in the artist's hunting pieces, with their ferocious combats of men and wild beasts.

Rubens's workshop was now in full operation, and he was able, with the aid of his pupils and assistants, to achieve an astonishing output of pictures. The ablest and most brilliant of these assistants was Anthony Van Dyck, who entered his studio about 1617/1618 and who undoubtedly helped in the execution of a number of important commissions. Nevertheless it must not be concluded that the master took no responsibility for his paintings but was simply content to let them be carried out by his studio. The principal works exhibit no falling off in quality. Indeed the masterpieces crowd so closely upon one another at this time that it is difficult to select a few representative examples. Of the mythologies the *Rape of the Daughters of Leucippus* is one of the most dazzling. Among the finest of the ecclesiastical works are the two altarpieces glorifying the first saints of the Jesuit order, the *Miracles of St. Ignatius of Loyola* and the *Miracles of St. Francis Xavier,* which fairly overwhelm the observer by their huge scale, richness of color, and depth of feeling.

In 1620 Rubens was commissioned to execute a series of 39 ceiling paintings for the Jesuit church in Antwerp. It was the largest decorative cycle that the artist had yet undertaken, and as such it called into play all his powers of invention and organization. The entire complex of ceiling paintings was destroyed by fire in 1718.

International Fame, 1621-1630

The Jesuit cycle was followed by an even larger commission from France. In 1622 Rubens was in Paris to sign a contract for the decoration of two great galleries in the Luxembourg Palace, the residence of the queen mother, Marie de Médicis. The first of these projects, the incomparable series of 21 large canvases illustrating the life of Marie (now in the Louvre, Paris), was finished in 1625. The subject

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matter was decidedly unpromising, but Rubens, undaunted as always, succeeded in transforming the dreary history of the Queen into one of the most brilliant and most spectacular of all baroque decorative programs. Work on the second cycle, which was to deal with the life of Marie's late husband, King Henry IV, was repeatedly delayed, and Rubens at length gave up the project in disgust.

There were other decorative schemes to occupy Rubens's attention during this period. For King Louis XIII of France he designed the tapestry series, the *History of Constantine the Great*, and several years later the Infanta Isabella commissioned him to design an even larger tapestry cycle, the *Triumph of the Eucharist*, for the Convent of the Descalzas Reales in Madrid.

Despite his being involved in these and other great undertakings, Rubens found time to paint important altarpieces for churches in Antwerp: the *Adoration of the Magi* (now in the Antwerp Museum) was made for St. Michael's Abbey in 1624; the *Assumption of the Virgin* for the high altar of the Cathedral in 1626; and—perhaps the most beautiful of all—the *Madonna and Saints* (sometimes called the *Mystic Marriage of St. Catherine*) for the church of the Augustinians in 1628. Some of his most memorable portraits also belong to these years. They range from the fresh and luminous *Susanna Fourment*, known as *Le Chapeau de paille*, to the stern and masterful *Thomas Howard, Earl of Arundel*.

In Windsor Castle is the famous *Self-portrait* (1623/1624) which Rubens painted at the request of the Prince of Wales, later King Charles I of England. It shows a strong and handsome face, with bold moustaches and curling hair and beard; the broadbrimmed hat not only lends animation by its sweeping oval shape but serves also to conceal the artist's baldness (about which he seems to have been rather sensitive).

Rubens's diplomatic activity, which had begun some time earlier, reached a peak in the years 1628-1630, when he was instrumental in bringing about peace between England and Spain. As the agent of the Infanta, he went first to Spain, where in addition to carrying out his political duties he found a new and enthusiastic art patron in King Philip IV and renewed his acquaintance with the works of Titian in the royal collection. His mission to England was equally successful. Charles I knighted the artist-diplomat, and the University of Cambridge awarded him an honorary master of arts degree. Rubens returned to Antwerp in March 1630.

Last Years, 1630-1640

Isabella Brant, Rubens's first wife, had died in 1626. In December 1630 he married Helena Fourment, a girl of 16. Though he had hoped, on returning to Antwerp, to withdraw from political life, he was obliged to act once more as confidential agent for the Infanta in the frustrating and unsuccessful negotiations with the Dutch. At length he succeeded in being released from diplomatic employment. In 1635 he purchased a country estate, the Castle of Steen, situated some miles south of Antwerp, and henceforth divided his time between this rural retreat and his studio in town.

In the last decade of his life Rubens's art underwent a surprising expansion in variety and scope of subject matter. The enchanting *Garden of Love*, with its complex interweaving of the classical and the contemporary, may serve as an illustration. A new interest in nature, inspired perhaps by his residence in the country, found expression in a series of magnificent landscapes, among them the *Castle of Steen*. The portraits of this period, especially those of his wife, Helena, and their children, are characterized by informality and tender intimacy.

