



SOCIETY FOR EMBLEM STUDIES NEWSLETTER

Number 50, January 2012
Sabine Mödersheim, Editor
Wim van Dongen, Design and Distribution

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Website: www.emblems.arts.gla.ac.uk/SES/

Important Note

The Newsletter is vital to our community of researchers, providing information and updates on research, conferences, publications and other information. Please send us your updates for inclusion in the next Newsletter.

We ask that you update your subscription information (if you haven't done so before) to include your e-mail address for electronic delivery of the Newsletter. Please write to Mara Wade, mwade@illinois.edu, or Arnoud Visser, a.s.q.visser@uu.nl, to update your contact information and to inquire about subscription payments.

National Representatives

The National Representatives for the Society are as follows:

- Austria: Dr Ingrid Höpel & Dr Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel, Germany.
- Belgium: Dr Wim van Dongen, Molenstraat 31, B-2018 Antwerp.

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- Japan: Ms Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091.
- Netherlands: Dr Wim van Dongen, Molenstraat 31, B-2018 Antwerp, Belgium.
- Spain: Prof. Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña).
- U.S.A.: Prof. Debbie Barrett-Graves, 25 Shoreline Circle, Apt. 360, San Ramon, CA 94582.

No. 50 - 25 Years of the Newsletter

“Looking Back, Looking Forward”

As we look back at 25 years and 50 issues of the Newsletter, we'd like to adopt the motto of the 2011 conference in Glasgow: “Looking Back, Looking Forward.” In her opening speech at the conference, Society for Emblem Studies Chairperson Professor Mara R. Wade aptly summarized the achievements of the Society over the past decades and ambitions to explore and expand new dimensions of emblem research:

“Our members are active participants in their various disciplines, ranging from Latin and European vernacular literatures to art history, the history of science and beyond. Not only do they present at this conference but in the years since our last conference at Winchester in 2008, members of this society have presented 30 scholarly papers at the Medieval Conference at Kalamazoo, 45 at the Renaissance Society of America, and 9 at the Sixteenth Century Studies conference. In 2012 there will be another 20 papers at the RSA, 8 at Kalamazoo, and for the first time, an emblem panel and a workshop at the *Frühe Neuzeit Interdisziplinär* conference at Duke University. They have presented at locations from Kalamazoo, Michigan and Winston-Salem, North Carolina, to Montreal, Venice, Los Angeles, Chicago, and Washington DC. We disseminate the results of our research in monographs and articles published all over the world, not the least of which are the flagship venues in the field, Glasgow Emblem Studies and *Emblematica*.

Among Renaissance scholars in general, scholars of emblematica have been among the first to adapt new technologies and have presented the best models for doing so. Emblem scholars numbered among the first digital humanities scholars and saw from an early date the benefits of creating web resources for this bi-medial genre. Owing to its inherently interlinked nature, one displaying a high degree of textual and visual interconnectivity, the emblem is a natural genre for internet resources. The work of the *OpenEmblem* research group and symposia on digital research are setting the standard for international research in this area with the Emblem Template for digitization.

Members of this Society have pushed the borders of inquiry to consider emblems and graphic novels, emblems and tattoos as well as emblems and gender, and emblems in the new world. Few subjects have the chronological, geographical, and disciplinary range of the

emblem. We have studied all areas of printed and applied emblematics and are always alert to new topics for inquiry.” [see further: Memories of 25 years SES on page 20].

Upcoming Conferences

South Central Renaissance Conference - Exploring the Renaissance. New Orleans, Louisiana, March 8-10, 2012

An International Conference, New Orleans, Louisiana, March 8-10, 2012.

Hotel Monteleone.

Local Arrangements: Catherine Loomis (University of New Orleans).

Program Chair: Debra Barrett-Graves (California State University, East Bay).

Keynote Lecturer:

Sharon O'Dair, University of Alabama.

Louis L. Martz Lecturer:

Claire Jowitt, Nottingham Trent University.

William B. Hunter Lecturer:

Sabine Mödersheim, University of Wisconsin, Madison.

Sponsored by:

- The South-Central Renaissance Conference,
- The Queen Elizabeth I Society,
- The Marvell Society,
- The Society for the Study of Early Modern Women,
- The Society for Renaissance Art History,

Contact: Debra Barrett-Graves (California State University, East Bay).

Conference Web site: www.scrc.us.com.

Emblem Sessions at Kalamazoo 2012

Session I: Emblem Studies

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Pedro F. Campa (The University of Tennessee at Chattanooga)

Lynne Miles-Morillo (Miami University of Ohio): “Conflicts between Pictures and Words in German Emblems”.

Bernard Deschamps (McGill University): “Further Considerations on Tintin and Mythology”.

Wim van Dongen (Vrije Universiteit, Amsterdam): “To Google or Not To Google - A discussion of Peter M. Daly's article: ‘Emblems and Research. To google or not to google may not be the question.’ (*Society for Emblem Studies Newsletter* 49, 2011, p. 12-15).

Sabine Mödersheim (UW Madison, Wisconsin): “Emblems in Cyberspace - A discussion of Peter M. Daly's article ‘Emblems and Research. To google or not to google may not be the question’. (*Society for Emblem Studies Newsletter* 49, 2011, p. 12-15).

Peter M. Daly (McGill University): Response

Session II: Emblems and Visual Culture

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Peter M. Daly (McGill University)

Shigeo Suzuki (Nagoya University, Japan): “Authors and Readers in Otto van Veen's *Amorum Emblemata*”.

Christa Gattringer (University of Glasgow): “Emblematic sources for Rubens’s and Brueghel’s painting *Nature adorned by the Graces*’ in Glasgow and its copy in Kalamazoo, MI”.

Michael La Corte (Universität Stuttgart, Germany): “Emblematik als Teil frühneuzeitlicher Herrscherrepräsentation”.

Katrin Fröscher (Universität Stuttgart, Germany): “Die barocken Deckenembleme im Ludwigsburger Schloss und ihr Bezug zur literarischen Vorlage”.

The Congress is an annual gathering of over 3,000 scholars interested in Medieval Studies. It features over 600 sessions of papers, panel discussions, roundtables, workshops, and performances. There are also some 90 business meetings and receptions sponsored by learned societies, associations, and institutions and a book exhibit by nearly 70 publishers and used book dealers. A full conference program is available on the congress web site: www.wmich.edu/medieval/congress/index.

Call for proposals for 2013:

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at www.wmich.edu/medieval/congress) are due by September 1, 2012.

Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at smoedersheim@wisc.edu.

Session Organizer: Sabine Mödersheim, University of Wisconsin – Madison.

Department of German, 818 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706.

Fax: (608) 262 7949; Email: smoedersheim@wisc.edu.

Emblem Sessions at the Renaissance Society of America Conference

Please contact the *SES representative* regarding emblem sessions at the RSA:
Professor Mara Wade, Department of Germanic Languages and Literatures

2090 Foreign Languages Building, 707 S. Mathews Avenue
University of Illinois at Urbana-Champaign, Urbana, Illinois 61801 USA
Email: mwade@illinois.edu

or

the *RSA Associate Organization representative*:

Professor Sabine Mödersheim, University of Wisconsin - Madison
Department of German, 818 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706
Fax: (608) 262 7949; Email: smoedersheim@wisc.edu.
www.rsa.org.

