



SOCIETY FOR EMBLEM STUDIES NEWSLETTER

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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.

- Canada: Dr Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9.
- France: Prof. Anne-Elisabeth Spica, 5 rue des Piques, 57000 Metz.
- Germany: Dr Ingrid Höpel & Dr Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel.
- 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.

Membership Information

Banking and Payment of Membership Dues

The shift of the Society's banking to Urbana, Illinois is now complete and we are moving toward a completely on-line banking system. Nevertheless, the Society continues to welcome members who want to receive their newsletter by postal mail and who are unable to pay their dues on-line. Please keep us informed of your preferences. You can contact the treasurer, Arnoud Visser, a.s.q.visser@uu.nl, or Mara Wade, mwade@illinois.edu, to made arrangements. If you know of members without email and internet, please encourage them to send us their postal information so we can reach them.

Online payments can be made using PayPal here:
www.emblems.arts.gla.ac.uk/SES/members.htm

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Newsletters are posted here: german.lss.wisc.edu/~smoedersheim/newsletter.htm and are distributed as PDF to our email list of SES members. Please keep us updated of your current contact information. If you do not have access to email or internet, please write to your national representative or contact Wim van Dongen about receiving a paper copy by postal mail: Dr Wim van Dongen, Molenstraat 31, 2018 Antwerp, Belgium
 (Please note: Paper copies are only available to paid members who do not have access to email or internet.)

From Our National Representatives for Germany and Austria

Message from Ingrid Höpel

Wie einige von Ihnen über den Newsletter der „Society for Emblem Studies“ bereits erfahren haben, sind wir, Johannes Köhler (Hildesheim) und Ingrid Höpel (Kiel), die neuen „National Representatives“ der Society für Deutschland und Österreich. Mit diesem ersten Rundbrief möchten wir uns Ihnen vorstellen und ankündigen, was wir uns für die nächsten Jahren vorgenommen haben.

Die Bezahlung des Mitgliedsbeitrags wird seit einiger Zeit über das Paypal-System geregelt, und diejenigen, die an den letzten Tagungen in Winchester und Glasgow teilgenommen haben, hatten dort die Chance, einen reduzierten Beitrag für mehrere Jahre im Voraus zu bezahlen. Im Unterschied zu unserem Vorgänger als National Representative, Dietmar Peil, der die volle Verantwortung für die Buchführung hatte, brauchen wir dafür keine Energie und Zeit mehr aufzuwenden. Vielen Dank an Dietmar Peil für seine langjährige Arbeit für die Society!

Wir haben uns stattdessen vorgenommen, eine Möglichkeit zum Informationsaustausch zur Emblemik aufzubauen, die für alle Interessierten offen sein soll, nicht nur für die Mitglieder der Society. Wir beginnen damit, dass wir diesen Brief schreiben; er geht an alle, von denen wir wissen, dass sie sich für Emblemik interessieren und/oder sich wissenschaftlich oder künstlerisch damit beschäftigen, und deren Adressen uns zur Verfügung stehen. Einen solchen Rundbrief soll es in lockerer Folge mehrmals im Jahr geben.

Ziel ist es, vor allem voneinander zu wissen und uns darüber hinaus gegenseitig über unsere Aktivitäten, Forschungen und Funde zu informieren, uns über Neuerscheinungen und Forschungsvorhaben auszutauschen. Damit wollen wir versuchen, der Emblemforschung Impulse und Anregungen zu geben, junge Wissenschaftler und Wissenschaftlerinnen zu unterstützen und Studierende für die Thematik zu interessieren. Das kann nur gelingen, wenn alle auch Informationen beisteuern, wir verstehen uns mit unseren Rundbriefen vor allem als die „Verteiler“.

Erste Bitten an Sie alle sind deshalb:

- Antworten Sie uns bitte, wenn Sie dies Schreiben erhalten haben, damit wir wissen, ob Ihre Adresse noch gilt!
- Teilen Sie uns mit, ob Sie weitere Rundbriefe erhalten wollen!
- Überlegen Sie, wen Sie kennen, der oder die ebenfalls an Informationen zur Emblemik und Emblemforschung interessiert ist!
- Und zuletzt: Wenn sie Informationen haben, die Sie teilen möchten, senden Sie uns diese für unseren nächsten Rundbrief!

Kontakt: Dr. Ingrid Höpel
Kunsthistorisches Institut der Universität Kiel
Olshausenstr. 40
D-24118 Kiel

Ingrid Höpel - Honorary Professor

Congratulations are extended to Ingrid Höpel for her promotion to an Honorary Chair in the Christian-Albrechts-Universität, Kiel. This honor has been awarded in recognition not only of her research in emblems, with which we are familiar, but also her expertise in the training of future teachers of art history.

Members of the Society will be aware that the next international conference will be held in Kiel in 2014 and organized by Ingrid, so we shall have an opportunity to congratulate her again on that occasion!

Alison Adams

Emblematica: An Interdisciplinary Journal for Emblem Studies **Call for Applications and Nominations Senior Editorial Positions**

As part of its succession planning, *Emblematica*, the leading peer-reviewed international journal of emblem studies, is now seeking applications and nominations for positions among its senior editorial group, which currently numbers four editors including the Managing Editor and the Reviews Editor. While all expressions of interest will be carefully considered, we particularly welcome applications from and nominations of colleagues who possess the following qualities: experience in scholarly editorial work; strong subject knowledge in the field of emblem studies; a demonstrated record of service to the discipline; and an excellent command of English together with a good knowledge of the common classical and modern European languages. Because the Managing Editor is responsible for preparation of digital copy for AMS Press, using Adobe InDesign, good technical knowledge in the field of computer-aided publication is an asset. Scholars able to command some degree of institutional support for their editorial work will be best placed to tackle the challenges associated with leading what is already a high-quality journal into the next decade of its history.

The Reviews Editor is responsible for all aspects of soliciting and editing book reviews for *Emblematica*, while the Managing Editor has overall editorial authority for the journal. In consultation with the other editors, the Managing Editor leads and refreshes the editorial board, sets editorial policy, solicits and receives submissions, supervises the editorial process, and oversees all aspects of the production of the journal including review of final copy edits by AMS Press.

The current editors plan to phase out their participation gradually over the course of the next several volumes, and will provide mentorship and guidance to colleagues selected to join the editorial group.

Expressions of interest should be sent to the current Managing Editor, David Graham, david.graham@concordia.ca, no later than April 30, 2012; changes in the editorial group will begin to take effect with volume 20, whose publication is planned for late 2012 or early 2013.



**In Memoriam
Karl Josef Höltgen (1927-2011)**

Members of the Society for Emblem Studies will be saddened to hear of the death last summer on 25 August of Karl Josef Höltgen, affectionately known to his friends and colleagues as Joe. Born in Germany, Joe's early education was interrupted when at the age of fifteen he was conscripted to serve in an anti-aircraft unit and later in the regular army. Once he was able to resume civilian life, he quickly began to demonstrate that he was academically gifted. However, before he could gain admission to the University of Bonn, he had literally to help rebuild it, since it had largely been destroyed in the war. Those who recall Joe's scholarly tenacity will doubtless have no difficulty in imagining the aspiring would-be student helping to build with his own hands the institution that would be his gateway to a life of academic achievement. Once admitted at Bonn in 1948, his studies were further interrupted by a life-threatening illness, but eventually he recovered, and in 1955 he graduated with a doctorate on Else Lasker-Schüler.

Joe then began his academic life with a succession of posts teaching English at the University of Bonn, at the University of Leicester, and then again at Bonn. In 1968 he became Professor and Head of the Department of English at the University of Erlangen-Nürnberg. There he remained until his retirement. From the 1950s on, Joe proved to be a prolific author, publishing a steady stream of articles, most of which were concerned with a broad range of English writers of the sixteenth and seventeenth centuries. He wrote about familiar authors such as Shakespeare, Burton, Dryden, Waller, and Donne, but he also wrote about less familiar figures such as Arthur Warwick, Edward Lyde, Richard Latewar, Richard Haydocke, Robert Dallington, and John Thorpe. Among the authors who captured the interest of Joe was the emblemist Francis Quarles, his subject for various published essays between 1968 and 1998, and the subject for his masterful and ground-breaking 1978 book (*Francis Quarles 1592-1644. Meditativer Dichter, Emblematiker, Royalist. Eine biographische und kritische Studie*). In 1980 John Horden could justifiably describe Joe as "Germany's outstanding Renaissance Anglist." In 1997, Joe's work in promoting student-exchange programs and English studies in Germany was recognized, and the British government awarded him an OBE, making him an honorary Officer of the Most Excellent Order of the British Empire.

Joe's many essays on Quarles, his 1980 book, his subsequent joint 26-page introduction with John Horden in 1993 to facsimile editions of Quarles's two emblem books, and his 2004 essay on Quarles for the Oxford Dictionary of National Biography were at the center of Joe's abiding fascination with emblem literature. But he also made significant contributions to other aspects of emblem studies with publications on *imprese*, on emblematic title-pages, on Henry Vaughan, on Jesuit emblems and their influence on English emblems (both Catholic and Protestant), and on Henry Hawkins, whose two emblem books were published in facsimile editions with introductions by Joe. He also did much to stimulate interest in Victorian emblem books. Nowhere is the breadth of his study of emblem literature more clear than in his 1986 book *Aspects of the Emblem: Studies in the English Emblem Tradition and the European Context*, a work revised and translated into Japanese in 2005. This contains, as a colleague (Simon McKeown) noted on hearing of Joe's death, "completely ground-breaking work on Victorian Revival emblems" that was "absolutely original and new."

But a mere recitation of Joe Höltgen's publications hardly does justice to his involvement in emblem studies. He was a tireless traveler, presenting papers and lectures in numerous venues whenever he could spare time from his duties at Erlangen. It should be no surprise that, far from home, the South-Central Renaissance Conference elected him as Honorary Member in 1998. Joe was also a tenacious researcher in libraries, public and private, throughout Europe and the United States, and he was a familiar presence at any conference where emblems were to be discussed. Those who knew him will remember fondly his gentlemanly "old-school" ways, his willingness to share his knowledge, his always penetrating questions regarding one's own work, and the special warmth with which he always spoke of his wife (Freda) and his son (Daniel), both of whom survive him. Dan, as Joe always referred to him, is now Director of Communications at the Council of Europe. Dan has explained that from about 2005 both Joe and Freda developed Alzheimer's disease. Joe was less affected and spent much of his fading energy supporting his beloved Freda. During his last difficult years, he was happy with the knowledge that Dan was married, and that Dan and his wife Ina had two girls now 6 and 4.