A lyrical quality pervades even the traditional Christian and classical subjects. In the *Ildefonso Altarpiece* the scene of the saint receiving a vestment from the Virgin Mary is transfigured by a silvery radiance. The secular counterpart to this work is the *Feast of Venus*, in which Rubens pays tribute both to the art of antiquity and to the paintings of Titian. The almost dreamlike poetry of the late mythologies is beautifully exemplified by the *Judgment of Paris* and the *Three Graces*, in which the opulent nudes seem to glow with light and color.

Rubens continued to carry out monumental commissions during his last decade. For Charles I he executed the ceiling paintings of the Banqueting House at Whitehall—the only large-scale decorative cycle by the artist that still remains in the place for which it was designed. In the Whitehall ceiling, which is a glorification of King James I and the Stuart monarchy, the artist profited from the experience gained in the decoration of the Jesuit church some years earlier. In 1635, when the new governor of the Netherlands, Cardinal Infante Ferdinand, made his "joyous entry" into Antwerp, Rubens was given the task of preparing the temporary street decorations. Swiftly mobilizing teams of artists and craftsmen to work from his designs, the master created a stupendous series of painted theaters and triumphal arches which surpassed all expectations by their magnificence. His last great project was the provision of a vast cycle of mythological paintings for the decoration of Philip IV's hunting lodge near Madrid, the Torre de la Parada.

Toward the end of his life Rubens was increasingly troubled by arthritis, which eventually compelled him to give up painting altogether. One of the most moving documents of the last years is the *Self-portrait* in Vienna, in which the master, though already touched by suffering, wears an air of calm and serenity. He died in Antwerp on May 30, 1640.

Further Reading

Rubens's letters are available in a first-rate translation by Ruth S. Magurn, *The Letters of Peter Paul Rubens* (1955). The standard biography is Max Rooses, *Rubens*, translated by H. Child (2 vols., 1904), which, although dated in some particulars, remains unsurpassed as a detailed, authoritative, and readable account of the artist and his times. Two shorter biographies, both handsomely illustrated, are recommended: C. V. Wedgwood, *The World of Rubens, 1577-1640* (1967), and Christopher White, *Rubens and His World* (1968). Also enlightening is the lengthy essay by the 19th-century historian Jacob Burckhardt, *Recollections of Rubens*, translated by M. Hottinger, with an introduction and additional notes by H. Gerson (1950).

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served as head of the *Aeltestenrat*, a council of elders which was more a facade of Jewish autonomy than an actually independent body. Baeck has been criticized for his cooperation with the Nazis in their attempts to mask their atrocities with the appearance of justice. Nevertheless Baeck was able to utilize these positions to promote prayers of protest and to mobilize Jewish learning as a means of resistance to the Nazi effort to dehumanize the Jews.

After World War II Baeck went to London, and in 1953 he became a British citizen. While continuing his educational activities in England he also served on the faculty of the Reform Seminary, the Hebrew Union College, in Cincinnati, Ohio. He thus became associated with the Liberal Movement in Judaism, and the Liberal Jewish seminary in London is named after him. During this time he also travelled to Israel, lecturing at the Hebrew University.

His Thought

Baeck's thought had three central concerns: Jewish ethics, Judaism and Christianity, and the Jewish people. These are represented by three major works. His first book, *The Essence of Judaism*, began as an exposition on the continuity of Jewish thinking from the Bible through the great rabbinic teachers. By the time it was revised and expanded in 1922 Baeck had developed a three-fold understanding of Judaism. Jewish religion, he contended, is made up of, first, prophetic universalism, proclaiming God's unity to humanity; second, an optimistic and dynamic faith in God, in oneself, in others, and in humanity as a whole; and third, the historical task of the Jewish people as God's emissary to the world.

In each section of his book Baeck weaves quotations from the Bible and later Jewish writings into a compressed compendium of Jewish thinking. The first section gives primacy to the religious experience, the second to ethics, and the third to history. The book comprises a sketch of Judaism richly studded with authentic Jewish texts.

Baeck's various essays on Christianity explore the differences among the rabbis, Jesus, Paul, and the later church (his earliest writings on Christianity date from 1922; see in English *Judaism and Christianity*, 1958). Judaism, he contended, is a classical religion, by which he meant a religious tradition seeking a positive, active social life, while Christianity is a romantic religion, a tradition that is inward looking. This contention stimulated considerable controversy among German biblical scholars (see Krister Stendal's introduction to Baeck's *The Pharisees and Other Essays*, 1947).

Baeck continually emphasized the Jewish people as a cultural and historical group. His final work, *This People Israel* (1955, and in English translation 1964), captures the sweep and majesty of Jewish history while revealing his commitment to the Jewish people. The book, which began as an exposition of the greatness of biblical Judaism, was written in 1938 and destroyed by the Nazis. The rest of the book was composed while in the Theresienstadt concentration camp. The first half covers biblical history, giving insightful summaries of such perplexing problems as the levitical laws. The second half follows Jewish culture in its various incarnations in Europe, whether under Moslim or Christian domination, and into the modern world, including mention of all the major trends in Jewish thought and social development. The book concludes with an affirmation of the Jewish task.