RSA Representative

The Society for Emblem Studies is seeking a member in good standing to serve as representative to the Renaissance Society of America. The duties include organizing sessions on behalf of SES at the RSA. Typically, the Society has annually organized 3-5 sessions consisting of 3 or 4 papers each, for approximately 15 yearly. The sessions normally include both traditional and digital emblematics. The responsibilities also include attending the annual RSA meeting regularly and the luncheon for affiliated organizations during the annual conference.

Future meetings will be held in San Diego 4-6 April 2013; New York City 27-29 March 2014; Europe, City TBA, 26-28 March 2015; Boston 31 March – 3 April 2016; and Chicago 30 March – 1 April 2017.

Mara Wade has served in this capacity in the past and has asked to step down in order to allow someone else from the Society to enjoy this position. In the meantime, she has been elected to serve the RSA as its own representative for Emblem Studies (as opposed to representing the SES). Thus, the stage is set for optimal working relationships between the new Society representative and the RSA with regard to emblematica. If you are interested in this position, please contact Mara Wade, mwade@illinois.edu

Call for Papers

2012 FIDEM Call for papers / Appel à contribution
Fédération Internationale de l'Art de la Médaille (FIDEM)
International Art Medal Federation
Glasgow, 10-14 July 2012.

We are pleased to invite proposals for papers to be given at the XXXII FIDEM congress, to be held in the Hunterian, University of Glasgow, UK, on 10-14 July 2012.

Proposals are invited on all aspects of medallic art, both historical and contemporary. The themes of the principal sequences of papers will be:

The medal as object / The medal as idea

One sequence will consider the medal as a tangible made object and look particularly at the relationship between medals and larger works of sculpture. The other will focus on the ideas

underlying medallic imagery and the relationships between that imagery and representations in other media, particularly printed books.

The deadline for proposals is 31 January 2012.

Proposals should include:

- the title of the proposed paper with the author's name and full contact information
- a brief curriculum vitae
- an indication of the sequence of papers in which your proposal belongs (if applicable)
- a brief abstract of max 250 words.

Please send your proposals to Sally-Anne Coupar at fidem2012@glasgow.ac.uk.

It is hoped that all papers will be published in FIDEM's journal *Médailles*, which will act as the Proceedings of the Congress.

Conference Reports

SES Conference: 9th International Conference of the *Society for Emblem Studies*, Glasgow (27 June to 1 July, 2011)

The international conference of the Society for Emblem Studies, organized by Laurence Grove, Director of the Centre for Emblem Studies at the University of Glasgow, took place in Glasgow from Monday 27 June to Friday 1 July, 2011.

Summary of the Ninth International Emblem Conference “Looking Back and Looking Forward”

By Michael Giordano.



The Society for Emblem Studies held its Ninth International Conference at the University of Glasgow from 27 June to July 1 2011 and true to the international flair of the meeting, delegates converged on the site from many origins: Austria, Belgium, Brazil, Canada, Cyprus, England, France, Germany, Israel, Italy, Luxembourg, the Netherlands, New Zealand, Poland, Scotland, Spain, Japan, the U.S.A. and Wales. Good weather, unfailing friendliness, and the Gothic revival architecture of this fifteenth century institution provided a comfortable, interesting, and free flowing atmosphere. We owe it to Laurence Grove, Director of the Centre for Emblem

Studies at the University, for his superb organization and faithful communication throughout the past two years. Since organizing an international conference takes a great deal of planning, it would also be appropriate to thank the team of Lucile Nicot, Kenan Kocak, Geoffrey Roger, Candice Howie, and Jan Robertson. Our gratitude also extends to Laurence for his leadership in mounting an exhibition in the Hunterian Museum titled *Breaking the Renaissance Code* that draws together Janus-like past, modern, and post-modern pictures and texts that reciprocally instruct and delight regarding the persistence and variety

of emblematic images extending to our own times. This in fact was the overall theme of the meeting. The number of participants and the scope of subjects continue to grow with each new meeting testifying to the intrinsic vitality of emblematics and the breadth of its appeal.

The opening session was entitled “Emblems: Back to the Beginning, and Where we are Now.” and started with a paper by Denis L. Drysdall on “The Good have Nothing to fear from the rich: Did Alciato really believe that?” This presentation led the audience through the intricacies of a legal dispute relevant to Alciato’s emblem “Bonis a divitibus nihil timendum.” Next to speak was Michael Bath who in his paper “Alciato Applied” examined the current state of research of emblems copied or derived from Alciato’s *Emblematum Liber* in the decorative arts. David Graham closed the session with “Emblem as Form and Process: Russell Reappraised” dedicated to Daniel Russell’s seminal books *The Emblem and Device in France* and *Emblematic Structures in Renaissance French Culture*. Here Graham’s emphasis was on Russell’s concept of emblematics as a process of fragmentation, recombination akin to *bricolage*. The invited speaker for Plenary Session I was Jean Michel Massing who presented “Jerome Nadal’s *Adnotationes et Meditationes in Evangelia* (1594) and its Influence from Paraguay to China.” Nadal worked indefatigably for the Jesuit order not only in implementing the *Constitution* but also in faithfully following Loyola’s instructions to compile and distribute an illustrated manual on The Gospels. This resulted in the *Adnotations* whose striking feature is the approximately 153 annotated engravings depicting Christ’s life in chronological order. As Massing showed this work had tremendous influence in missionary lands not only in Paraguay and China but also in the Americas, Persia, Ethiopia and Japan.

The conference panels consisted in approximately eighty-five papers not counting the numerous attendees, and the subjects discussed ranged from emblematics and illustrated anatomy to digitized special collections such as ‘Emblematica Online,’ emblematic conceits in Giorgio Vassari’s painting, the iconography of that puzzling seventeenth century text “Madrigaux,” and an interdisciplinary reassessment of Horapollo’s *Hieroglyphica*. One may add to this sampling Swedish emblematic emblazoning on military standards, numismatic inspiration in Alciato, Dutch and French Emblems in the *Typus Mundi*, a newly discovered Genoese *imprese* note-book, representation of emblems in logic, Hester Pulter’s emblems, emblems of the first Ottoman printing press, and the *imprese* of Isabel of Castille and Fernando of Aragon.



In between papers there were refreshing outings, one to a civic reception at the Glasgow City Chambers where participants were heartily welcomed by the Mayor. In the City Chambers Mara Wade, President of the Society for Emblem Studies, thanked our host and made a presentation to



the audience about the history of the Society, its current projects, and the strong ties that have been established between the Society and the University of Glasgow. Also regarding

outings, we owe it to Mike Bath's verve, enthusiasm, and expert knowledge of Scotland to have enjoyed visits to Pinkie House, which took us back to early modern emblems, and to Little Sparta which returned us to emblematic continuities of the twentieth century. Rebuilt in 1613, Pinkie House boasts an exquisite neo-Stoic long gallery filled with emblems of peace and humanity, while Little Sparta, created in 1966 by Ian Hamilton Finlay and his wife Sue Finlay, is a five acre "garden poem" that wittily combines word and image in eccentric, avant-garde ways. Thanks to Mike's thoughtful planning and service as docent, those who stayed after the Conference's closing remarks were treated to a tour of the Burrell Collection which included a private viewing of emblematic embroideries and a visit to the Hughson Gallery.