Alan R. Young, Professor Emeritus, Acadia University

Personal memory of Joe Höltgen

For my first encounter with Joe Höltgen I have to go back 25 years to the afternoon of August 10, 1987, the day before the start of the very first emblem conference in Glasgow. Hosted by the University of Strathclyde and Glasgow University the participants were very conveniently accommodated in the same building as where the lectures were held. In this venue two adjacent rooms shared a bathroom in between which I didn't realize until to my great surprise I stumbled upon this very friendly older gentleman in what I thought was 'my' bathroom. He introduced himself as 'Joe' and invited me immediately to have a meal with him in one of the pizzerias of Glasgow. It was only later that week that I realized the privilege to have my first introduction to the group of emblem scholars present there was with one of its most outstanding members.

Wim van Dongen

Upcoming Conferences

Emblem Sessions at Kalamazoo 2013

Deadline for submissions: 1 September 2012

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.

Sixteenth Century Studies Association

The SCSC will meet in Cincinnati, OH, October 25-28, 2013.

The Society for Emblems Studies will sponsor two events at the Sixteenth Century Studies Conference in Cincinnati, Ohio:

1. *A panel on emblem studies* entitled "The Body of the Emblem: English Emblems Made Flesh":
 - a. Johnathan H. Pope, St. Francis Xavier University "Schools of the Heart: Christopher Harvey and the Secrets of the Heart in the Seventeenth Century"
 - b. Valerie J. Erickson, Pellissippi State Community College "A Theory on the Development of Racism in England as Seen through the Lens of Contemporary Emblems"
 - c. Clare Wall, McMaster University "From Body Desires to Spiritual Transcendence: Francis Quarles' Emblemes."
2. *A plenary round table*, "Text and Image: New Digital Research for Early Modern Studies," featuring two presentations:
 - a. *The OpenEmblem Portal and Flexible Research Strategies for Early Modern Culture* Building on the completed project Emblematica Online, a joint research project of the University of Illinois and the Herzog August Bibliothek, Wolfenbüttel, and funded jointly by the bilateral digital humanities initiative of the NEH and DFG, the OpenEmblem Portal makes freely available over 700 individual emblem books and permits searching more than 10,000 individual emblems according to motto, elements from the pictura, and topoi. The number of searchable items at both the

book and emblem level is growing at regular intervals. The OpenEmblem Portal offers useful models for the creation of databases across multiple repositories, of searchable metadata at multiple levels of granularity, and of a portal for a critical area of Renaissance Studies. In addition to the University of Illinois and the Herzog August Bibliothek, partners in the OpenEmblem Portal include the Universities of Glasgow, Utrecht, La Coruña, and Munich as well as Arkyves and Foto Marburg. The OpenEmblem Portal demonstrates a powerful working collaboration across disciplinary and international lines.

Mara R. Wade, Co-PI: *Emblematica Online* (with Thomas Stäcker, Herzog August Bibliothek), Professor of Germanic Languages and Literatures, University of Illinois at Urbana-Champaign.

- b. *Research Strategies and the Digital Platform of the Medici Granducal Archive (1537-1743)*
The Medici Archive Project (MAP) is a research institute based at the Archivio di Stato in Florence whose principal aim is to uncover and publish one of the most complete historical archives in Europe: the Mediceo del Principato. This archival collection includes 6,429 bound volumes containing some five million letters from the sixteenth, seventeenth and eighteenth centuries, recording every aspect of political, diplomatic, economic, artistic, scientific, military and medical culture not only at the Tuscan Court, but also throughout Europe and the Mediterranean world as well as Asia, Africa and the Americas. Thanks to the generous help of the Andrew W. Mellon Foundation, MAP is constructing a digital interactive platform, featuring digitized images of original documents, scholarly forums, and educational models for the study of paleography and archival studies. This platform, called BIA, will be launched in the fall of 2012.

Alessio Assonitis, Director, The Medici Archive Project (Florence)

For more information please contact

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

Emblem Sessions at the Renaissance Society of America Conference

The RSA will meet in San Diego, CA, April 4-6, 2013.

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

Conference Reports

The Renaissance Society of America

58th Annual Meeting, Washington, DC, 22–24 March 2012

The 58th Annual Meeting of the Renaissance Society of America took place in Washington, DC, 22–24 March, 2012. The Society for Emblem Studies sponsored five sessions for whose organization we thank Prof. Dr. Mara R. Wade (University of Illinois at Urbana-Champaign). There were eleven papers on Thursday, March 22, 2012. In the absence of the chairman, Professor Wade took the chair for the first session *Emblems and Empire*. The session opened with Dr. Marcin Wislocki's (University of Wroclaw) paper on "Visualizing Fürstenspiegel: On Emblematic Coins of Duke Philip II of Stettin-Pomerania". The paper discussed the great flowering of emblematics at the court of Philip II. Apart from works such as a unique calligraphic emblem book, emblems were applied to coins and medals. Wislocki argued that all the emblematic concepts depict highly individual ideas and reveal a consequent strategy that Philip II undertook in order to disseminate his ideal of the Lutheran ruler.

Relevant to applied emblematics as well was the paper "Sound and Sight: Emblematic Door Knockers in the Colonial Center of Cartagena de Indias, Colombia" presented by Dr. Claudia Mesa (Moravian College). From the perspective of Transatlantic Studies, this paper investigated the presence of emblematic motifs as found on door knockers of Cartagena's colonial city center. In the process of colonization, these artifacts did not remain unchanged. Mesa explained that objects remind the viewer not only of the practical uses of emblems in everyday life but also of the complex trade of artifacts and ideas that occurred after 1492 in Central and South America.

- The second session *Emblems and the Visual and Verbal* chaired by Dr. Cornelia Manegold (Staatsgalerie Stuttgart) included a broad ranging paper on "The Beer Moralised: Hendrick Goltzius's Representations of 'Sine Cerere et Libero friget Venus'" by Prof. Dr. Ricardo de Mambro-Santos (Willamette University). The paper discussed several compositions by Hendrick Goltzius representing a theme borrowed from Terence's *Eunuchus*, namely "Sine Cerere et Libero friget Venus" (Without Ceres and Bacchus, Venus get frozen). Professor de Mambro-Santos argued that the wide dissemination of Terence's theme in this particular context is related to the activities of a specific circle of patrons and art collectors, the Dutch brewers, and to their familiarity with emblems and with Karel van Mander's description of Bacchus as the inventor of beer.

- Prof. Dr. Mary V. Silcox, (McMaster University) in her paper "'Do but cast an eye': Sight and Perception in Francis Quarles's *Emblemes*" provided an in-depth look at Quarles's *Emblemes*, originally published in 1635. She focussed on the understanding of Quarles's crucial metaphor of sight and argued that Quarles developed the Renaissance concern about the senses in the relationship between the body and soul into the very fabric of his communication to and by his reader, from his frontispiece's flaming heart reaching toward the transcendent light of the heavens.

- Prof. Dr. Cornelia Niekus Moore (University of Hawaii) in her paper "'The Wise Woman': An Emblematic Catalogue of Virtues (Nuremberg, ca. 1525)" discussed early modern German biographical writings in which women were addressed as "tugendhaft" (virtuous). She analyzed the woodcut entitled *Die Figur soll man anschawen, Die bedeutet ein weyse Frawen* (ca. 1525), raising the question how a woman "adorned" with emblematic attributes that exemplify the various desired virtues fits into the culture of emblematic thinking as well as the concept of womanly virtues at that time.

- The third session *The Time and Space of Emblems*, chaired by Dr. Claudia Mesa (Moravian College) saw Dr. Elizabeth C. Black (Old Dominion University) consider "Gilles Corrozet's 'Domestic Emblems'". Several emblems on the subject of morality inside the family home, published in Gilles Corrozet's *Hecatographie* (1540) and *Emblemes* (1543) were examined. Black explained that those emblems complement the *Blasons domestiques* (1539), a collection of illustrated poems dedicated to the home. Corrozet's ethics of domestic space was interpreted within the broader discourse around the home and personal space, as put forth by literary writers, emblematisers, and authors of architectural treatises in France in the sixteenth century.

- Dr. Hilary Binda (Tufts University) presented a paper on "History, Emblematics, and the Romance of Time in Shakespeare's *Cymbeline*". The significance of the emblem genre in relation to a shifting sense of time was examined. Germane to Dr. Binda's argument that emblem books enforced a new and allegorical temporality were the humanist theories about how one should weigh the value of text and image. She demonstrated that emblematics could provide a framework for tracing the ideological investments and demands of early modern allegory as well as the impossibility of fully meeting those demands.

- Dr. Sooyun Sohn (University of Wisconsin, Madison) expanded on her research into Jan Luyken's emblematics in "Fully Integrated Household Objects: Jan Luyken's *Het Leerzaam Huisraad* (1711)". Drawing Jan Luyken's understanding of a religious emblem book depicting fifty household articles, Dr. Sohn claimed that luxury items and fancy ornaments were included as a strategy in order to make his work more appealing to the contemporary book market. Thus there was an ironic contrast between Luyken's own religious poetry and the visual presentation.

- Prof. Dr. Mary V. Silcox (McMaster University) then took over the chair for the fourth session *War and Peace in Emblems*. Marta Cecylia Doroszczyk (Smithsonian Institution) in her paper "'Nullius Pavet Occursum': A Guidon from the First Northern War" presented the results of a technological and stylistic analysis of a guidon (ca. 1650) attributed to one of the embroiderers located in Gdansk. An emblematic motif on both sides of the guidon consists of the inscription NULLIUS PAVET OCCURSUM, which is a quotation from Proverbs 30:30, and an image of an animal.

- Dr. Cornelia Manegold (Staatsgalerie Stuttgart) in her paper "Crabs, Snails, and the Pace of Peace" analyzed the interaction of emblems and emblematic motifs related to the protracted peace *negotiations* during the early modern period, such as crab, cancer and snail. A political broadsheet (1608) mocking at the stalemated peace negotiations between the Habsburg delegates and the delegates of the United Provinces, Joachim Camerarius's emblem ORBIS ITER (ca. 1605), and a political cartoon on Johann Adolph Krebs (ca. 1605–after 1670), Maximilian I. of Bavaria's councillor and envoy to the Congress of Westphalia, were examined.

- The final paper "The Armor of God: Saint George, English Nationalism, and Stephen Bateman's Emblem 'Of Faith'" by Dr. Michael Gallant (McMaster University) explored Bateman's *emblem* "Of Faith" as a reconstruction of Saint George into an allegorical representation of Protestant England. Thus Bateman's *A christall glasse of Christian reformation* (1569) removed the patron saint from strict historical interpretation to invest him with typological significance, establishing a compelling cultural sign.

- *New Technologies and Renaissance Studies IV: Beyond the Digital Facsimile: New Projects in Renaissance Research* were the focus on Friday, March 23, 2012. This session was sponsored by Centre for Reformation and Renaissance Studies (University of Toronto) and the Society for Emblem Studies, Dr. Jason A. Boyd (Ryerson University) chairing. The first presentation was given by Prof. Dr. Els Stronks (Universiteit Utrecht) on "Digital Explorations of a Reader's World". She demonstrated how Dutch emblem books serve as a means to discuss digital research tools for the study of early modern intertextuality. Therefore, Professor Stronks argued, digital tools appear to be especially useful in order to study the multilayered structure of meanings extensively, and to analyze the individual reader's world¹.