Further Reading

A short introduction to Baeck's life and thought by a colleague and disciple can be found in Fritz Bamberger, *Leo Baeck: The Man and the Idea* (1958). An interesting, if laudatory, biography by one of Baeck's American students after World War II is Albert H. Friedlander, *Leo Baeck: Teacher of Theresienstadt* (1959). Leonard Baker's *Days of Pain and Sorrow: Leo Baeck and the Berlin Jews* (1978) presents a well researched, critical, and scholarly analysis of Baeck's life in its German context. Useful information is also included in the introductions to the English translations of Baeck's writings. Walter Kaufmann's remarks in Leo Baeck, *Judaism and Christianity*, translated with an introduction by Walter Kaufmann (1958), are particularly illuminating.

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Leo Hendrik Baekeland

An American chemist, inventor, and manufacturer, Leo Hendrik Baekeland (1863-1944) invented Bakelite, the first plastic to be used widely in industry.

Leo Ernst Baekeland was born in 1863 in Ghent, Belgium. He took a bachelor of science degree from the University of Ghent in 1882 and began to teach there as an assistant professor; he received his doctorate in natural science in 1884 and continued to teach for another 5 years. In 1889 he went to the United States on a traveling scholarship, liked the country, received a job offer from a photographic firm, and decided to make America his home.

These were the years when science was first coming to the attention of American industry. In some European countries, notably Germany, industrial research was already helping to improve old products and processes and to develop new ones. This wedding of science and technology was just beginning in the United States, first in those industries that had been close to science from their beginnings, such as the chemical and electrical industries. The manufacture of photographic equipment and materials was one such industry. Baekeland began work to improve photographic film, and in 1893 he established the Nepera Chemical Company to manufacture Velox paper, a film of his invention which could be handled in the light. In 1899 he sold out to the leading firm in the field, Eastman Kodak, and used the money to set up his own private industrial research laboratory in a converted barn behind his home in Yonkers, N.Y.

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At this laboratory Baekeland began a large number of experiments covering a range of subjects. One of these was an attempt to produce a synthetic shellac by mixing formaldehyde and phenolic bodies. Other experimenters had worked with these two substances, and it was known that the interaction was greatly influenced by the proportions used and the conditions under which they were brought together. Baekeland failed to synthesize shellac but instead discovered Bakelite, the first successful plastic.

Earlier plastics had only limited usefulness because of their tendency to soften when heated, harden when cooled, and interact readily with many chemical substances. Baekeland's new material did not suffer from any of these defects. Using temperatures much higher than previously thought possible, he developed a process for placing the material in a hot mold and adding both pressure and more heat so that a chemical change would take place, transforming the material in composition as well as shape.

He patented this process in 1909 and formed the Bakelite Corporation the following year to market the material. Bakelite soon became very successful and was widely used in industry as a substitute for hard rubber and amber, particularly in electrical devices. He retired from the company in 1939, honored for his success as a manufacturer and for his effectiveness as a spokesman for the whole concept of scientific research in the aid of industry.

Further Reading

There is no available biography of Baekeland. A sketch of his activities is in John Jewkes, David Sawers, and Richard Stillerman, *The Sources of Invention* (1958). An exhaustive study of the American Chemical industry is Williams Haynes, *American Chemical Industry* (6 vols., 1945-1954). The best study of plastics is Morris Kaufman, *The First Century of Plastics: Celluloid and its Sequel* (1963). ☐

Karl Ernst von Baer

The Estonian anatomist and embryologist Karl Ernst von Baer (1792-1876) was the first to describe the mammalian ovum. He also developed the germ-layer theory, which became the basis for modern embryology.

Karl Ernst von Baer was born in Piep on Feb. 29, 1792. He began his medical studies at the University of Dorpat in Estonia in 1810, and after graduating in 1814 he continued his studies at Vienna. After realizing his limitations as a practitioner, he studied comparative anatomy at the University of Würzburg, where he was taught by the influential anatomist Johann Döllinger. On completion of his studies, Baer accepted a position as prosector in anatomy at the University of Königsberg, and in 1819 he was appointed associate professor of zoology there. In 1822 he achieved the rank of professor.

At Königsberg he undertook his famous studies in embryology in collaboration with C. H. Pander. He worked first on the embryology of the chick but later investigated the problem of identifying the structure of the ovum of the dog and found it to be a small yellow spot floating in the follicular fluid. As a result of this work, he published in 1827 the first description of a mammalian egg, *Epistola de ovi mammalium et hominis genesi* (On the Origin of the Mammalian and Human Ovum). His reputation was further increased by the publication of his most famous work, *Entwicklungsgeshichte der Tiere* (1828-1837; Developmental History in Animals). In this work he developed the germ-layer theory, in which he held that in vertebrate eggs four "layers" of cells are formed and that each layer always gives rise to certain tissues in the adult organism. (The two middle layers were later regarded as one.) In this same work he outlined his discovery of the notochord in the chick embryo. He described it as a rod of cells which runs the length of the vertebrate embryo and around which the future backbone is laid down.