The Society for Emblem Studies Conference participants at the excursion to Pinkie House, June 29, 2011

The closing session was also quite stimulating. In "Just 'A little More Nonsense'? Emblematic Structures and Processes in Some Inter-War Private Press Books," Judy Loach focused on two of Randall Davies' Victorian works *Lyttel Booke of Nonsense* and *A Little more nonsense* from the viewpoint of the emblematic notion of "inserted material". The talk was illustrated with Randall's various word-image composites of pictures that he deliberately and wittily misinterpreted for their humorous effect. The second paper by Bernard Deschamps was "Tintin: Mythology and Alchemy in the Work of Georges Rémi," and consisted of an emblematic analysis of the cartoons in *Les aventures de Tintin* that are layered with satire, politics, mystery, and science fiction as well as emblematic imagery, alchemy, Greek and Roman Mythology, tarot cards, and Chinese Taoist philosophy. In her presentation "Emblems and the *Laterna Magica*," Sabine Mödersheim takes us through the development of the magic lantern from Huygens to Kircher to Wallhensten's command performance before the Danish King Frederik III to their continued mass appeal from the seventeenth to the twentieth century. Evoking the gamut of emotions from delight, surprise, or horror, these magnetizing projections were also used in instruction, lectures, and experiments

proving the durability of emblematic invention into modern times. The invited speaker for Plenary Session II, Walter S. Melion, who though unable to attend, was ably assisted by Alison Adams who read his paper titled “Meditative and Scriptural Image-making in Jan David’s *Paradisus* (1607) and *Duodecim specula* (1610).” In a strikingly informative exegesis, Melion brings out the point that Scripture functions through evocative images authorized by Christ Himself. He shows that David “tropes” the imagery of the *Pancarpium* into the *Paradisus* to integrate the Passion into visual exempla of Mary as bearer of the image of Christ. In twelve images of the *Duodecim specula*, Melion analyses how David created a ladder from the *speculum commune* of human art to the Mirror of the Beatific vision where the mind can glimpse the Divinity’s luminosity.

Mara Wade closed the meeting with announcements on the administration of the Society’s on-going business as well as the very good news that the Tenth International Conference will be held in Kiel.

Exhibition

The exhibition at the Hunterian Art Gallery, *Breaking the Renaissance Code: Emblems and Emblem Books* displayed precious examples from the University’s Stirling Maxwell Collection alongside emblematic prints, drawings and paintings from The Hunterian Collection, including contemporary examples. The exhibition contextualized selections from the Stirling Maxwell collection alongside works by Dürer, Rembrandt, Hogarth and Picasso, with an added hint of Johnny Depp and Dan Brown... washed down with Irn Bru.



Conference participants listening to speeches at the Hunterian Art Gallery on the occasion of the exhibition *Breaking the Renaissance Code: Emblems and Emblem Books*, June 27, 2011

The University of Glasgow is home to an unrivalled collection of emblem books. Bequeathed to the University in 1956 by Sir William Stirling Maxwell, the collection is the

best in the world. Today it is housed in the University Library Special Collections department. *'Breaking the Renaissance Code: Emblems and Emblem Books'* is a focus space exhibition in the University's Hunterian Art Gallery which offers the chance to see some of these rare and often beautiful books. Codes, emblem books and emblematic thinking have featured prominently in popular fiction and films, most famously in Dan Brown's *'Da Vinci Code'*. In Roman Polanski's 1999 film *'The Ninth Gate'*, the Devil makes himself known through a series of prints that mix enigmatic images with one-line mottoes. *'Breaking the Renaissance Code'* looks at the story of this code, of those who created it, those who tried to crack it in Victorian times, and those who have resuscitated it in the 21st century.

Gallery Talks in the Hunterian Art Gallery included:

19 July: "Speaking Pictures" by Mike Bath

16 August: "Emblems in Art" by Peter Black

6 September: "Old Books and Johnny Depp" by Billy Grove

27 September: "The European Emblem" by Alison Adams

Hunterian Art Gallery
University of Glasgow
82 Hillhead Street
Glasgow G12 8QQ

Excursion - Little Sparta

One of the high points of the Glasgow conference in June was, we all felt, the excursion to 'Little Sparta,' the remarkable garden created by poet and visual artist Ian Hamilton Finlay in the Pentland Hills south of Edinburgh. Members and conference delegates were, it is fair to say, fascinated by the total of 275 art works in this extraordinary garden, many combining word and image in strongly emblematic ways.



[Ian Hamilton Finlay's Little Sparta](#)

Since Hamilton Finlay's death in 2006 the garden has been managed by friends and supporters as a charitable trust, although it is also becoming more widely recognized as a work of truly international importance. Its continued maintenance and survival, however, still depend entirely on the Little Sparta Trust. Members of the Society for Emblem Studies who visited the garden during our recent conference and feel that they would like to support the Trust's work or express their appreciation or admiration might like to follow the link to their website www.littlesparta.co.uk/contact.htm where you will find ways of supporting the Trust's fund-raising strategy. You might also find the 'News' webpage on this site of

particular interest, as it gives details of how to make a small one-off gift payment to the Trust: www.littlesparta.co.uk/news/news.htm.

You may already have used the JustGiving website either to donate to a good cause or for your own fundraising. The service allows small donations of up to £10 to be made by text. The amount of the donation is deducted from your pay-as-you-go balance or charged to your mobile phone bill if you have a contract. But all the JustGiving costs and network text charges are underwritten by The Vodafone Foundation. You will receive a receipt by text, and also have the chance to use Gift Aid. For full details see:

www.vodafone.co.uk/vodafone-uk/about-us/just-text-giving-for-donors/index.htm

Mike Bath.

Another modernist emblematic garden?