- To celebrate the launch of the Website Emblematica Online, emblematica.grainger.illinois.edu, a project created with funding by the National Endowment of the Humanities (NEH) in the US and by the Deutsche Forschungsgemeinschaft (DFG) in Germany, Professor Wade (Illinois) and Dr. Thomas Stäcker (Herzog August Bibliothek Wolfenbüttel) presented "Emblematica Online"². Professor Wade described the overall project including the complete digitization as facsimiles of 700 emblem books from the University of Illinois and the Herzog August Bibliothek, Wolfenbüttel, the creation of a database of the German-language emblems, and the OpenEmblem Portal, hosting complete data from both institutions and providing a site for emblem studies worldwide. Dr. Stäcker explained how users will be able to search all books at the emblem level, a corpus of ca. 20,000 individual emblems that are now searchable according to mottos and/or elements and *topoi* from the *pictura* with the Iconclass browser. By aggregating the metadata from existing projects in Glasgow and from Utrecht, the OpenEmblem Portal will provide a comprehensive corpus of emblems for the study of Renaissance literature and culture.

¹ Cf. Society for Emblem Studies Newsletter, No 40, January 2007, pp. 3sq.

² Cf. Society for Emblem Studies Newsletter No. 34, January 2004, pp. 1–3.

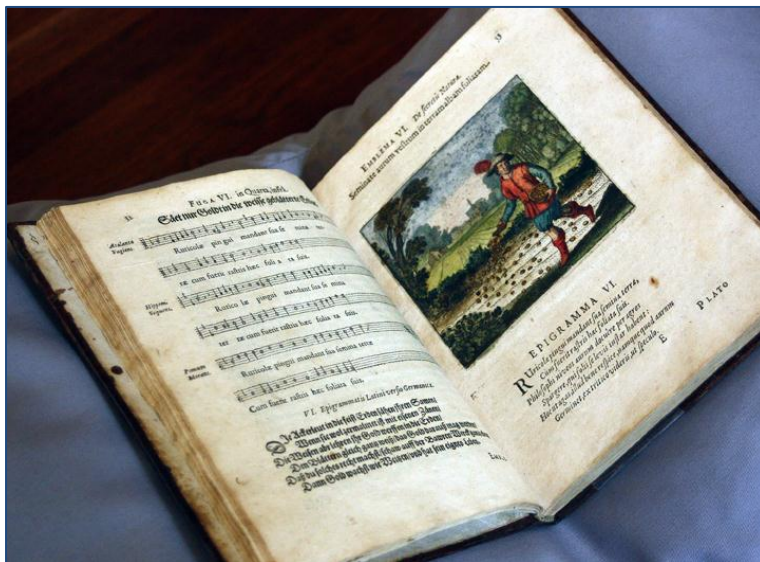
Washington during the first days of the city's famous Cherry Blossom Festival proved to be an apt location for the conference. Browsing the conference program immediately reveals the central role played by emblematics as a cultural practice in early modern European society³.

Dr. Cornelia Manegold (Staatsgalerie Stuttgart)

Musik und Emblematik in der Frühen Neuzeit

Interdisziplinäres Institut für Kulturgeschichte der Frühen Neuzeit, Osnabrück.
(1.-3. Dezember 2011).

Die Paarung Musik und Emblematik hat außer in zwei herausragenden Monographien von Reinhold Hammerstein und Elena Laura Calogero bislang nur wenig Interesse in dem sonst reich bestellten Feld der Emblematikforschung finden können. Grund dafür ist wohl die *communis opinio*, dass Embleme bimediale Einheiten aus Text(en) und Bild seien und die Musik in ihnen höchstens als ein Sujet unter vielen eine Rolle spielt. Dagegen setzte eine im



Michael Maier: *Atalanta Fugiens*, Frankfurt, 1617.
Illuminated copy at the Othmer Library of Chemical History
of the Chemical Heritage Foundation, Philadelphia.
(www.chemheritage.org)

Dezember am Interdisziplinären Institut für Kulturgeschichte der Frühen Neuzeit in Osnabrück durchgeführte Tagung die These, dass a) gelegentlich auch Musik als ein drittes Medium und Zeichensystem in das synmediale Bedeutungsspiel integriert werden konnte und b) Komponisten sich die emblematische Denkweise zueigen machten und gezielt auf eine multimediale Produktion und Rezeption setzten. Wie, wo und unter welchen Umständen das passierte, ob ‚Musik‘ dabei jeweils mehr das klingende Ergebnis oder die musikalische Notation meinte, dem widmeten sich durchaus explorativ und mit vielen Bezügen in

das noch relativ neue Forschungsfeld der angewandten Emblematik die einzelnen Beiträge. Der Fokus dabei war sowohl intra- als auch interdisziplinär: einerseits die auch musikanalytisch fruchtbar zu machende Bedeutung der emblematischen Denkweise für die musikalische Produktion der frühen Neuzeit aufzuzeigen, andererseits die Emblematikforschung um eine wichtige Facette zu bereichern. Ein Ausgangspunkt dafür war Michael Maiers alchemistisches Emblembuch "Atalanta fugiens", bei dem pro Seitenaufschlag eine ‚klassische‘ emblematische Trias jeweils einer gegenübersteht, bei der die *Pictura* durch eine dreistimmige musikalische Notation ersetzt ist. Die Integration von Notenschrift und musikalischer Gattung (hier der arkane Kanon) soll also offenkundig der Codierung alchemistischer Wahrheiten und Prozesse dienen, die sich dem einfachen

³ Cf. Society for Emblem Studies Newsletter 29, July 2001, pp. 3sq. and No. 35, July 2004, p. 3.

rationalen Zugriff entziehen. Aber auch die mnemotechnische Funktion der Kombination von knappem Motto, singbarem Text und irritierendem Bild dürfte nicht zu unterschätzen sein.

Der Germanist **Bernhard Jahn** (Hamburg) begann mit der Vorstellung einer um Embleme bzw. Hieroglyphen gruppierten Kammeroper zum Geburtstag der Kaiserin in Wien: "I piramidi d'Egitto" von Niccolo Minato und Antonio Draghi (1697). Er verortete die mit dem Werk verbundene soziale und gesellige Praxis zwischen den Serenaten der höfischen Akademie und dem, was Harsdörffer "Frauenzimmer-Gesprächsspiele" nannte, legte die Bedeutung der hieroglyphischen Embleme dar - deren als arkan inszenierter Inhalt kaum über konversationstaugliche aristokratische Lebens- und Verhaltensmaximen hinausgeht - und wies auf die hier nicht nur implizit, sondern explizit vorliegende semiotische Einheit von Text, Bildlichkeit, Inszenierungsmotiven und Vertonung hin.

Tihomir Popovic (Hannover/Osnabrück) untersuchte die repräsentativen Interaktionen von Paratexten und (Noten-)Texten in "My Lady Nevells Booke". Dieses wohl am sorgfältigsten geschriebene und angelegte der recht zahlreich in England überlieferten handschriftlichen Notenbücher mit Virginalmusik aus dem 16. und 17. Jahrhundert fällt unter anderem durch ein detailreiches Wappenblatt zu Beginn auf. Dem Referenten gelang es durch die sorgfältige Durchsicht des Repertoires und der Biografien plausibel zu machen, dass das Wappen nicht nur ein Besitzhinweis ist, sondern zusammen mit den Notentexten und ihren Titeln quasi-emblematisch ein komplexes und vielschichtiges Selbst-Bild der beiden Eheleute Nevell generiert (Jagd, Krieg und die klassische aristokratische Tradition auf Seiten des Mannes, einen eher intellektuellen, nicht so ausgestellt aristokratischen Habitus auf Seiten der Frau). Die Tatsache, dass das Buch kaum Gebrauchsspuren aufweist, sprach ebenfalls für eine rein repräsentative und keine spielpraktische Benutzung der Sammlung, was die Notation wiederum zu einer Art selbstrepräsentativem Zeichensystem werden ließe.

An einer großen Reihe von musikbezogenen Buchformen - von der Musiksammlung über das Musiklehrbuch bis zu Psaltern und Andachtsbüchern - zeigte dann **Inga Mai Groote** (Zürich), wie "musikalische Saitenspiele" als Ordnungsprinzipien eingesetzt wurden und dabei zugleich Buchzusammenhänge ganz ähnlich denjenigen von Emblembüchern entstehen. Besondere Aufmerksamkeit widmete sie dabei Titel- und Ordnungsverweisen auf Saiteninstrumente (Harfe, Leier etc.) einerseits, auf Tonsysteme (Hexachord, Heptachord, Dodekachordon etc.) andererseits. Die Funktion solcher emblematischen Layouts reichte dabei von didaktisch-mnemotechnischen Absichten über die Zyklusbildung bis zur Legitimation einer reinen Instrumentalmusiksammlung (etwa Pachelbels "Hexachordon Apollinis" oder Kuhnaus "Biblische Historien").

Michael Thimann (Passau) richtete als Kunsthistoriker den Blick noch einmal auf Identitätspolitik mit den Mitteln musikbezogener Emblematisik bzw. Impresen. Sein Vortrag war Papst Urban VIII. gewidmet, der zur Kommunizierung und Legitimierung der politischen wie kunstreformerischen Aspekte seines Pontifikats ganz wesentlich auf die Figuren Apoll und David abstellte und dabei insonderheit die mit beiden Gestalten assoziierte Verbindung von fürstlicher Macht mit musikalischem Engagement zu nutzen suchte.

Einen besonders reichhaltigen Fundus musikoemblematischer Prägungen nahm **Katelijne Schiltz** (München) in den Blick: den der (Rätsel-)Kanons. Ob einer einstimmigen Kanonmelodie zur Auflösung nun ein mottohafter Titel und/oder ein Bild beigegeben war oder Kanones auf großformatigen Einblattgedrucken im Zentrum vielschichtiger Bildideen meist religiösen oder moralischen Inhalts standen: Deutlich wurde an diesem Repertoire vor allem die bewusste Nutzung der beiden Funktionsebenen von Musik, der visuellen ihrer Schriftlichkeit wie der (hier freilich meist nur imaginativ präsenten) klanglichen.

Gleich drei Vorträge stellten Bezüge zwischen Andachtspraktiken bzw. -büchern und der musikalischen Emblemik her: **Peter Tenhaef** (Greifswald) untersuchte das "Speculum musio-mortuale" des Salzburger Kapellmeisters Adrian Megerle. Das Büchlein, das die Genres Andachtsbuch, Fürbittensammlung, Emblembook und Kanonsammlung in spezifischer Zuspitzung auf den Kapellmeister Megerle miteinander verbindet, steht in der Tradition den Tod betrachtender Emblembücher und erweitert das dort begegnende Medienspektrum um Bibelverse, Gebete und eben Kompositionen. Die Musik ist hier aber zugleich auch noch in zahlreichen Vanitas-Emblemen präsent, auf denen Musikinstrumente figurieren, die ihrerseits noch nach einer quasi-enzyklopädischen Systematik aufeinander folgen.