Laws of Development

Baer's work on the embryological development of animals led him to frame four laws. In these laws he was concerned with the question of how closely the development of an embryo of one species resembles that of other species and how closely its various embryonic stages resemble the adult stages of other species. His laws state that the embryo of a given species never resembles the adult of another species and that the embryos of even the most

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porters. This process included wooing the Catholic vote. The principal concession was in granting government funds to independent schools; Menzies broke with tradition when, in 1965, he backed a system of financial support for all privately run schools. He also provided liberally for universities.

Generally Menzies sought not reform but administrative proficiency. He believed in "economic climate setting" through monetary and fiscal policies and was not averse to firm action in these fields. He was able to secure wide support for government at all levels.

Foreign Policies

Menzies' stature as a world figure rested mainly on his role in the annual London conferences of Commonwealth prime ministers. In 1956, during the Suez Canal crisis, he led the canal users' mission to Egypt's president, Gamal Abdel Nasser, but failed to reach a satisfactory agreement. During a period as minister for external affairs (1960-1961) he ran into criticism for an apparent distrust of newly independent nations. In Washington he was a perennially active advocate of United States involvement in the Pacific.

From 1963 he accelerated Australia's defense preparedness sharply. He strongly supported United States policy in Vietnam; he sent military advisers to South Vietnam in 1962 and combat troops in 1965. Against some opposition Menzies signed the agreement (1963) for the U.S. Navy's communications base at North West Cape. Various United States space installations were approved as Australia became America's "reserve platform" off Asia."

In 1963 Queen Elizabeth conferred the Order of the Thistle on Sir Robert, and in 1965 he was appointed to the centuries-old post of lord warden of the Cinque Ports. In 1963 he delivered the Thomas Jefferson Memorial Oration at Monticello—the first non-American to do so. Menzies' writings include *The Rule of Law during War* (1917), *The Forgotten People* (1943), *Speech is of Time* (1958), and *Afternoon Light: Some Memories of Men and Events* (1967).

On his retirement from office and from Parliament in January 1966, it was widely acknowledged that Menzies, "a massive figure forever moving restlessly on an enlarging stage," had provided a sense of stability and a background of continuity during years of rapid development of the nation's economic life and relationships with the world. That year, he became president of Dover College, a post he held for 12 years. He died in Melbourne in 1978.

Further Reading

Menzies' memoirs, *Afternoon Light: Some Memories of Men and Events* (1967), give many sidelights on his life and times. His political mastery is explained in Katharine West, *Power in the Liberal Party: A Study in Australian Politics* (1966); less complimentary views are those in Don Whitington, *The Rulers: Fifteen Years of the Liberals* (1964; rev. ed. 1965). Political background is provided in Louise Overacker, *The Australian Party System* (1952). Some intimate parliamentary background is given in Frank C. Green, *Servant of the House* (1969).

Specific aspects of the Menzies administration's policies are dealt with in H. E. Holt and others, *Australia and the Migrant* (1953); Norman Harper and David Sissons, *Australia and the United Nations* (1959); and Gordon Greenwood and Norman Harper, eds., *Australia in World Affairs, 1956-1960* (1963). James Eayrs, ed., *The Commonwealth and Suez: A Documentary Survey* (1964), provides useful background. Defense and foreign policy issues are explained in J. D. B. Miller, *Australia and Foreign Policy* (1963), and T. B. Millar, *Australia's Defence* (1965); also useful is J. G. Starke, *The ANZUS Treaty Alliance* (1965). □

Gerhardus Mercator

The Flemish cartographer Gerhardus Mercator (1512-1594) was among the first makers of modern atlases and is best known for his great world map, or chart, using the projection that has acquired his name.

In the history of cartography the work of Gerhardus Mercator illustrated a significant departure (though by no means a complete break) with the geographical traditions of the Middle Ages and those established by the revived Ptolemaic geography. It also signaled the late Renaissance convergence of academic cartography with the practical needs of navigators, an important step in the creation of that dynamic unity between science and technology that is one of the signal characteristics of the modern world.

Mercator was born Gerhard Kremer in Rupelmonde, Flanders, on March 5, 1512. He studied with the cosmographer Gemma Phyrisius at the University of Louvain and gained practical experience as an instrument maker and surveyor. His early successes brought him into close contact with the court of Emperor Charles V; but under growing pressure for his Protestant beliefs, he emigrated to the German Rhineland in 1552. There he settled permanently with his workshop in Duisburg, and in 1564 he became cosmographer to the court of the Duke of Jülich, Cleve, and Berg.