Those of us who had the pleasure and excitement of visiting Ian Hamilton Finlay's remarkable garden at Little Sparta during the Society's Glasgow conference last summer might be interested to know about another Scottish garden that combines modernism with



The Garden of Cosmic Speculation – Charles Jencks

emblematics. Charles Jencks's "Garden of Cosmic Speculation" at a house called Portrack on the Scottish Borders, not far from Dumfries, has been described as "one of the most original and important gardens of the 21st century." A private garden, only occasionally open to the public, it is, as its name suggests, a cosmological garden designed, rather like Finlay's, to provoke philosophical speculation. Unlike Finlay, however, Jencks has created a garden that reflects in its design the fundamental theorems and mysteries of modern science, with paths tracing a double helix, a quark walk, butterfly-effect wave forms, and a DNA garden. These symbolic designs are part of an attempt which Jencks has outlined and campaigned for in many of his books (*The New Paradigm of Architecture*, 2002, *What is Post-Modernism?*, 1995, *The Jumping Universe*, 1997) to develop a post-modern theory of metaphor that will reflect the fundamental paradoxes and uncertainties of modern science, with its quantum mechanics, chaos theory, dark matter, and black holes. At first sight this does not seem likely to produce anything resembling emblems, but in his wonderful and superbly illustrated book *The Garden of Cosmic Speculation* (2003), a book which will afford those of us who never get the chance to visit the actual garden a wonderful sense of its appearance and intentions, Jencks himself makes some telling allusions to its emblematic qualities. On p.27, for instance, he comments:

Renaissance garden designers ... noted the importance of slow perception. A landscape garden should not be a place through which one races on the way to somewhere else, but rather a place of imaginative exploration. "Go slow" is a warning sign with multiple meanings: tease out the hidden signs, discover new ones. "Festina

lente” was even advised in the Renaissance garden—“make haste slowly”— a wonderful oxymoron that I was later to use in a garden design.

The design he is referring to in his garden is illustrated on p.234, where a swirl of cosmic pebbles encircling a framed vortex has the familiar Latin motto. Jencks offers the following commentary:

Since at Portrack the Universe Cascade is at the center of the garden and is the culmination of approach, views of it were to be suggested yet resisted.... Mysteries veiled are the more intently pursued, an idea suggested by Einstein’s remark that although the universe is a very complex place it will, after hard and ingenious sleuthing, give up some secrets. God may be extremely subtle, he avers, but not malicious. The Renaissance garden captured some of this idea with the advice, *festina lente*, “make haste slowly.” (p. 240).

His wife, who died of cancer, is commemorated in the Maggie’s Cancer Caring Centres across the UK, designed by leading architects that have won a clutch of architectural prizes for their success in fulfilling Jencks’s faith in the therapeutic potential of good architecture, and it is in this context a few pages earlier that he reflects on the emblematic topos of *Virtus* and *Fortuna*:

During the Renaissance there was a popular distinction between Fortune and *Virtù* and the fluctuating balance between them was a common topic.... Latin wordplay, with emphatic alliterations, bangs home the message: “*Fortuna favet fatuis*” (“Fortune favors fools”) and its counterpart, the answer, “*Fortuna favet fortibus*” (“Fortune favors the brave.”) Even if fickle, there is hope, because “*Fortuna meliores sequitur*,” (“Fortune accompanies better men.”) Yet the balance between fate and directed control cannot be shifted, as a nice double entendre puts it: “*Fortuna non mutat genus*,” (Fortune does not change nature.”) (p. 236).

In such rhetorical commonplaces we can surely see how Jencks’s postmodernist thinking teeters on the brink of emblematics, and my purpose in drawing it to the attention of emblem scholars in the aftermath of our Scottish visit to Little Sparta is simply to suggest that if and when any of us gets round to thinking at all extensively about the place of emblems in gardens and garden history –a subject which is surely overdue further study– then the work of Charles Jencks should surely be on the agenda.

Web-link: www.charlesjencks.com/current.html

Mike Bath

Research Notes

What does *Brazil* mean in Francis Quarles’ *Emblemes*?

By Rubem Amaral Jr.

In the *subscriptio* of Emblem I, 10 of his *Emblemes* (London, 1635), with the motto *Vtriusque crepundia merces*, Francis Quarles employs the word *Brazil* in a verse that may sound somewhat cryptic to the modern reader, since nowadays it is currently associated with the South-American country of that name, especially when written with a capital letter.

Such emblem has aroused special interest on the part of commentators of Quarles’ work, because, although it is based on emblem 23 of *Typus Mundi* (Antwerp, 1627), it is that which departs most from the model. It is one out of only two of Quarles’ emblems from the cited

book which have been reproduced by Rosemary Freeman in *English Emblem Books* (New York: Octagon, 1966, fig. 18), one out of only seven reproduced by Karl Josef Höltingen in *Francis Quarles 1592-1644; Meditativer Dichter, Emblematiker, Royalist. Eine biographische und kritische Studie* (Tübingen: Niemeyer, 1978, fig. 6), and one out of only four reproduced by the latter author in *Aspects of the Emblem* (Kassel, Reichenberger, 1986, fig. 6).

As remarked by Gordon S. Haight in “The Sources of Quarles’s *Emblems*” (*The Library*, 4th Series, 16 (1935), 188-209, esp. p. 196):

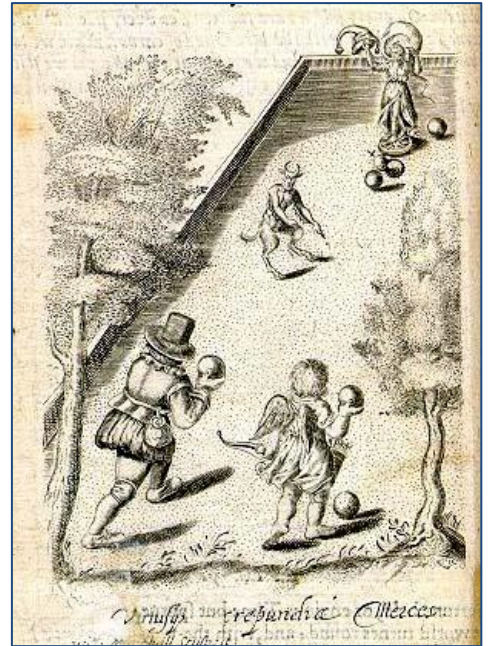
Even greater changes are made in Emblem I, 10. The original, *Typus Mundi* 24, showed the human and divine Cupids bowling, with the motto *Vincit qui longius abijcit*. Quarles, perhaps preferring the English rules of the game, has set his Human Cupid to bowling against Mammon, a figure in Elizabethan doublet and tall hat, while Satan 'gives the ground' and Fortune makes a not impartial decision of victory.

Quarles precises in lines 33/34 of the *subscriptio* that “... the Boules / are sinfull Thoughts ...”, and, in line 41 he prays: “Good God, turne thou my Brazil thoughts anew”.

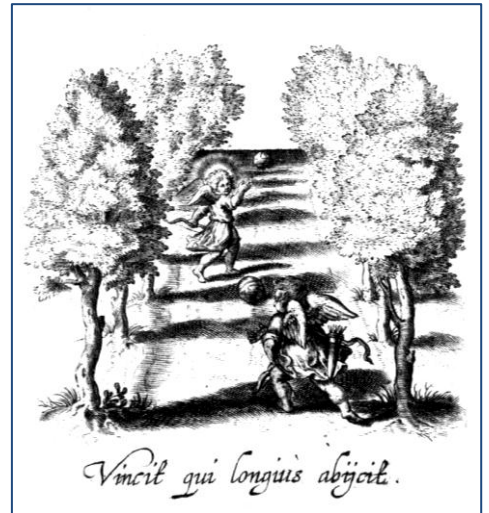
Although all the above-mentioned authors have dedicated some lines to the emblem under analysis, none of them has minded to explain precisely the meaning of line 41. In my opinion, such omission can hardly be attributed to the conviction that it is self-evident. In fact, I suspect the issue has been prudently circumvented. He who comes nearest to the point is Professor Höltingen, when he states: “In a final petition the speaker asks God to rework his hardened bowls of thoughts and give them a true bias so that they may run to heaven” (in “Aspects of the Emblem”, cit. p. 51). The appropriateness of Höltingen’s interpretation rests mainly on the adjective “hardened”, although the point is not clear enough, as it seems to refer more directly to line 42: “New soale my Boules, and make their Bias true”. Of course, this requires some familiarity with the game of bowling and the form of the bowls.