Laurenz Lütteken (Zürich) blieb mit seinem Vortrag zu Heinrich Ignaz Franz von Biber "Rosenkranzsonaten" in Salzburg und bei der Andachtsfunktion. Die handschriftliche Sammlung stellt jeder einzelnen Sonate bekanntlich ein zuvor ausgeschnittenes und eingeklebtes Emblem aus dem Bereich der drei Geheimnisreihen des Rosenkranzes vorweg und ist wiederum zyklisch organisiert. Lütteken ging zuerst der näherliegenden Idee nach, dass die Musik hier jeweils die Stelle der Subskriptio einnimmt. Aufgrund der im 17. Jahrhundert aber noch relativ großen Unbestimmtheit von Instrumentalmusik kann eigentlich kaum davon die Rede sein, dass Musik zur Erklärung von Bildern taugt (zumal die von Biber verwendeten auch alles andere als emblematische Rätselbilder sind). Aufgrund dessen optierte der Referent dann für eine umgekehrte Konzeptualisierung, also für Musik = Pictura und Bild = Subskriptio, bzw., schwächer ausgedrückt, für eine Konkretisierung und Semantisierung der Musik durch die Bilder und den Gebetskontext. Die beiden Medien gehen dabei, wie für Embleme typisch, aber nicht ineinander auf, sondern lösen in komplementärer wechselseitiger Verstärkung im Geist des Betrachters den gewünschten Andachtsprozess aus.

In ihrem Beitrag über Dieterich Buxtehudes "Membra Jesu Nostris" bot auch **Melanie Wald-Fuhrmann** (Berlin) eine Lesart an, die die Musik, und hier besonders die instrumentalmusikalischen Passagen der Kantaten, an die Stelle des emblematischen Rätselbildes setzte, das es durch die anderen Zeichencodes (hier das Bild des Gekreuzigten und seiner Wunden sowie der vertraute Gebetstext der "Rhythmica oratio") aufzuhellen bzw. gedanklich-affektiv zu durchdringen gelte. Weiter ging sie Indizien dafür nach, den "Membra"-Zyklus sogar als Ganzen als komponierte Embleme zu sehen. Schließlich rechnet das Werk erkennbar mit dem zur karfreitäglichen Andachtspraxis gehörenden Bild des Gekreuzigten; die Komposition integriert also außerhalb ihrer selbst liegende Medien in einen durch sie selbst angestoßenen emblematischen Zusammenhang: ein Umstand von erheblichen Konsequenzen für den analytischen Umgang mit diesem Stück.

Einen Ausflug in die Spätzeit der Emblematisik unternahm **Katharina Hottmann** (Hamburg) anhand des Hamburger Liedrepertoires aus der Mitte des 18. Jahrhunderts. Durch Analysen der Frontispize, Titelblätter, internen Ornamentik und der Sammlungsanlage vermochte sie zu zeigen, wie die Medienkombination den Bedeutungsradius der Bücher zugleich erweiterte und schärfte. Überdies gab es Hinweise darauf, dass die emblematische Denkweise sich hier bereits zu einer Art Layout-Konvention verändert hat, insofern die typische Präsentation eines Liedes auf einer Einzel- oder Doppelseite mit Titel, Notentext und weiteren Strophentexten durchaus an die Anlage von Emblembüchern erinnert, freilich ohne dass die multimediale Sinnkonstituierung dabei noch sehr weit getrieben würde.

So sehr die einzelnen Vorträge sich auch konkreten Fallbeispielen widmeten, schienen doch hinter allen immer auch übergeordnete Fragen auf: wie genau lief die synmediale Semiose ab, welche poetischen Konzepte standen im Hintergrund der Emblematisik oder welche erkenntnistheoretischen Möglichkeiten traute man Texten, Bildern und Musik, gerade auch in der Kombination miteinander, zu. Als besonders ergiebige Bereiche der Musikoemblematisik erwiesen sich dabei zyklische Anlagen von Kompositionen in Anlehnung an das Emblemformat, Andachtskontexte, das Feld der Kanones sowie verschiedene performative Gattungen.

Die Tagung wurde ermöglicht durch eine Förderung der Fritz-Thyssen-Stiftung, Köln.

- Melanie Wald-Fuhrmann (Institut für Musikwissenschaft und Medienwissenschaft, Humboldt Universität zu Berlin): Einführung
- Bernhard Jahn (Institut für Germanistik, Universität Hamburg): Nicolo Minatos Wiener Emblem-Oper "I piramidi d'Egitto".
- Tihomir Popovic (Hochschule Osnabrück / Hochschule für Musik, Theater und Medien Hannover): Hof, Jagd, Schlacht: Heraldik, Musik und die Adelsrepräsentation in "My Lady Nevells Booke".
- Michael Thimann (Universität Passau): David und Apoll. Musikalische Musterbilder in der Emblem- und Impresenkultur Papst Urban VIII.
- Katharina Hottmann (Musikwissenschaftliches Institut, Universität Hamburg): Emblematisik und Paratexte in Hamburger Lieddrucken des 18. Jahrhunderts.
- Peter Tenhaef (Institut für Kirchenmusik und Musikwissenschaft, Universität Greifswald): Abraham Megerles "Speculum musico-mortuale" als emblematisches Testament.
- Laurenz Lütteken (Institut für Musikwissenschaft, Universität Zürich): Emblem als Form- und Rezeptionsschema von Musik: Bibers "Rosenkranzsonaten".
- Katelijne Schiltz (Institut für Musikwissenschaft, Universität München): Lesemusik. Der emblematische Charakter von Rätselkanons.
- Melanie Wald-Fuhrmann: Andachtsemele: Buxtehudes Passionszyklus "Membra Jesu Nostrum".
- Inga Mai Groote (Institut für Musikwissenschaft, Universität Zürich): Von davidischen Psaltern und apollinischen Hexachorden. Saitenspiele als Ordnungsprinzip.

Melanie Wald-Fuhrmann, Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin (wald-fuhrmann@hu-berlin.de).

Crosscurrents of Exchange: Utrecht Conference on Illustrated Religious Texts
(Utrecht - January 12 and 13, 2012)

To conclude the Dutch/Flemish research project ‘The Religious Emblem Tradition in the Low Countries’, a conference was held in Utrecht on January 12 and 13, 2012, titled ‘Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800’. Together with Marc Van Vaeck, Els Stronks and Lien Roggen, I welcomed specialists from all over the world to discuss early modern illustrated religious texts from an interdisciplinary and international perspective.

The central question was how to understand early modern religious culture in which people were able to cross confessional boundaries and to mingle the literary and artistic traditions which constituted these boundaries from the perspective of the production of illustrated religious texts. In the last few decades it has been repeatedly argued that the Reformation did not hamper or stop the development of visual culture in the north of Europe (North-Western Europe and Scandinavia). It has indeed been stressed that various reformatory movements gave a new impetus to the production, diffusion and reception of visual culture in both Catholic and Protestant milieus. It was the primary goal of our conference to apply this understanding not to visual culture in its broadest sense but rather to the specific development of the production, diffusion and reception of illustrated religious texts within various religious denominations. Papers explored and discussed the tensions, collaborations, and encounters in the production of illustrated religious texts, investigating the role of authors, engravers, publishers, printers, booksellers, readers and collectors who made, traded in, and treasured illustrated religious texts. We began to chart the delta constituted by crosscurrents of exchange within and beyond confessional and national borders.

Papers were read by twenty five specialists from several countries and disciplines. Individual papers addressed questions such as: how have specific workshops and small presses contributed to the spread of illustrated religious texts? What do the surviving copies of illustrated religious texts say about the experiences and aspirations of their makers and readers? How were illustrated religious texts designed to convey information and confessional orientation? What problems arose for those who produced and distributed these texts? We planned parallel sessions as well as plenary key note lectures by Mia Mochizuki (Berkeley), Lee Palmer Wandel (Wisconsin), Walter Melion (Emory), Alexandra Walsham (Cambridge) and Ralph Dekoninck and Agnès Guiderdoni-Bruslé (Louvain-la-Neuve).

The conference was opened by Mia Mochizuki’s inspiring key note on the trip made by Netherlandish religious prints from Antwerp to Lisbon, Goa to Macao, up to Nagasaki, the endpoint of the Portuguese eastern trade route. Once in Japan, these prints stimulated the production of prints and paintings. Mia Mochizuki discussed how the three paradigm shifts that marked the sixteenth century – Reformation (both Catholic and Protestant), the printing press and regular overseas exploration – can be viewed in relation to one another. Alexandra Walsham’s critical overview of recent historiographical trends also pushed further current research. Her paper outlined some of the broad questions, challenges and problems regarding production, diffusion and reception of illustrated religious texts.

The two days were closed by a plenary discussion, chaired by Alison Adams (Glasgow). The closing discussion, together with case studies and theoretical contributions, shed light on the

ways in which illustrated religious books functioned in evolving European societies: England, France, the Low Countries, the German States, and Switzerland.

A selection of papers will be published by Ashgate in 2013. The conference volume *Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800*, edited by Marc Van Vaeck, Els Stronks, Adam Morton, Lien Roggen and myself, will investigate the crosscurrents of exchange in the realm of illustrated religious literature, within and beyond confessional and national borders. It will provide a new perspective on the role of visual imagery in the Reformation period by focusing on international forms of collaboration, and make a significant contribution to ongoing debates concerning the history of the book by focusing on the ideological as well as practical side of international contacts.