Mercator's early works prepared the way for his world map of 1569. These included maps of the Holy Land (1537), the world (1538), Flanders (1540), Europe (1554; rev. ed. 1572), and Britain (1564). He also constructed terrestrial and celestial globes (1541 and 1551). These maps reflected the critical compilation and rendition of a growing body of data that were typical of the cartographical methods of the time. The 1554 map of Europe showed Mercator's willingness to abandon the theories of Ptolemy and other predecessors in the light of further advances in knowledge. The length of the Mediterranean was shortened by 10 degrees (though remaining disproportionately long), and the stretch of land between the Baltic and the Black seas was widened.

Others may have experimented with the "Mercator projection" before Mercator; he was the first, however, to give cartographical rendition to the solution to the problem for which the projection was designed. This was the problem of plotting loxodromes (rhumb lines, or lines of constant

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bearing) as straight lines on a navigator's chart. Meridians of longitude converge at the poles, but if lines of constant bearing are plotted as cutting across them at constant angles, they must appear as parallel on the flat map, or chart. This requirement in turn necessitates a proportional increase in parallels of latitude from the Equator to the poles (proportional to the increasing east-west distances between the meridians). The shape of sectional areas is preserved, and the loxodromes can now be plotted as straight lines, although this is achieved at the expense of distortion of the world map as a whole (that is, the radical increase in relative proportions from Equator to poles, hence the apparent gigantism of land masses like Australia and Greenland on a Mercator projection map). This was the solution rendered in the 1569 world map, but it was not fully accepted by navigators until small area charts based on the projection began to be published in the next century.

The rest of Mercator's life was taken up with a three-part publishing project. He planned to print maps based on Ptolemy's *Geography*, maps of the ancient world, and an atlas of modern maps. The Ptolemaic maps were published in 1578, and the modern atlas appeared in three sections between 1585 and 1595. The entire work (mainly maps of western and southern Europe), totaling 107 maps, was published in 1595. Mercator, however, had died the year before at Duisburg, on Dec. 2, 1594.

Further Reading

Mercator's place in the history of cartography is discussed in Lloyd Arnold Brown, *The Story of Maps* (1949), and Gerald Roe Crone, *Maps and Their Makers: An Introduction to the History of Cartography* (1953; 4th rev. ed. 1968). His relation to the new geographical knowledge is examined in the appropriate chapters of Boies Penrose, *Travel and Discovery in the Renaissance, 1420-1620* (1952), and John Horace Parry, *The Age of Reconnaissance* (1963).

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George Meredith

The English novelist and poet George Meredith (1828-1909) concentrated on detailed character development and witty intellectual discussion. His narrative style is often highly metaphorical, allusive, and aphoristic.

George Meredith was born on Feb. 12, 1828, in Portsmouth, the grandson of a prosperous naval tailor. George's father, brought up as a gentleman, was unable to manage a declining business successfully, but with the help of his wife's small fortune he was able to maintain genteel pretensions and indulged his son sufficiently to set him apart from other tradesmen's children. But in 1833 his father went bankrupt and moved to London, where half a year later he married his housekeeper. This episode no doubt contributed to Meredith's remarkable lifelong secretiveness about his social origins. After a few years at a school in Germany, he was, in 1845, articled to a London solicitor in whose circle he discovered a new world of racy intellectual and literary talk, which soon determined his aspirations. Here he also met Thomas Love Peacock's widowed daughter, a well-educated and independent woman 8 years his senior with whom he rapidly fell in love; overcoming her well-founded reluctance, he married her in 1849. A volume of poetry published at his own expense earned him a letter of recognition from Alfred, Lord Tennyson, but nothing else, and so he turned to the more lucrative medium of prose.

First Works

The Shaving of Shagpat (1855) is a quasi-allegorical Oriental tale with a fantastically complex plot and much grotesque and supernatural incident. It establishes several of the persistent themes of Meredith's fiction: the ridiculousness of many social conventions and values and the blind vanity of those who are elevated by them; the young man who must undergo a series of maturing trials precipitated by his own egoism; and the woman who, for better or worse, inspires and guides his actions. *Shagpat* did not sell, however, and the continuing financial crises compounded the strain developing in his marriage. In 1858 his wife eloped to France with a young painter. She soon returned, alone and ill, but Meredith refused to see her again until her death and tried to prevent all contact between her and their

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Portugal, with frequent trips and stays abroad, until his death. In 1948, together with Julián Marías, Ortega founded the Instituto de Humanidades, a cultural and scholarly institution, in Madrid. In 1949 Ortega lectured in the United States, followed by lectures in Germany and in Switzerland in 1950 and 1951. He received various honorary degrees, including a doctorate *honoris causa* from the University of Glasgow. Ortega died in Madrid on Oct. 18, 1955.

Ortega's numerous and varied writings, in addition to *The Revolt of the Masses*, include *The Modern Theme* (1923), *The Mission of the University* (1930), *On Love* (1940), *History as System* (1941), *Man and People* (1957), *Man and Crisis* (1958), and *What Is Philosophy?* (1958). Often mentioned, as is Miguel de Unamuno, with the existentialists, Ortega expounded a philosophy that has been called "ratiovitalism" or "vital reason," in which he sought to do justice to both the intellectual and passional dimensions of man as manifestations of the fundamental reality, "human life."