Nevertheless, the sense of the word Brazil becomes quite clear when it is considered in the light of line 51 of the *subscriptio* to Emblem III, 5, the other place where Quarles uses the term, although in a slightly different spelling: “Are my Bones Brazzill, or my Flesh of Oake?”

By asking, in the end of line 51, whether his flesh is “of oak”, we understand that the previous question is “Are my bones [made of] brazil[wood]”, a synecdoche according to which the name of the tree is given in place of its wood.



Francis Quarles, *Emblems*, London, 1635, Emblem I, 10.



[Anon.], *Typus Mundi*, Antwerp, 1627, Emblem 23.



Detail of *Carta do Brasil* of the *Atlas* of Sebastião Lopes, 1565 (Domingues 1999).

The name of the country itself derives from the tree called brazilwood (in Portuguese “pau brasil”), *Caesalpinia echinata*, which was found in great quantities along its coastal forests and became the land’s most important trading commodity in the early stage of its economic exploitation, as an excellent source of red dye highly valued in Europe. The name is said to come from “brasa”, the Portuguese word for ember, but it had been previously applied also to designate another species found in Asia and elsewhere, called sappanwood (*Caesalpinia sappan*), which also produced red dye.

The importance of brazilwood in Quarles’ times was probably so well known that he chose it instead of any European species to compose his allegory, but not because of its color or dyeing properties, but rather for its toughness, meaning, in emblem I, 10, the hardness of his thoughts, and in emblem III, 5, the resistance of his bones.

Editor's note:

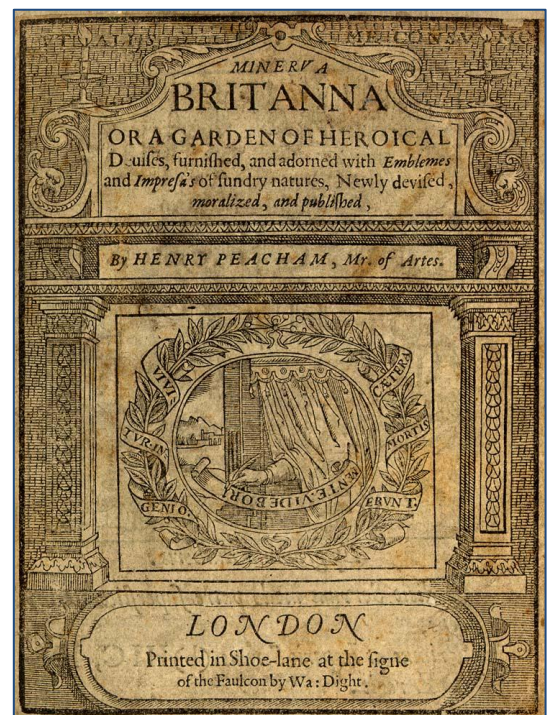
See examples of Brazilwood in Early Modern Maps of Brazil here: Yuri T. Rocha; Andrea Presotto; Felisberto Cavalheiro: “The representation of *Caesalpinia echinata* (Brazilwood) in Sixteenth-and-Seventeenth-Century Maps.” In: *Anais da Academia Brasileira de Ciências* 79/4 (2007).

www.scielo.br/scielo.php?pid=s0001-37652007000400014&script=sci_arttext.

The Pedagogical Treadmill: The Making of Peacham’s *Emblemata Varia*

By Mason Tung

In the dedicatory epistle to Sir Julius Caesar, Henry Peacham reveals the method of composing his last manuscript emblem book: “And just as Gellius ransacked Plautus’ comedies, so this work has been prepared from leftovers in our pedagogical treadmill (*in pistrino nostro paedagogico hoc subsicivi*) - for such is our situation” (Young 1998, IE5/236; all English translations unless otherwise noted are taken from this edition.) Clearly Peacham is implying that he and Gellius have produced their works in the same manner. In this note I shall deal with the leftovers from Peacham’s three earlier manuscripts and *Minerva Britanna* (hereafter MB), as well as from other emblem writers and classical and medieval authors. It is true that Alan Young has noticed the similarities in technique between *Emblemata Varia* (hereafter EV) and the earlier works (1976, [9]; 1979, 58). In light of Peacham’s declared method however, I shall focus in greater detail on the motto, picture, epigram, motif or

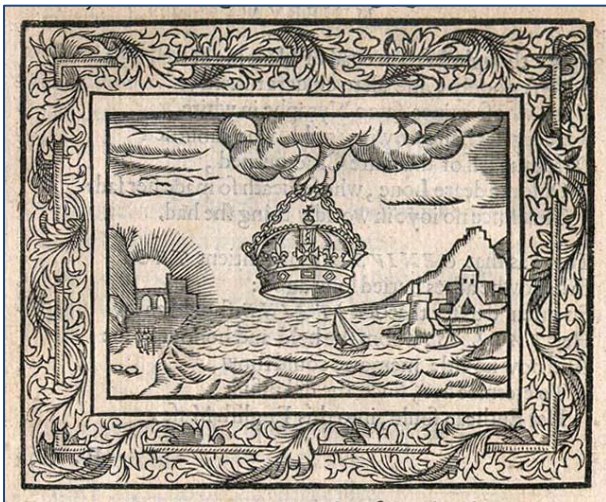


H. Peacham, *Minerva Britanna*, London, 1612. Title-page.

theme, and innovation (or invention). Peacham used five leftover mottoes but not their pictures: three from his own works, two from other writers. (I cite each emblem in EV below by its *Latin motto*, followed by the English translation, a brief description of the picture, and folio and/or IE5 numbers.)

1. *Spes superest*, Hope remains, Trifolium plant in a vase held by a Hand (fol. 3v, IE5/209). The motto is in all three manuscripts. The vase may have come from Bocchius, whose picture shows Pandora emptying all the evils from a vase (4.124, see Henkel and Schöne, col. 1788, hereafter HS1788). Planting the Trifolium in the middle of the vase, however, is Peacham's invention to express the moral: "For hope bestows the final consolation in hard times, and no lot can take it away from a wretched person," thereby sounding the recurrent theme of sad fate.

2. *Vindicta divina*, Divine punishment, Bear shot by an arrow (fol. 4v, IE5/211). The motto is taken from the second manuscript and MB, p. 140. The motif is from MB, p. 4, where a hind is shot by an arrow. Both epigrams emphasize the frustration of the wounded beasts. The bear may represent the swearers in MB, p. 140, who face divine wrath as the epigram in EV concludes: "this is an emblem of punishment coming from the highest deity."