On behalf of Marc Van Vaeck, Els Stronks and Lien Roggen,

Feike Dietz

Research Notes

Scientific Emblems: Bernoulli's Spiral

By Michael Bath

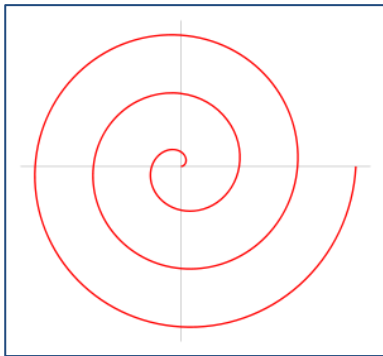
The history of mentalities tends to distinguish the type of analogical thinking that characterizes emblems from the empirical, Baconian, thinking that is fundamental to science. That may be why – for all their alleged ‘potential facticity’ – there do not seem to be many strictly scientific emblems, and we do not normally look for emblems in the work of enlightenment natural philosophers. An interesting exception, however, is the emblem which Swiss mathematician Jacob Bernoulli had carved on his monument in 1705. This shows a mathematical spiral with the motto *Eadem mutata resurgo* [I rise the same though changed]. The emblem, which was Bernoulli's own invention, commemorates the theoretical work which this distinguished Swiss mathematician did on the mathematics of the logarithmic spiral. The logarithmic spiral depends, as its name suggests, on logarithms and had been first described by Descartes. Unlike the so-called ‘Archimedean spiral’ its curves expand exponentially in a geometric progression rather than at a constant distance from each other. Bernoulli called it *Spira mirabilis* [miraculous spiral] because the size of the spiral increases with each successive curve although its shape is unchanged, a property known to science as ‘self-similarity.’ That sameness in difference is the paradox which the emblem motto sums up. Bernoulli description reads almost like a *subscriptio* to his emblem: “Because our wonderful curve always in its changes remains constantly the same

the type of analogical thinking that

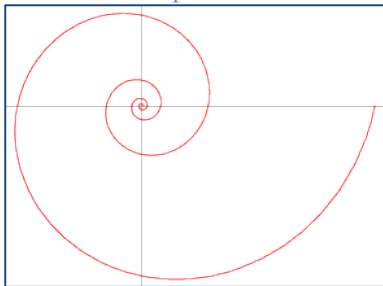


Basel Minster, tomb of Jacob Bernoulli

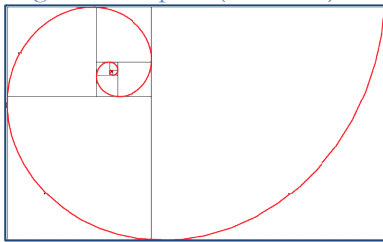
and identical in type, it can be regarded as the symbol of fortitude and constancy in adversity: or even of the resurrection of our flesh after various changes and at length after death itself. Indeed, if it were the habit to imitate Archimedes today, I would order this spiral to be inscribed on my tomb with the epitaph *Eadem mutata resurgo.*”



Archimedean spiral



Logarithmic spiral (Bernoulli)



Fibonacci or golden spiral



Presence in nature of logarithmic spirals

The logarithmic spiral has attracted much interest because of its omnipresence in nature where it describes more-or-less accurately the shape of nautilus shells, sunflowers, spiral galaxies, the swoop of certain predatory birds, and it includes the types also known as the ‘golden spiral’ and the ‘Fibonacci spiral,’ which expands in a ratio that corresponds to the Fibonacci numbers sequence. The mathematics of logarithmic spirals is much more complex than that of Archimedean spirals, and they are therefore more difficult to draw, which may be why the carvers of Bernoulli’s tombstone in Basel Minster made the fatal mistake, as various people have noted, of showing the Archimedean and not a logarithmic spiral. That mistake is, we may now say, not just mathematical but iconographic, since this spiral rises unchanged and hence the *pictura* no longer illustrates the *verbum*. *Eadem immutata resurgo* would have to be the Archimedean motto, I suggest.

Michael Bath (University of Glasgow)

(With acknowledgements to Wikipedia, and to Mario Livio, *The Golden Ratio: the Story of Phi, the Extraordinary Number of Nature, Art, and Beauty*, London, 2002, and Alex Bellos, *Alex’s Adventures in Numberland*, London, 2012.

Emblematic Murals from Bristol: an Update on Research

By Michael Bath

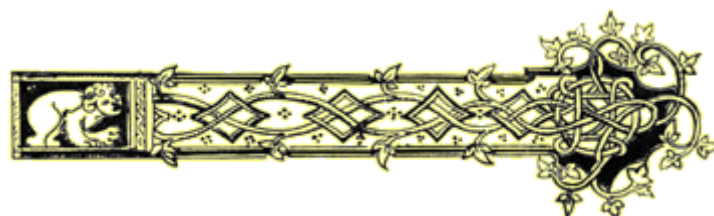
In a previous *Newsletter* (no.43, July 2008, pp.10-11) I drew members' attention to a Bristol University website bris.ac.uk/Depts/History/Maritime/Sources/1600grisailles which has photos and historical information on what seemed to me to be a highly interesting set of late-sixteenth century emblematic murals from the Old Deanery building in the grounds of Bristol Cathedral. Little known or discussed in the existing literature on applied emblems in the decorative arts in England – although their existence has long been known to Peter Daly



– they have now been well researched by art historian Catherine Oakes in a recent collection of essays on the history of the Cathedral. In view of their undoubted interest and importance, and since this source is otherwise unlikely to come to the attention of those of us who study the emergence of the early modern emblem tradition in England, I think it worth alerting colleagues to Catherine Oakes's article, '*Secreta mea mihi: The Wall-Paintings from the Old Deanery of Bristol Cathedral*', in Jon Cannon and B. Williamson (eds.), *The Medieval Art, Architecture and History of Bristol Cathedral*, Woodbridge:

Grisailles from the Dormitory of the Old Deanery, Bristol Cathedral: Scales. 'Sufficit tibi gratia mea' (My grace is sufficient for thee)

Boydell Press, 2011, pp.276-299, plates x-xi. The Bristol University website, which is in fact associated with a history course taught by Dr Evan Jones, is still accessible and contains some excellent photographs of the emblem panels, whose importance is suggested by the fact that I now discover that five of these panels have close analogues in the emblems round the borders to the *Four Seasons* tapestries at Hatfield House, woven in the early seventeenth century for Sir John Tracy of Toddington; these five are among the emblems for which no direct sources or patterns can be found in printed emblem books, and for which the identification of close analogues in the decorative arts at a nearby site in England is therefore of particular interest. These analogues will be fully discussed and illustrated in my forthcoming book on *The Four Seasons Tapestry at Hatfield House*, London: Archetype, 2013.



Reviews

The Hand that Sees: Poems for the Quincentenary of the Royal College of Surgeons of Edinburgh. Stewart Conn Ed. Edinburgh: Scottish Poetry Library & the Royal College of Surgeons, 2005. ISBN: 0 9546213 2 8. £9.99.

The Hand that Sees offers a contemporary twist to the typical emblem genre by presenting poetry alongside images taken from the Royal College of Surgeons' Museum in Edinburgh. Though originally published in 2005 to celebrate the 500th anniversary of the Royal College of Surgeons, *The Hand that Sees* may still be of interest to emblem scholars for its unique combination of visual, verbal, gestural, and aural approaches to the human body. Though faults do distract from the cohesion of the book, *The Hand that Sees* is a worthy journey of interiority, either personally or professionally.



Fig. 1

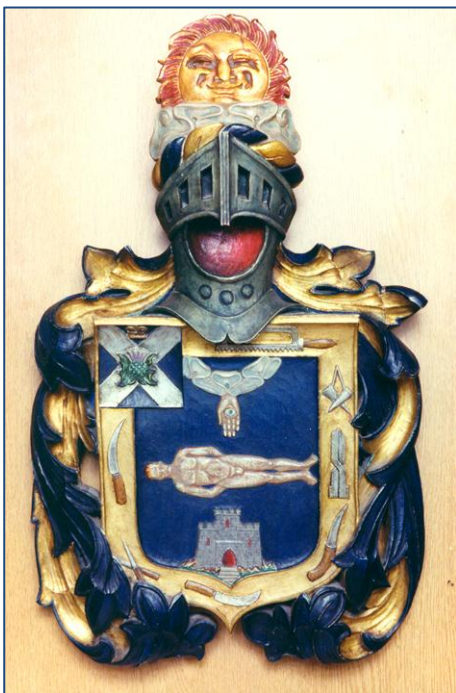


Fig. 2



Fig. 3

A full review of this book can be found in the forthcoming volume of *Emblematica*, though I would venture to offer a detail or two in the *Emblem Studies Newsletter* before the full review

appears in press. In *The Hand that Sees*, the reader is encouraged to contemplate nineteen color images, read poems inspired by those images, and listen to recordings of the poems on an accompanying mini-cd (80mm). Each poet provides a short interpretation of the relationship of image to poem, thus expanding the readership from expert poetry critics to everyday museumgoers.

The title of the collection guides the overall structure of the text and originates from the Royal College coat of arms created ca. 1672, where the “hand that sees” appears from the clouds to guide the surgeon with divine knowledge in his technical skill (Fig. 1). The image can also be found on a shield formerly displayed in St. Giles Cathedral in Edinburgh, representing a relationship between the Royal College and the Cathedral that dates back to at least the 15th Century (Fig. 2). The coat of arms was subsequently used to create a heraldic stained glass window for the staircase of the Royal College of Surgeons in 1897 (Fig. 3). Many more interesting details can be found in heraldic device, such as Aesculapius and Hippocrates support for the art of medicine, surgical tools on the golden border of the shield emphasizing the surgeon’s manual craft, the sun shedding light on knowledge, and herbs growing in the field below offering pharmacological knowledge required for the art of surgery.

The poet Andrew Greig uses the “hand that sees” from the stained glass window as inspiration for a poem about his father’s hands, which were also surgically trained. Many more poems are inspired by grotesque, curious, or ordinary objects and images collected in the Royal College Museum. Some of Scotland’s best poets reanimate woodcut images, X-rays, specimen preservation jars, and a hands-on laparoscopy display through verse. As a pocket-sized multimedia work of art, *The Hand that Sees* occasionally misplaces balance between the poem, image, and interpretive intrusion while it presents fragments from 500 years of surgical history. Even so, this book offers emblem scholars a unique opportunity to explore historical and contemporary approaches to the human body recorded in image, word, and surgical gesture.

Jameson B. Kısmet Bell
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İstanbul, Turkey

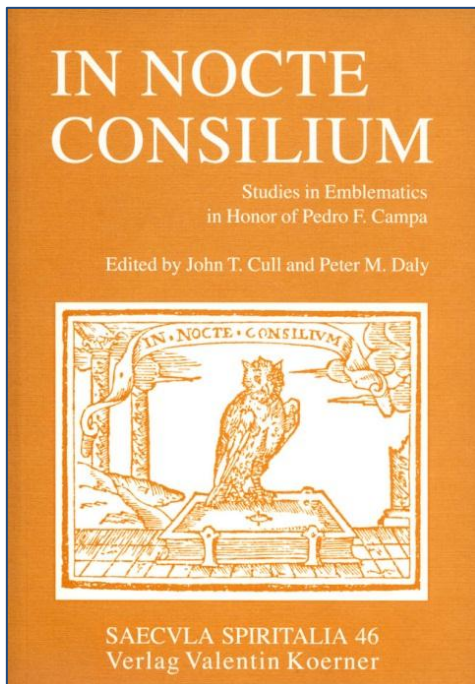


Recent publications by SES members

Festschrift Pedro Campa

***In Nocte Consilium. Studies in Emblematics in Honor of Pedro F. Campa.* Edited by John T. Cull and Peter M. Daly. (SAECVLA SPIRITALIA 46) Baden-Baden: Verlag Valentin Koerner, 2011. 516 pp., 77 illustrations.**

The festschrift for Pedro F. Campa is a compilation of essays by some of his many friends and colleagues on both sides of the Atlantic. Clearly not all his friends and colleagues could be invited to contribute. Even a cursory glance at the table of contents will reveal the strong presence of essays on Hispanic emblem literature.