Ortega's philosophy is closest to that of Heidegger. He described human life as the "radical reality" to which everything else in the universe appears, in terms of which everything else has meaning, and which is therefore the central preoccupation of philosophy. Man is related to the world in terms of the "concerns" to which he attends. The individual human being is decisively free in his inner self, and his life and destiny are what he makes of them within the "given" of his heredity, environment, society, and culture. Thus man does not so much *have* a history; he *is* his history, since history is uniquely the manifestation of human freedom.

Further Reading

Two studies of Ortega's thought which include biographical material are José Sánchez Villaseñor, *Ortega y Gasset, Existentialist: A Critical Study of His Thought and Its Sources* (1949), and José Ferrater Mora, *Ortega y Gasset: An Outline of His Philosophy* (1957; rev. ed. 1963). Excellent discussions of Ortega's literary theories are in Joseph Frank, *The Widening Gyre: Crisis and Mastery in Modern Literature* (1963), and William H. Gass, *Fiction and the Figures of Life* (1970).

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Abraham Ortelius

The Flemish map maker and map seller Abraham Ortelius (1527-1598) is known for his "Theatrum orbis terrarum," one of the first major atlases. He accelerated the movement away from Ptolemaic geographical conceptions.

Abraham Ortelius was born Abraham Ortels of German parents in Antwerp on April 14, 1527. He was trained as an engraver, worked as an illuminator of maps, and by 1554 was in the business of selling maps and antiquities. This business involved extensive traveling, which enabled Ortelius to make contacts with the international community of scholars concerned with exploration and cartography and especially with English experts like Richard Hakluyt and John Dee. From these sources Ortelius obtained cartographical materials and information; he also collected and published maps by his fellow Flemish geographer Gerhardus Mercator.

Ortelius began issuing various maps in the 1560s. Among these were maps of Egypt, Asia, and the world. The *Theatrum orbis terrarum* (1570) consisted of 70 maps on 53 sheets. There was a world map and maps of the continents of Africa and Asia. Europe, however, was the area most completely surveyed. In 1573 an *Additamenta* (atlas supplement) was issued. Later editions of both atlas and supplement were revised and expanded. By 1624 the *Theatrum* had run through 40 editions and had grown to 166 maps. It appeared in Latin and translations into Dutch, German, French, Spanish, and English.

The collection deserves to be called an atlas because of its uniform publishing format, critical selection from the existing mass of material, and scholarly citation of authorities whose maps were used (87 in all). Greatly diminished was the influence of Ptolemy's *Geography*, an ancient masterpiece revived for Europeans in the 15th century.

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The Ptolemaic influence had itself marked an advance in academic cartography. Medieval geography had registered a profound cleavage between the geographical notions of the Schoolmen, highly abstract and shaped by theological constructs, and the practical activity of the Mediterranean chart makers, whose portolano charts gave an amazingly accurate record of coastlines visited and surveyed by mariners. The coordinates provided by Ptolemy, from which world maps were constructed, helped to undermine the medieval academic outlook and put scholarly cartography on a more scientific basis.

Nevertheless, by the late 16th century the acceleration of the flow of new geographical information produced by the Discoveries had rendered many of Ptolemy's observations obsolete. It was time once more for the printed map to catch up with the manuscript chart, a task facilitated by the work of Ortelius and Mercator. It is significant, however, that both Europe and Southeast Asia received the most accurate rendition from Ortelius, whereas the outlines of South America remained very inadequately portrayed—perhaps a reflection of the real weight of the Discoveries with respect to their lines of economic and geographical attraction. Ortelius died at Antwerp on July 4, 1598.

Further Reading

Ortelius's career and contributions are examined in Lloyd Arnold Brown, *The Story of Maps* (1949); Boies Penrose, *Travel and Discovery in the Renaissance: 1420-1620* (1952); and G. R. Crone, *Maps and Their Makers: An Introduction to the History of Cartography* (1953; 4th rev. ed. 1968). □

Simon J. Ortiz

Simon Ortiz (born 1941) became one the most respected and widely read Native American poets. His work is characterized by a strong storytelling voice that recalls traditional Native American storytelling.

"When I see native people, it assures my existence," expressed Simon J. Ortiz in a 1994 interview. A noted poet and writer with an international following, Ortiz acknowledges his origins from the Acoma Pueblo, or "Aa-co" as it is called in his language. Born on May 27, 1941, he is a member of the Eagle or Dyaamih Clan, his mother's clan—a composition of many individuals including Ortiz's extended family members. As there are no words in his native tongue for "cousin," "aunt" or "uncle," each member is referred to as a "brother," "sister," "mother," or "father." When Ortiz speaks about his family, one senses the deep cultural ties that bind not only the family together, but the people to the land. His father, a woodcarver and elder in the clan, was charged with keeping the religious knowledge and customs of the Acoma Pueblo people. His brother Earl is a graphic artist. Ortiz is the father of three children: a son, Raho Nez, an attorney for the Tohono O'odham Nation in Sells, Arizona, and two daughters, Rainy Dawn and Sara Marie, both students.