Henry Peacham, *Minerva Britanna*, London, 1612, p.1: *Nisi desuper*.

a close copy of Reusner (2.35, see HS797), except Peacham adding a golden rock in the griffin's claw. This is done to reinforce the description: "... as you clutch it with your claw so that no one may use it." That a greedy man cannot enjoy his wealth is a motif traceable to Ovid's Tantalus and its griffin symbol of greed, to natural historians such as Aelian (de an. IV 27) and Pliny (Nat. hist. VII 10). The adding of the rock in the griffin's claw is therefore a successful innovation.

5. *Nitimur in vetitum*, We strive for what is forbidden, Dog on treadmill drawing water from a well for a woman (fol. 12r, IE5/226). Used in Covarrubias' *Emblemas morales* (1610, 2.95, see HS647), the motto is supported by its picture of a serpent encircling the tree of the knowledge of good and evil. Peacham's dog may have been inspired by the squirrel in a rolling cage in P. C. Hooff's emblem (no. 21, see HS492). Describing

3. *Nisi desuper*, Unless from above, A deer drinks drops of rain from the sky (fol. 8r, IE5/218). All three manuscripts and MB, p. 1, used the same motto to explain the divine right of kings by the picture of a crown held in a hand with two chains. The deer may have come from Camerarius (2.43, see HS469 & Tung 1986). Identifying the deer as God's flock, Peacham has already used the motif of God caring for his flock in MB, p. 139.

4. *In avaros*, Against the greedy, A griffin rampant (fol. 5v, IE5/213). Alciato used this motto in the emblem of Arion and the dolphin (no. 90, 1621). The picture of the griffin is a



P.C. Hooff, *Emblemata Amatoria*, Amsterdam, 1611, Emblem 21.

the futility of the dog's attempt to improve his lot, Peacham sees its moral as applied to "the most learned throng of men" who "Whenever they rightly reach for the top, they are thrust back to the bottom as envy or their own fate stop them." The motif of envy and fate recurs frequently in MB. Envy is denounced on fols. A2 and P4, and on pp. 11, 20, 42, 50, 56, 60, 78, 94, 161 while fate is excoriated and endured on pp. 14, 38, 60, 72, 108, 113, 143, 145, 167, 194, 209, and also in EV, fol. 8v. However, the epigram does not explain the presence of the woman (envy?) although the wheel certainly represents fate. Thus the innovation in this picture may not be regarded as entirely successful.

There are other less successful innovations in the use of leftovers from the pedagogical treadmill. For instance, the grape leaves in *Ebrietas*, Drunkenness, Hoopoe with a bunch of grape leaves in its beak (fol. 7r, IE5/216). Except for the grape leaves, Peacham follows Junius's picture quite closely (no. XV, see HS888). Unlike the hoopoe in Junius which holds a bunch of maidenhair leaves in its beak, Peacham's grape leaves imply that the bird has gotten drunk. Consequently, the role of the maidenhair becomes muddled in the first distich: "A hoopoe feeds on the grapes it has tasted with the maidenhair and becomes drunk, and it prepares for itself from these a safe potion." How could it become drunk if it fed on the grapes with the maidenhair? In contrast, Junius provides a clearer account, "*Pampineis cristatus Epops, vide, ut aeger ab vuvis, / Munit adianti se virente ramulo*" [Look, the crested hoopoe, sick by vine-shoot grapes, fortifies itself with fresh branch of maidenhair—tr. mine]. Even more cogent is the prose account in Valeriano's *Hieroglyphica* (58.55): "*Vpupa siquidem vuvis vescitur immodicè, ita ut plerunque inde ebria fiat: verùm simulac se tentari senserit, Capillo Veneris decerpto, efficacissimè sibi medicatur*" [If a hoopoe feeds on grapes excessively, from that it will just as commonly become drunk; but actually as soon as it senses itself to be tempted, it cures itself most effectively by the plucked maidenhair—tr. mine]. With the role of the maidenhair remaining vague, Peacham's third distich seems to have digressed into how best for a wise person to temper his wine with the help of Apollo (cf. Alciato, no. 25, *In statuam Bacchi* [On a statue of Bacchus]).

Replacing the footless bird of India (apodes) in Sambucus (p. 113, *Vita irrequita*, Restless life, reused by Whitney, p. 89, see HS798) with a dove is yet another unhappy innovation. The problem begins in the emblem of *Nusquam invenio*, Nowhere do I find, A Dove flying above the waves (fol. 6r, IE5/214), when the epigram describes this scene: "Just like a dove doomed to perish flies over the swirling waves while the world stays submerged under water" If the phrase "under water" reminds the reader of both the flood and Noah's ark, then that dove would safely return to the ark when it found no land (Genesis 8:9). It became the carrier of hope when it, during another trial seven days later, had returned with an olive leaf in its beak (Genesis 8:11). With the apodes no such problem exists; it is doomed to perish. Men like the apodes, in Whitney's words: "Till deathe dothe come, the ende of worldlie strife." Why then did Peacham choose the dove? The answer may lie in his desire to be like the doomed dove: "So a man overwhelmed by a hostile lot and not blessed by anything left to him - indeed an image of my own sad fate! ... And doomed not to find rest until you, O God, grant the weary man asylum in heaven's sphere." Unfortunately, the apodes would have served his purpose much better than the dove.

The widespread reuse of the Latin tetrastich form of epigram from the earlier manuscripts is exemplified by that in *Princeps facundus*, An eloquent prince, Mercury's Caduceus atop a Crown (fol. 4r, IE5/210). The advice to be eloquent is given directly to Prince Henry in the

first distich: “The winged cap and the caduceus with the twin snakes signify, O Prince, what is your crown.” This is the same pattern of describing the picture in the first and explaining the meaning of the picture in the second distich found in nearly all three manuscript emblems books. The only thing missing in EV is a quotation from the king’s *Basilikon Doron*. This impresa-like emblem strongly reminds those who are familiar with the manuscript tetrastichs the fact that Peacham has reused them again and again in fifteen of the twenty emblems in EV.