Campa is a bibliophile with an impressive personal library. He is an avid reader, and an emblem scholar. In fact his *Emblemata Hispanica*, published by Duke University Press in 1990, is now recognized the world over as the definitive bibliographic account of Hispanic emblem literature. Then he published in 2001, along with a list of the inevitable errors and omissions, a significant addendum in *Emblematica* 11. It is probably no exaggeration to say that Pedro is the best known scholar of Hispanic emblems both inside and outside of Spain.

Peter M. Daly first met Pedro F. Campa in May of 1980 at a meeting of the Medieval Congress at the University of Western Michigan in Kalamazoo. Soon afterwards Campa and Daly started organizing regular meetings called "Emblem Sessions" at the Kalamazoo venue. Scholars from both sides of the Atlantic have presented papers there for well over twenty years, which would

never have come about without the initiative and energy of Pedro F. Campa, some of which contribute to this festschrift. Articles originally submitted in Spanish have been translated into English by John T. Cull with the collaboration of the authors.

Arranged in three parts, 'Hispanic Emblems and Literature', 'Bibliography and Emblem Theory' and 'Emblems, Emblematic Images, and Numismatics' the festschrift contains the following articles:

- Ignacio Arellano: Emblems in the Palace Plays of Calderón (The Symbolic Bestiary).
- José Azanza López: An Emblematic Reading of a Regal Epistolary Exchange: Philip IV's Letters to Sister Maria De Ágreda, in the Light of Saavedra Fajardo.
- Christian Bouzy: Latin Authors in the Emblemas Morales of Juan de Horozco.
- Frederick A. de Armas: Venus in Taurus: Epic and Emblematic Astrology in Lope de Vega's *Las almenas de Toro*.
- Aurora Egido: The Heart of the King in Baltasar Gracián.
- José Julio García Arranz: The Whore of Babylon: Tradition and Iconography of an Apocalyptic Motif in the Service of Modern Religious Polemics.
- Rafael Zafra: Clarifications and New Data on the Works of Juan Horozco y Covarrubias.
- Peter M. Daly: How Many Printed Emblem Books Were There? And How Many Printed Emblems Does That Represent?

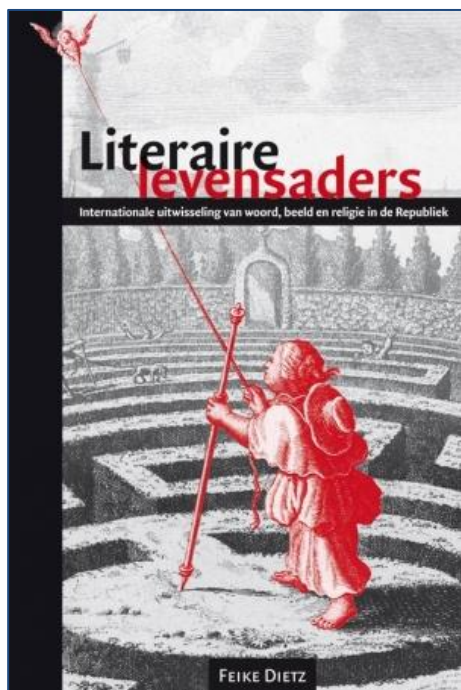
- Lubomír Konecný: The Emblem Theory and Practice of Bohuslav Balbín, S.J.
- Bárbara Skinfill Nogal: Multiple Glances at the Mundus Symbolicus by Filippo Picinelli. A Bibliographical Approach.
- Michael E. Bath: Sixteenth-Century Romayne Heads: Engravings by Virgil Solis Copied on Four Panels in the Victoria and Albert Museum.
- Antonio Bernat Vistarini and Tamás Sajó: Veritas filia Dei. The Iconography of Terrestrial Truth and Celestial Truth.
- Joseph Chorpenning: A Pilgrimage with Divine Love in the Womb: Francis de Sales's Unconventional Word-Picture of the Biblical Mystery of the Visitation.
- Bernard Deschamps: Imagery for a New Country: The Posters of the Oui-Side in the 1995 Quebec Referendum Campaign.
- Rafael García Mahiques: Aspects of the Fig Tree and its Fruit in Emblematics.
- Victor Minguez and Inmaculada Rodriguez: The Urban Emblems of Daniel Meisner. The Image of the City as a Treasury of Knowledge (1700).
- Sabine Mödersheim: The Fervent Heart: Isabella de Spiritu Sancto's Herzbücher (Books of the Heart).
- Alan R. Young: Kenny Meadows and the Emblematic Designs for Shakespeare's Cymbeline in Robert Tyas's "Shakspeare for the People" Project (1839-43).

An appendix holds the list of Illustrations, a Bibliography of the Publications of Pedro F. Campa, the nota vitae of all authors and the index.

A detailed review will appear in the next newsletter.

Feike Dietz: *Litteraire levensader. Internationale uitwisseling van woord, beeld en religie in de Republiek.* Hilversum 2012. ISBN: 9789087042806.

Litteraire levensaders (*Literary Lifelines*) deals with the practice of inter-confessional exchange in the literary domain of the Dutch Republic. In this study the degree of inter-confessional



exchange is measured by the production of illustrated religious literature, more specifically in the reception history of the Antwerp Jesuit emblem book *Pia desideria* (Pious Desires, 1624) in the Northern Netherlands during the seventeenth and eighteenth century. The *Pia desideria* is a typical product of the Catholic literary culture of the Southern Netherlands, which made use of visual components to stimulate meditative processes. With the Reformation this practice had become controversial. The introduction of the *Pia desideria* in the predominantly Protestant Republic offers insight into the possibilities, limitations and sensitivities faced by Catholics and Protestants when it came to the exchange of literary and visual models.

The central question of *Litteraire levensaders* is whether inter-confessional exchange in the literary domain of the Dutch

Republic was the result of social interaction between producers of books (authors, printers, publishers, engravers) from various confessions. The conclusion of this research is that literary and visual material was transmitted between confessions without direct contact between Catholic and Protestant book producers in the Dutch Republic. Protestants acquired Catholic material thanks to international networks of likeminded Protestants who in their home countries interacted with Catholics and thus came to produce English, German and French illustrated religious literature. Catholics in the Northern Netherlands likewise looked beyond the borders of the Republic and were inspired by fellow Catholics elsewhere in Northern Europe. Inter-confessional exchange in the literary domain of the Northern Netherlands was therefore more often the result of the international rather than inter-confessional contacts of book producers. Because there was no existing term for the indirect exchange mechanism described here, I use 'religious transfusion' as a concept for literary research. This concept is loosely modeled on 'cultural transfusion' – a term used to describe a step-by-step cultural mingling – but here acquires a new dimension of meaning: religious transfusions are transfer processes based on religious agreement.

The conclusions about the practices of inter-confessional exchange lead to a sharper and richer picture of the book market in the Northern Netherlands than was current till now. We were familiar with the Republic as a center of international literature: the absence of a state church and a relatively ineffective censorship policy made it an important refuge for foreign writers and printers of literature with a dissenting religious message. It thus functioned as a disseminator of new religious, philosophical and scientific ideas throughout Europe.

This study presents another facet of the book market of the Northern Netherlands: as receiver of religious and literary innovations from abroad. Foreign literature printed or circulated in the Republic proved a significant influence on literary developments within the country. The role of the Dutch Republic as an international meeting place for literature appears to have been of fundamental importance for the production of illustrated religious literature in the Northern Netherlands.

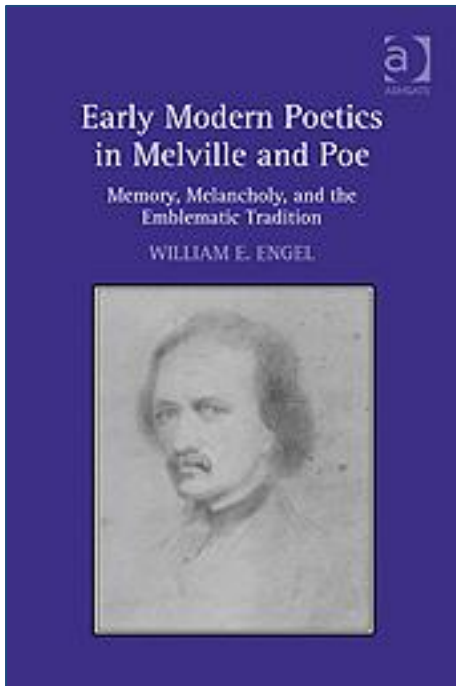
verloren.nl/boeken/2086/263/5091/renaissance/litteraire-levensaders



William E. Engel: *Early Modern Poetics in Melville and Poe - Memory, Melancholy, and the Emblematic Tradition*. ISBN: 978-1-4094-3586-0. Ashgate, 2012.

Bringing to bear his expertise in the early modern emblem tradition, William E. Engel traces a series of self-reflective organizational schemes associated with baroque artifice in the work of Herman Melville and Edgar Allan Poe. While other scholars have remarked on the influence of seventeenth-century literature on Melville and Poe, this is the first book to explore how their close readings of early modern texts influenced their decisions about

compositional practice, especially as it relates to public performance and the exigencies of publication. Engel's discussion of the narrative structure and emblematic aspects of Melville's *Piazza Tales* and Poe's "The Raven" serve as case studies that demonstrate the authors' debt to the past. Focusing principally on the overlapping rhetorical and iconic assumptions of the Art of Memory and its relation to chiasmus, Engel avoids engaging in a simple account of what these authors read and incorporated into their own writings. Instead, through an examination of their predisposition toward an earlier model of pattern recognition, he offers fresh insight into the writers' understandings of mourning and loss, their use of allegory, and what they gained from their use of pseudonyms.



Introductory chapter available at:
ashgate.com/isbn/9781409435860

Emblem Digitization: Conducting Digital Research with Renaissance Texts and Images. Ed. Mara R. Wade. *Early Modern Literary Studies*, Special Issue 20 (2012) is now available at extra.shu.ac.uk/emls/si-20/si-20toc

The essays include:

- [Introduction](#). Mara R. Wade, University of Illinois at Urbana-Champaign.
- [“Corpus Electronicum Cano”](#): Some Implications of Very Large Electronic Emblem Corpora. David Graham, Concordia University, Montreal.
- [Digitizing the Emblem](#). Alan R. Young, Acadia University.
- [We've Come a Long Way: French Emblems on the Internet](#). Elizabeth Black, Old Dominion University, Virginia.
- [Subject Access Through an Emblem Portal: A Common Standard for Students and Scholars](#). Thomas Kilton, University of Illinois at Urbana-Champaign.
- [Practical Issues of the Wolfenbüttel Emblem Schema](#). Thomas Stäcker, Herzog August Bibliothek, Wolfenbüttel.
- [The Emblem inside the Emblem Book – The Structuring and Indexing of Texts and Images](#). Andrea Opitz, Herzog August Bibliothek, Wolfenbüttel.
- [Library Workflows to Provide Emblem-Level Descriptions and Access](#). Timothy W. Cole and Myung-Ja Han, University of Illinois at Urbana-Champaign.