A Young Boy in His Community

Ortiz spent his early childhood years in the village of McCartys, or "Deetzeyaamah" in his language, attending McCartys Day School through the sixth grade. It was customary at that time for Native American children to leave home and attend boarding schools, and Ortiz was no exception; soon after, he was sent to St. Catherine's Indian School in Santa Fe, but his attendance was curtailed as he became homesick for his family and home. Ortiz began to notice cultural distinctions and conflicts in his life; and he began to collect stories and thoughts at an early age, recording them in his diaries. Reading whatever was available became a passion for Ortiz. He was especially interested in dictionaries, which would allow his mind to travel to a "state of wonder."

St. Catherine's, while attempting to provide Native American children with an education, also encouraged the Indian children to abandon their cultural ways and adopt a more "American" lifestyle. "The fear of God was instilled in each child ... penance and physical duty were the day's rigor," Ortiz recalled, "I spoke and knew only the Acoma world." Disillusioned with St. Catherine's, Ortiz heard that Albuquerque Indian School taught trade classes such as plumbing and mechanics, and decided it would be a good experience to transfer schools. Ortiz's father, a railroad worker in addition to his community activities, was opposed

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Disenfranchisement of Blacks

Verwoerd became minister of native affairs in 1950. An insensitive advocate of segregation, he wasted little time in "solving" the color problem. He abolished the institutions Hertzog had set up for the representation of the Africans and planned to slowly transform the black reservations into autonomous states (*Bantustans*) which would federate with South Africa. Year after year he placed before Parliament legislation to bring every aspect of the Africans' life under his control and enforce the segregation of African linguistic groups from one another.

Verwoerd developed a system designed to keep the African the intellectual inferior of the white man. All African men and women were fingerprinted and forced to carry a pass containing intimate personal details. Wholesale removals of Africans from land they owned in so-called white areas followed.

Sharpeville Massacre

Rebellions broke out in some rural reservations, and strikes and riots occurred in the main industrial areas. Verwoerd's answers to these were bans, banishments, arrests, and the enactment of increasingly harsh laws. On March 21, 1960, Mangaliso Sobukwe, president of the Pan-African Congress (PAC), called the Africans out in a nationwide protest against the Pass Laws. The police opened fire on peaceful demonstrators at Sharpeville, killing 83 and wounding 365. A state of emergency was declared, and the African National Congress (ANC) and the PAC were banned.

J. G. Strijdom, the prime minister, died in 1958, and Verwoerd succeeded him. On April 9, 1960, David Beresford Pratt fired two bullets into Verwoerd's head. He recovered to proclaim South Africa a republic outside the Commonwealth on May 31, 1961.

Demetrio Tsafendas, a purportedly "mentally unbalanced" government employee of Greek descent, stabbed and killed Verwoerd on his bench in the House of Assembly on Sept. 6, 1966.

Further Reading

Alexander Hepple, *Verwoerd* (1967), provides an excellent summary of Verwoerd's life and thought. Less analytical is Jan François Botha's journalistic *Verwoerd Is Dead* (1968), a highly readable political narrative of South Africa under Verwoerd and Vorster. Recommended for historical background are Leopold Marquard, *The Peoples and Policies of South Africa* (1952; 3d ed. 1962); Ndabaningi Sithole, *African Nationalism* (1962; 2d ed. 1968); Brian Bunting, *The Rise of the South African Reich* (1964; rev. ed. 1969); Pierre L. van den Berghe, *South Africa: A Study in Conflict* (1965); Leonard M. Thompson, *Politics in the Republic of South Africa* (1966); and A. Sachs, *South Africa: The Violence of Apartheid* (1969).

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Andreas Vesalius

The Belgian anatomist Andreas Vesalius (1514-1564) was the founder of modern anatomy. His major work, "De humani corporis fabrica," is a milestone in scientific progress.

Andreas Vesalius was born on Dec. 31, 1514, in Brussels, the son of Andries van Wesele and his wife, Isabel Crabbe. Vesalius's paternal ancestors, who hailed from the German town of Wesel, came to Brussels in the early 15th century and became prominent as physicians and pharmacists. His father served as pharmacist to Margaret of Austria and later to Emperor Charles V. His great-grandfather, Johannes Wesalia, was the head of the medical school at the University of Louvain, where Vesalius started his medical studies in 1530. He matriculated as Andres van Wesel de Bruxella.