Furthermore, themes often recur within and among emblems and form patterns of contrast. In the first emblem, mulberry-tree and the ax (fol. 3r), the virtue of silence is contrasted with the vice of teary chattiness. In the suit of clothing (fol. 6v) good and bad characters co-exist depending upon the proper or improper use of the suit. The dog shot by arrows (fol. 10v) is lauded for his endurance by the motto “What endurance has someone who endures the utmost,” but the epigram ends on a bitter note: “A very fierce enemy threatens me with a shower of arrows, or else wretched hunger will kill me at home” (IE5/223). Exalted in the crown and the caduceus (fol. 4r) is the virtue of eloquence, but it is mediated by comparing Isocrates’ preference of style to substance with the siren song (fol. 12v). The wisdom of self-knowledge and temperance is lauded in the hoopoe (fol. 7r), but the virtue of “gladdening leisure” in the laurel in the valley (fol. 10r) is contrasted with the vice of the “soft leisure” in the nettles and ferns (fol. 9r). Although the vice of greed is condemned in the Griffin and the gold (fol. 5v), the virtue of wealth of the Grape-vines is used for friends in need (fol. 11r). In the Sphinx (fol. 5r; see HS1789-91)) idol worship is mocked but hope in God is echoed by both the deer and the dove (fols. 8r & 6r). Reusing the theme of fate and comparing himself with the dove, Peacham bemoans his own misfortune, made even more unrelenting in the next to the last emblem, the dog on the treadmill (fol. 12r). As a last example he chooses to end the child with hourglass and skull (fol. 9v, IE5/221) in bleak fatalism. “For indeed you can see,” he writes, “that the same hour that gives me life snatches it away, and all the while we are talking we are dying.” In contrast, Reusner (1.37, see HS997), whose picture provides Peacham with the model, ends his epigram in hope and optimism: “*vitae mors via sancta nouae est*” [death is the sacred passage to new life—tr. mine]. Written in the later years of his life beset with shattered hopes, *Emblemata Varia* is a true reflection of Peacham’s emblematic art which has declined somewhat as seen from the less than successful inventions in using leftovers from the pedagogical treadmill and in dwelling on his sad fate which, in view of his failure to obtain any great rewards by dedicating all his emblematic compositions to royalty and nobles, is quite understandable.

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Publications by SES members

Pierre Martin

- “Antoine de Bourgogne, *Les vices de la langue et leurs remèdes*.” Texte établi, traduit et commenté par Pierre Martin. Atlande, 2009 (317 p.).
- “Pernette en Diane: le jeu d’Actéon”, dans *Le mythe de Diane en France au XVIe siècle. Albineana* n°14, Cahiers d’Aubigné, Paris, Champion, 2002, p. 39-55.
- “Le sang de Narcisse: la question du portrait dans les *Amours* de Ronsard (1552-1553)”, dans *Macrocosmo-Microcosmo : scrivere e pensare il mondo nel Cinquecento tra Italia e Francia*, Actes du Colloque de Vérone, 22-25 mai 2002, réunis par Rosanna Gorris. Fasano-Paris, Schena-Didier, 2004, p. 173-183.
- “Des tatous et des homes”, dans *Texte/Image : nouveaux problèmes*. Actes du colloque de Cerisy sous la direction de Liliane Louvel et Henri Scepi. Presses Universitaires de Rennes, 2005, p. 119-150.
- “Le Christ autophage”, dans *Revue d’Histoire et de Philosophie Religieuses*, tome 86, n°3, Juillet-Septembre 2005, p. 365-400.
- “Le traitement de la matière exotique : les emblèmes eucharistiques du P. Chesneau”, dans *Emblemata sacra. Rhétorique et herméneutique du discours sacré dans la littérature en images. The Rhetoric and Hermeneutics of Illustrated Sacred Discourse*, A. Guiderdoni et R. Dekoninck eds. Brepols Publishers, 2007, p. 211-223.
- “Alciat chez Pioneer: du grand Plasmateur à l’écran plasma”, dans *Réinventer les classiques*. Actes des journées d’études (Poitiers-Paris, 12-14 mars, 5 avril 2008). Textes réunis et présentés par P.-C. Buffaria et P. Grossi. Paris, Edizioni dell’Istituto Italiano di Cultura, ‘Cahiers de l’Hôtel de Galliffet’, 2010, p. 27-41.
- “Misère du paresseux. De Léry à Buffon, l’imaginaire contre la science”, dans *L’artiste savant à la conquête du monde moderne*. Textes réunis par Anne Lafont. Presses Universitaires de Strasbourg, Strasbourg, 2010, p. 127-139.
- “Portrait du Dr Ruysch en boucher subtil”, dans *Corps sanglants, souffrants et macabres. XVIe-XVIIe siècle*, C. Bouteille-Meister et K. Aukrust édts. Presses Sorbonne Nouvelle, 2010, p. 49-67.
- “La forge des trois C, ou le calomniateur stigmatisé”, dans *Calomnie, rumeur, désinformation : l’histoire du Père Henri, jésuite et sodomite. Albineana* n° 23, Cahiers d’Aubigné, Paris, Champion (à paraître dernier trimestre 2011).

Rubem Amaral Jr: - “La légende d'Achille”, in the first issue of the journal *Les Monnaies de l'Antiquité*. This new periodical is published by the forum ‘Monnaies de l'Antiquité’ with the collaboration of its members, both amateur and professional numismatists.
www.fredericweber.com/revue/.

Presentations and Conference Papers

Michael Bath delivered a lecture in the Warburg Institute’s series of public lectures on “Emblems in the Margins: The Four Seasons Tapestries at Hatfield House.” (12 October 2011).

Dissertation Projects - Graduate/ Postgraduate Research

Michael La Corte: *Emblematik als Teil profaner Repräsentationskunst in der barocken Hofkultur zwischen 1680 und 1750. Auftreten - Form - Funktion.*

Dissertation Thesis, University of Stuttgart/ Germany, Department of Art History.

Efthymia Priki: Current Ph.D. research: 2010-14, Ph.D. Candidate in Byzantine Studies, University of Cyprus (Supervisor: Prof. Panayiotis Agapitos).

My research focuses on dream narratives in medieval, byzantine and renaissance romances. For the Ph.D. thesis, I will attempt a comparative study of three such narratives: the dream sequences in the byzantine romance *Livistros & Rhodamne*, in the medieval French romance *Roman de la Rose* and in the renaissance romance *Hypnerotomachia Poliphili*. These works will be analyzed in regards to their literary characteristics, socio-cultural and historical context and psychoanalytic aspects.

MLitt thesis 2009: “*Hypnerotomachia Poliphili* and the Chemical Wedding of Christian Rosenkreutz: Influences, Parallels, Reception”, Glasgow Centre for Medieval and Renaissance Studies (GCMRS), University of Glasgow, Glasgow, UK (Supervisor: Dr. Laurence Grove).

Publications and Conference Papers:

- “Crossing the text/image boundary: The French adaptations of *Hypnerotomachia Poliphili*”, presented at the 12th Biennial Conference of the Early Book Society /12th York Manuscripts Conference entitled: ‘Out of Bounds: Mobility, Movement and Use of Manuscripts and Printed Books, 1350-1550’, 3-7/7, University of York.
- “Transforming the Dream: *Hypnerotomachia Poliphili* in 16th century France”, presented at the IX International Conference of the Society for Emblem Studies entitled *Looking Back and Looking Forward*, 27/6-1/7, University of Glasgow.
- “Elucidating and Enigmatizing: The Reception of the *Hypnerotomachia Poliphili* in the Early Modern Period and in the Twentieth and Twenty-first Centuries”, eSharp 14: Imagination and Innovation (Winter 2009), pp. 62-90. eSharp is an international online journal for postgraduate research in the arts, humanities, social sciences and education, which is based at the University of Glasgow: www.gla.ac.uk/departments/esharp/.