- [Showcasing Digital Resources: Emblems and Renaissance Festival Books](#). Mara R. Wade, University of Illinois at Urbana-Champaign.

Digital Projects

Emblematica Online Launches

Mara R. Wade, University of Illinois

The Herzog August Bibliothek (HAB), Wolfenbüttel, and the University of Illinois at Urbana-Champaign (UIUC) are pleased to announce the formal launch of Emblematica Online and the prototype OpenEmblem Portal at: emblematica.granger.illinois.edu

Emblematica Online was jointly funded from 2009-2012 through the Bilateral Digital Humanities Program by the [National Endowment for the Humanities \(NEH\)](#) in the U.S. and the [Deutsche Forschungs Gemeinschaft](#) in Germany to present emblem books in an innovative digital environment and to develop the prototype for a sustainable portal for this key genre of Renaissance texts and images. The project is freely accessible on the web.

Users may search and browse at multiple levels of granularity and can query the OpenEmblem Portal at the level of the emblem book, of the individual the emblem, and of the emblem pictura according to Iconclass headings. The OpenEmblem Portal currently offers 352 fully digitized works from the collections of the University of Illinois Library and 244 from the Herzog August Bibliothek, Wolfenbüttel, for a current total of 596 emblem books in all European vernacular languages and Latin. These numbers will increase as the project integrates final data from its international partners, for example, for an additional 120 emblem books from the HAB. The focus of Emblematica Online has been the creation of granular levels of metadata for German-language emblems (broadly interpreted) and with the finalization of this project in summer 2012 more than 10,000 individual emblems, many of them in German, will be searchable. The project also includes sample emblem books from the Emblem Project Utrecht (emblems.let.uu.nl) and French Emblems at Glasgow (emblems.arts.gla.ac.uk/french). The integration of existing emblem resources from other projects will continue.

At the University of Illinois the research team consisted of senior researchers, Timothy Cole, Myung-Ja Han, Thomas Kilton, Jordan Vannoy, and Mara R. Wade (PI) and graduate student researchers Susanne Kress and Paul E. Meyer. Short-term researchers included William Mahoney and Megean Osuchowski. At the Herzog August Bibliothek the research team included Andrea Optiz, Manuela Schink, and Thomas Stäcker (PI). Additional project members at the HAB were Sara Zorlu, Monika Biel und Inga Ralle. In addition to the research teams at the respective project institutions Emblematica Online commissioned the Iconclass notations and related services from Hans Brandhorst and Etienne Posthumous of Arkyves⁴ for UIUC and Regine Stein and her team at Foto Marburg⁵ for the HAB.

Among the accomplishments of Emblematica Online are:

⁴arkyves.org

⁵fotomarburg.de

- The presentation of a very large corpus of emblem books freely available on the web.
- The ability to search and browse thousands of individual emblems at one portal.
- The creation of a metadata schema that works for describing emblem books and emblem related resources, based upon the Spine of Information developed by Stephen Rawles, Glasgow University, in consultation with the OpenEmblem Research Group.⁶
- A freely accessible union catalog of emblem mottos from the HAB, UIUC, Glasgow, Utrecht, and Munich.⁷
- A handle-based registry of individual emblems with unique emblem identifiers (URIs) to pave the way for future research of multiple copies of emblem books and individual emblems as well as of emblems beyond the book. The emblem identifiers are intended to address their integration into a semantic web.⁸
- Best practices for scanning, metadata exchange via OAI-PMH, a portal interface design, and use of persistent identification for granular-level resources, e.g. emblem books as well as individual emblems.
- The free availability of the emblems books via multiple points of access: through the OpenEmblem Portal, the online catalogues of the respective institutions, through archive.org and through arkyves.org, to name a few.
- The practical linking through a single point of access, the OpenEmblem Portal, of internationally distributed projects.
- Implementing linked open data technologies in Iconclass search and browse services.
- The development of internationally distributed workflows for emblem research.

Please visit Emblematica Online and the OpenEmblem Portal which is free for scholarly and academic use. When you cite from Emblematica Online, please use normal citation conventions, citing the author, work and bibliographic information, adding the name of the home project, and Emblematica Online with the link: emblematica.grainger.illinois.edu
Please send your comments and ideas to Mara Wade at the University of Illinois: mwade@illinois.edu.

Dissertation Projects - Graduate/ Postgraduate Research

Melion-Massing Fellowships Awarded

The Society for Emblem Studies is pleased to announce the recipients of the Melion-Massing Fellowships for one-month's research at Glasgow University's Stirling Maxwell Centre for the Study of Text/Image Cultures. Ms. Marie Chaufour (Dijon) pursued dissertation research for a thesis entitled "Le moraliste et les images: recherches sur l'expression emblématique chez Jean Baudoin (ca. 1584-1650)." Ms. Audrey Lecoeur (Paris) conducted research on her project concerning "Allegoric Culture in Italy, France and England from 1520 to 1620." The Society is delighted at the generosity of our senior members who have made the research of new members to the field possible.

⁶diglib.hab.de/rules/schema/emblem,
diglib.hab.de/rules/schema/emblem/emblem.xsd

⁷dbs.hab.de/emblem/unioncat

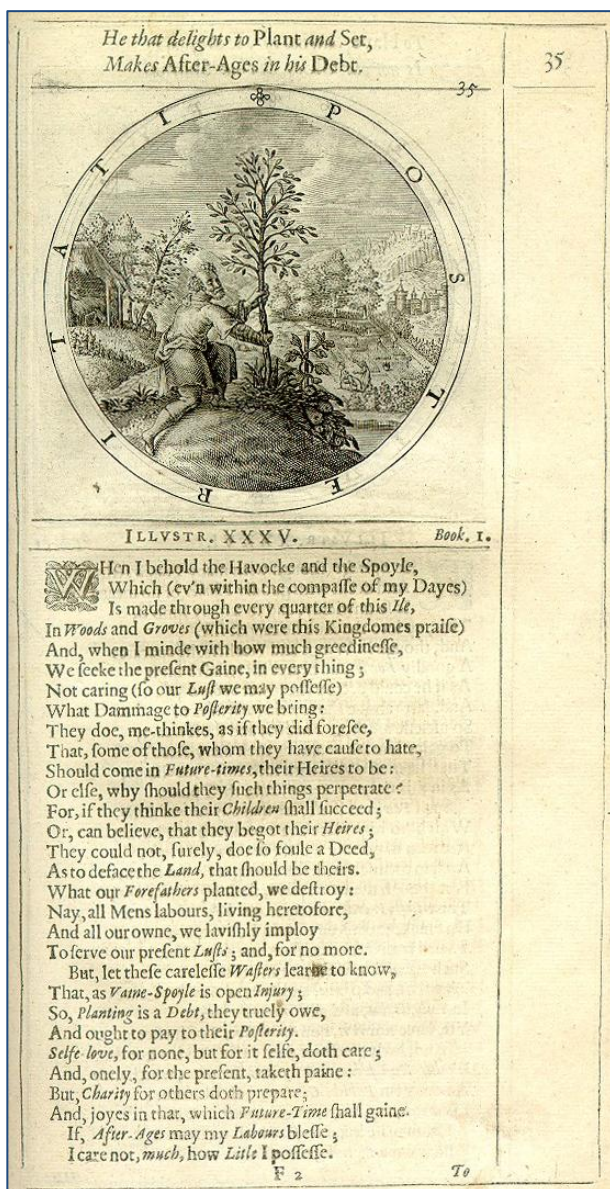
⁸emblematica.grainger.illinois.edu/deer/login

Thank you to Professor Walter Melion (Atlanta) and Jean Michel Massing (Cambridge).
 Congratulations to Ms. Lacoer and Ms. Chauffour.
 (Mara Wade)

Society for Emblem Studies 25 years

Wither's Prophetic Visions

Long before Al Gore turned green and got a Nobel Peace Prize for his troubles, George Wither had in 1635 written about the urgent need to conserve the earth. In emblem 1.35 of *A Collection of Emblemes* he wrote:



When I behold the Havocke and the Spoyle,
 Which (ev'n within the compasse of my Dayes)
 Is made through every quarter of this Ile,
 In Woods and Groves (which were this Kingdomes
 praise)
 And, when I minde with how much greedinesse,
 We seek the present Gaine, in every thing;
 Nor caring (so our Lust we may possesse)
 What Dammage to Posterity we bring:
 They doe, me-thinkes, as if they did foresee,
 That, some of those, whom they have cause to hate,
 Should come in Future-times, their Heires to be:
 Or else, why should they such things perpetrate?
 For, if they thinke their Children shall succeed;
 Or, can believe, that they begot their Heires;
 They could not, surely, doe so foule a Deed,
 As to deface the Land, that should be theirs.
 What our Forefathers planted, we destroy:
 Nay, all Mens labours, living heretofore,
 And all our owne, we lavishly imploy
 To serve our present Lusts; and, for no more. [...]
 Selfe-love, for none, but for it selfe, doth care;
 And, onely, for the present, taketh paine:
 But, Charity for others doth prepare;
 And, joyes in that, which Future-Time shall gaine.

His prophetic vision in foreseeing the Glorious Revolution of 1688 in England has been noted by Michael Bath ("Introduction" to the 1989 reprint of

Wither's emblem book, p. 1). It comes as no surprise then that he would be using his emblematic verses to opine on other social and moral issues that were centuries ahead of their times.

Long before Erich Fromm penned his manual of love and marriage (*The Art of Loving*, New York, 1956) Wither had defined true love and ideal marriage based on friendship:

... *True-lovers* have no end
Pertayning to *Selfe-love*; and, lo, betweene
These Two, one *Flaming-heart*, is to be seene;
To signifie, that, they, but *one*, remaine
In *Minde*; though, in their *Persons*, they are *twaine*. (3.44)

And, if to warme thee by *Loves Fires* thou seeke,
Thy *Peere* in *Yeares*, and *Manners*, pray to finde;
Let both your *Aymes*, and *Longings*, be alike;
Be one in *Faith*, and *Will*; and, one in *Minde*:
So, you shall reape the fruits of your *Desire*,
And warme each other with a kindly *Fire*. (1.34)

But, where *True-Love* begetteth, and enjoys
The proper *Object*, which shee doth desire,
Nor *Time*, nor *Injury* the same destroyes;
But, it continues a *Perpetuall Fire*.
Like am'rous *Thisbe* to her *Pyramus*,
On all occasions, it continues true:
Nor *Night*, nor *Danger*, makes it timorous;
But, through all Perills, it will him pursue.
Thus, both in *Life*, in *Death*, in all estates,
True *Lovers* will be true-*Associates*. (1.33)

Though many wish to gaine a faithfull *Friend*,
They seldome seeke one, for the noblest end:
Nor know they (should they finde what they had sought)
How *Friendship* should be manag'd, as it ought. ...
He, that, will finde a *Friend*, must seeke out one
To exercise unfeigned *love* upon;
And, *mutuall-duties*, must both yield, and take,
Not for himselfe; but, for his *Friendship* sake.
Such, as doe rightly *marry*, neither be
With *Dowries* caught, nor wooe a *Pedigree*;
Nor, meerely come together, when they wed,
To reape the youthfull pleasures of the *Bed*:
But, seeke that fitnessse, and, that *Sympathy*,
Which maketh up the perfec't *Amity*.
A paire, so match'd; like *Hands that wash each other*,
As *mutuall helpes*; will sweetly live together. (3.28)

Long before the recent political convention in America sounded the themes of “breaking the glass ceiling” and “equal pay for equal work,” Wither had advocated equality of the sexes and given the edge to women:

I never in my life, experience had
Of an *inconstant woman*. Wherefore, then,
Should I condemne the *Females*, more than men?