In 1533 Vesalius transferred to the medical school of the University of Paris. One of his two teachers of anatomy there was Johann Guenther von Andernach, a personable man but a poor anatomist. The other was Jacobus Sylvius, who departed from tradition by giving some role to dissecting in anatomical instructions. Both teachers gave in their own ways a telling testimony of their student's anatomical expertise. Guenther, in a book published in 1536, recorded in glowing terms Vesalius's discovery of the

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the suddenly deceased Fallopio in Padua, but he died on the island of Zenta off the Greek coast.

Further Reading

The standard scholarly presentation of Vesalius's life and work is Charles Donald O'Malley, *Andreas Vesalius of Brussels* (1964). O'Malley is also the coauthor with J. B. deC. M. Saunders of *The Illustrations from the Works of Andreas Vesalius of Brussels* (1950). Jerome Tarshis, *Father of Modern Anatomy: Andreas Vesalius* (1969), is written in the popular vein and with a somewhat tendentious pen. The bibliography of the various editions of Vesalius's works, together with a list of Vesaliana and with many facsimiles of the title pages, is given in Harvey Cushing, *A Bio-bibliography of Andreas Vesalius* (1962). □

Denmark Vesey

Denmark Vesey (1767-1822), an African-American who fought to liberate his people from slavery, planned an abortive slave insurrection.

Denmark Vesey, whose original name was Telemanque, was born in West Africa. As a youth, he was captured, sold as a slave, and brought to America. In 1781 he came to the attention of a slaver, Capt. Vesey, who was "struck with the beauty, alertness, and intelligence" of the boy. Vesey, a resident of Charleston, S.C., acquired the boy. The captain had "no occasion to repent" his purchase of Denmark, who "proved for 20 years a most faithful slave."

In 1800 Vesey won a $1,500 lottery prize, with which he purchased his freedom and opened a carpentry shop. Soon this highly skilled artisan became "distinguished for [his] great strength and activity. Among his color he was always looked up to with awe and respect" by both black and white Americans. He acquired property and became prosperous.

Nevertheless, Vesey was not content with his relatively successful life. He hated slavery and slaveholders. This brilliant man versed himself in all the available antislavery arguments and spoke out against the abuse and exploitation of his own people. Believing in equality for everyone and vowing never to rest until his people were free, he became the political provocateur, agitating and moving his brethren to resist their enslavement.

Selecting a cadre of exceptional lieutenants, Vesey began organizing the black community in and around Charleston to revolt. He developed a very sophisticated scheme to carry out his plan. The conspiracy included over 9,000 slaves and "free" blacks in Charleston and on the neighboring plantations.

The revolt, which was scheduled to occur on July 14, 1822, was betrayed before it could be put into effect. As rumors of the plot spread, Charleston was thrown into a panic. Leaders of the plot were rounded up. Vesey and 46 other were condemned, and even four whites were implicated in the revolt. On June 23 Vesey was hanged on the gallows for plotting to overthrow slavery.

After careful examination of the historical record, the judgment of Sterling Stuckey remains valid: "Vesey's example must be regarded as one of the most courageous ever to threaten the racist foundations of America.... He stands today, as he stood yesterday . . . as an awesome projection of the possibilities for militant action on the part of a people who have for centuries been made to bow down in fear."

Further Reading

The best account of Vesey's rebellion is Robert S. Starobin, ed., *Denmark Vesey: The Slave Conspiracy of 1822* (1970). Of considerable importance is John Lofton, *Insurrection in South Carolina: The Turbulent World of Denmark Vesey* (1964). Herbert Aptheker, *American Negro Slave Revolts* (1943), provides a useful account of Vesey's revolt. William W. Freehling, *Prelude to Civil War: The Nullification Controversy in South Carolina* (1966), should be consulted for a broad understanding of the influence of the event. □

Vespasian

The Roman emperor Vespasian (9-79) was the founder of the Flavian dynasty, which marked the shift from a narrow Roman to a broader Italian—and ultimately empirewide—participation in the leadership of the Roman Empire.

Vespasian, whose full Latin name was Titus Flavius Vespasianus, was born near the little town of Reate in the Sabine backcountry of central Italy. He and his brother were the first members of the family to reach senatorial rank. After a distinguished but by no means spectacular career, including military service on the Rhine and in Britain, Vespasian was chosen by Nero to stamp out a revolt in Judea, as much because of his lack of political significance (due to his family background) as because of his military talents. Again, in Judea he exhibited firm competence rather than dashing brilliance.

With the death of Nero (68) the imperial Julio-Claudian dynasty became extinct, and there began a dizzying succession of momentary emperors as the various provincial armies pushed forward their own commanders—Galba, Otho, Vitellius. Low birth seemed less a bar to empire, and on July 1, 69, troops acclaimed Vespasian the last and permanent emperor of that "Year of the Four Emperors."

Consolidation of Power

Vespasian was faced with immense tasks: to restore order to the machinery of government, stability to the finances, discipline to the armies, and security to the frontiers.

The military problem came first; the Eastern armies had supported Vespasian, and the Western, having fought each other to exhaustion, accepted him, but much remained to

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