Memories of 25 years Society for Emblem Studies



Where it all began - Kalamazoo - delegates attending an early 'Emblem Literature' session at the Medieval Studies Congress, c.1986. Peter Daly, Mike Bath, John Manning, Alan Young.



More of the Kalamazoo emblem studies pioneers: Pedro Campa, Stephen Rawles, Alan Young, Mary Silcox, John Manning.

As the pictures on the previous page show, the fundament for the Society for Emblem Studies was laid by some pioneers during the emblem sessions on the International Medieval Studies Congresses at the University of Western Michigan in Kalamazoo, MI, during the mid-eighties.

In 1987 the Society for Emblem Studies organized its first own international conference, 'The European Emblem' at the University of Strathclyde in Glasgow. This conference was followed by many more gatherings over the last 25 years.

In this 50th Newsletter (and also in the 51st Newsletter) an overview will pass by of some photographic *picturae*, not necessarily emblematic but mainly depicting *Embloids* (as Peter Daly coined it) as spotted on those gatherings.

For this purpose we would once more invite you to search your archives and send in photos and stories, anecdotes and memories.

Second International Emblem Conference. Glasgow University, August 1990.



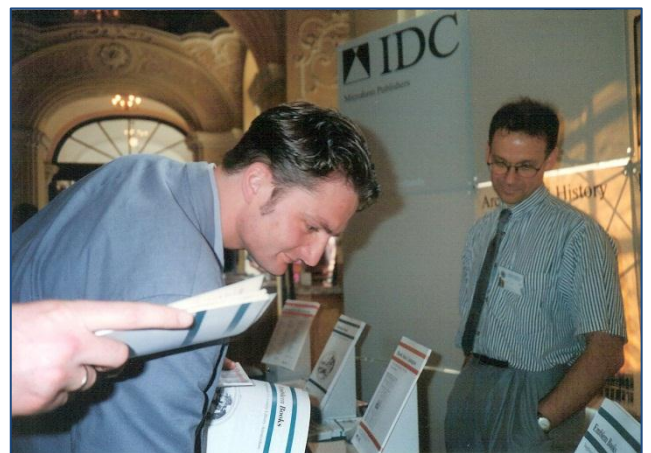
Hans Luijten and Wim van Dongen enjoying beers after the lectures at the second Emblem Conference, Glasgow University, Glasgow in 1990.



International SES Conference: "Emblem Studies - The State of the Art," University of Wrocław, Wrocław, Poland, 7-11 June 1995. Organized by Karel Porteman (Leuven) and Stefan Kiedron (Wrocław).



Peter M. Daly delivering his keynote address in the Aula Leopoldina.



Wim van Dongen representing IDC.



Registration desk with Stefan Kiedron (left).



Meeting students of University of Wrocław. Wim van Dongen (middle).



Johannes Köhler and Arie Gelderblom.



Mieke Smits-Veldt and Karel Porteman.



Werner Waterschoot (?) and ?



Piotr Rypson.



Banquet.



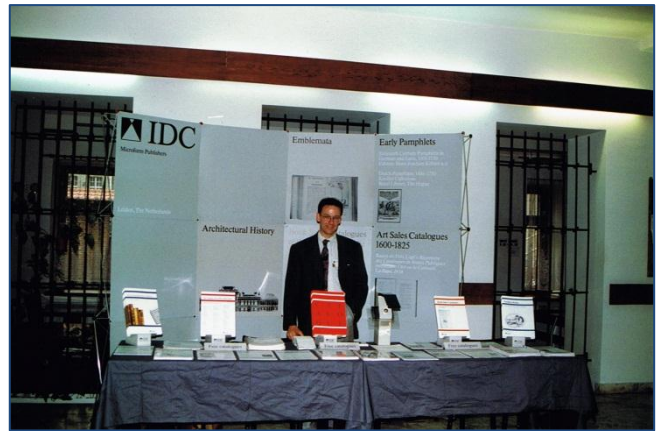
Wrocław Opera House.



Wrocław Townhall.



Stefan Kiedron and ?



IDC booth with Wim van Dongen.



Wrocław University with the Aula Leopoldina (Lecture Hall).



Wrocław NOT: Naczelna Organizacja Techniczna (Innovation Centre).



Wrocław University with the Aula Leopoldina (Lecture Hall).



Team of organizers.



Sabine Mödersheim and ?



Reading the new pamphlets of Solidarność.



Wrocław Renoma shopping mall.



Johannes Köhler, Sabine Mödersheim, Alan Young at the exhibit of emblem books.



At Rynek, Wrocław: Daniel Russell, Stefan Kiedron, David Graham, Joe Höltgen.



At Rynek, Wrocław: Piotr Rypson, Father Dimmler.



At Rynek, Wrocław: Alan Young, David Weston, Mieke Smits-Veldt.



Kościuszkowski Housing District (KDM).
Socialist architecture from the 50ties.



Wrocław Główny, Main train station.



The roof of Kościuszkowski Housing District (KDM).
Socialist architecture from the 50ties.



Hotel Monopol (Art Nouveau, 1892): favorite hangout of Marlene Dietrich, Greta Garbo, Pablo Picasso, Adolf Hitler & Eva Braun when Wrocław was the German city of Breslau.

**Fourth International Conference of the Society for Emblem Studies,
Katholieke Universiteit Leuven, Leuven, Belgium, 18-23 August 1996.
Organized by Karel Porteman and Marc van Vaeck (Leuven).**



Left: Karel Porteman opening the conference.
Above: Marc van Vaeck presenting his paper.



Enjoying mussels: Jean Michel Massing, Dietmar Peil, Mike Bath, ? Peter Daly, ?



Enjoying mussels: Piotr Rybson, Karel Porteman, Mrs. Porteman?, John Manning, Sabine Mödersheim.



Sabine Mödersheim delivering her paper.



On excursion to Brussels: Sabine Mödersheim.

Seventh International Conference of the Society for Emblem Studies, University of Illinois, Urbana/Champaign, 24-30 July 2005. Organized by Mara Wade (Urbana).



Mara Wade, organizer of the 7th SES Conference.



Simon McKeown and Seraina Plotke celebrating the conference bags.



Peter Daly and Daniel Russell.



Mike Bath and Alan Young.



RESERVED: Pedro Campa and Father Dimmler.



Stephen Rawles and Alison Adams.



???



Alison Saunders.

To be continued in the next Newsletter 51. All pictures copyright of their respective owners. Pictures submitted by Mike Bath, Sabine Mödersheim and Wim van Dongen. If you have any pictures yourself that would fit this historical overview of the SES, please send a scan or the original to: Wim van Dongen, Molenstraat 31, B-2018 Antwerp, Belgium.

Submissions Deadline

We would like to hear from you. Please send us updates on your latest research projects, recent publications, reviews. Let us know about graduate student projects, upcoming conferences, presentations etc. We also welcome research questions, book and conference reviews.

For the January Newsletter we need to receive your copy by **November 20**, for the July edition by **May 20**. Please contact Sabine Mödersheim (smoedersheim@wisc.edu) for more information.

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