I heare some talke, that *Women* fickle be:
 And so I thinke; and so I know are wee.
 And (being put together) say I dare,
 That, they and wee, in equall manner, share
 A *giddinesse*, and *ficklenesse* of minde,
 More wavering, than a *Feather*, or the *Winde*. ...
 Hereafter, then, let neither *Sexe* accuse
 Each other; but, their best endeavours use,
 To cure this *Maladie* in one another,
 By living well, and lovingly together. (4.23)

Yet, blush not *Ladies*; neither frowne, I pray,
 Nor, number mee, as yet, among your *foes*;
 For, I am more your *friend*, then you suppose: ...
 A *Woman*, was not given for *Correction*;
 But, rather for a furtherance to *Perfection*:
 A precious *Balme of love*, to cure Mans grieffe;
 And, of his Pleasures, to become the chiefe.
 If, therefore, she occasion any smart,
 The blame, he merits, wholly, or in part:
 For, like sweet *Honey*, she, good *Stomackes*, pleases;
 But, paines the *Body*, subject to *Diseases*. (2.31)

Far from being the leader of a women's liberation movement, so to speak, he was not as hostile to women as Alciato and Aneau had been (see my essay in *Emblematica* 12 (2002): 420-421).

Long before Albert Einstein feared future nuclear holocaust, had Wither foreseen the possibility of such an unthinkable event?

The best, which of earths *best things*, we can say,
 Is this; that they are *Grasse*, and will be *Hay*.
 The rest, may be resembled to the *Smoke*,
 (Which doth but either blind the sight, or choke)
 Or else, to that uncleanly *Mushrum-ball*,
 Which, in some Countries, wee a *Puff-foyst* call;
 Whose *out-side*, is a nastie rotten *skin*,
 Containing durt, or smoking-dust, *within*.
 This is my *mind*; if wrong you thinke I've done them,
 Be *Fooles*; and, at your perils, dote upon them. (2.23)

Wither honed his skill at prophesying by writing those 200 30-line emblematic verses in which he envisioned the consequences of his readers' embracing virtues and eschewing vices by accepting or rejecting his counsels. Even among the 200 octaves of lottery verses together with 36 blank lot verses, he predicted the behaviors and the consequences of the lot casters. These predictions were far superior to those of reading tea-leaves, scanning innards of slain beasts, or cracking open fortune cookies. On behalf of Wither I would like to

predict that the SES *Newsletter* will be just as prosperous and successful in the next 25 years as it has been in the past 25. My deepest heartfelt congratulations!!

Mason Tung

(Find Wither's emblems online here: emblem.libraries.psu.edu/withetoc)

Memories of 25 years Society for Emblem Studies

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 51st Newsletter (and also in the previous 50th Newsletter) an overview will be presented of some photographic *picturae*, not necessarily emblematic and mainly memories of those get-togethers.

7th International Conference of the Society for Emblem Studies, University of Illinois, Urbana/Champaign, 24-30 July 2005. Organized by Mara Wade (continued).



The table with the Bobo's



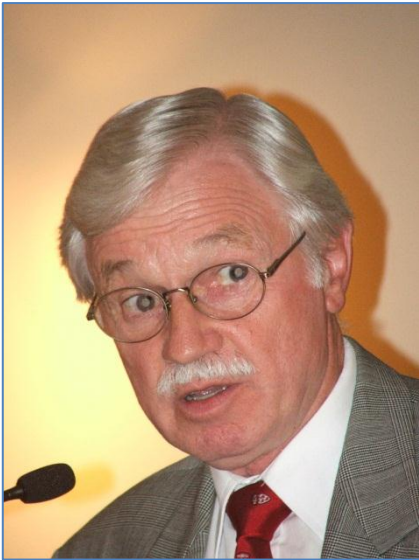
Festive dinner



Festive dinner



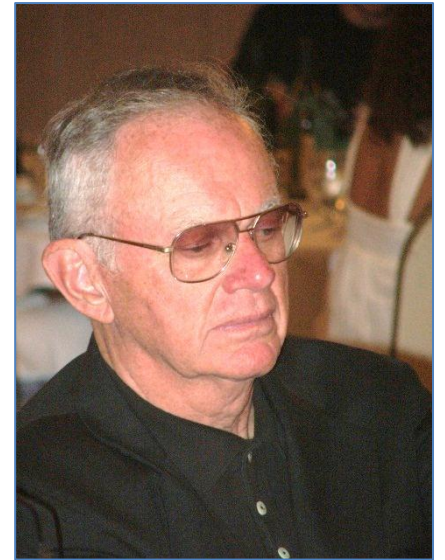
Festive dinner



Peter Daly



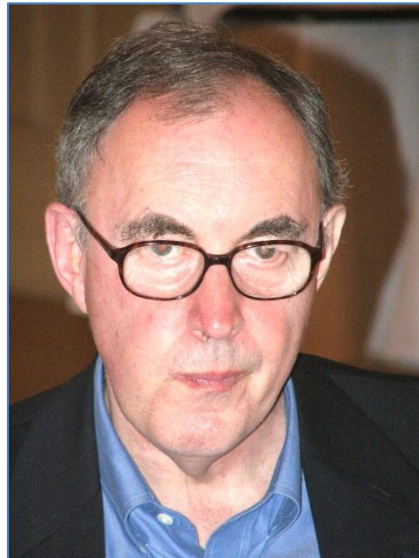
Michael Bath



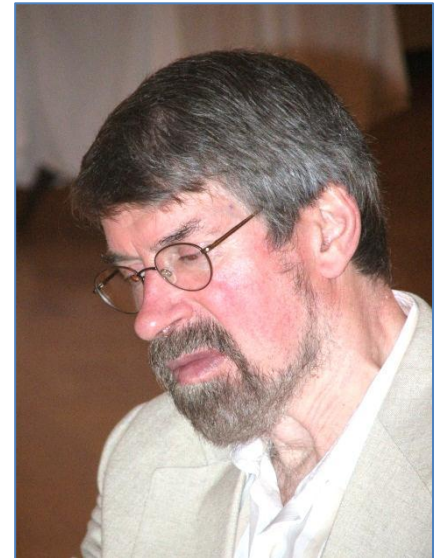
Richard (Dick) Dimler



Pedro Campa



Daniel Russell



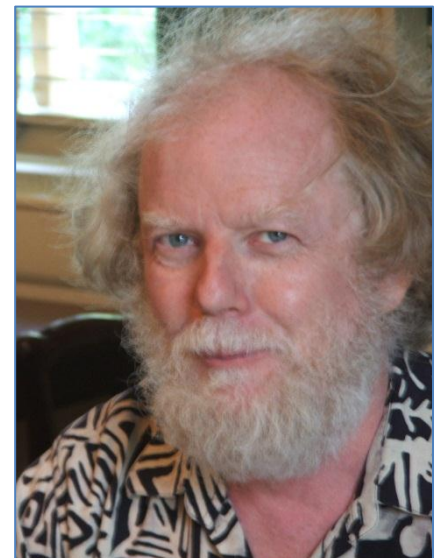
Alan Young



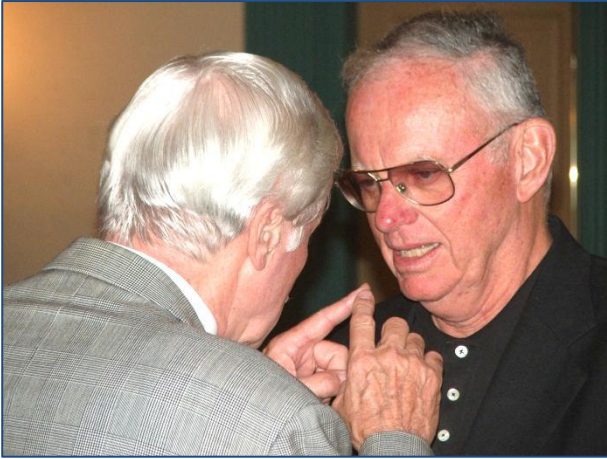
Hans Brandhorst



Simon McKeown



Jean Michel Massing



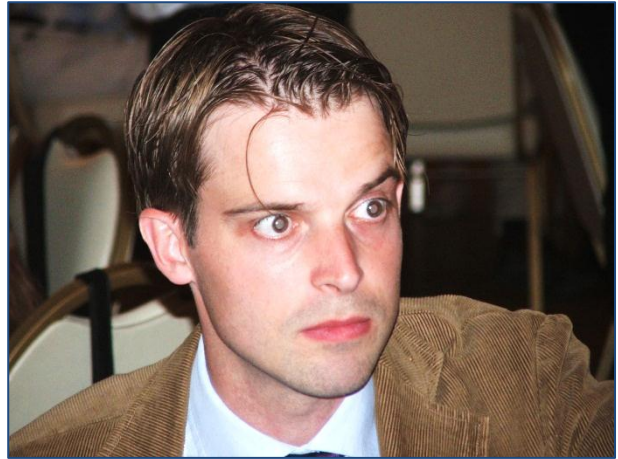
Brothers in arms



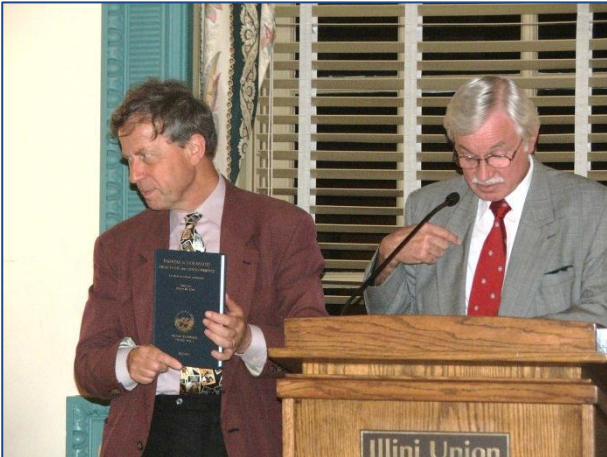
Ojars Sparitis



Ingrid Höpel



Arnoud Visser



Imago Figurata Studies 5: Emblem Scholarship



Men (behaving badly) in the pub



Women (drinking) in the pub



"Emblems matter"

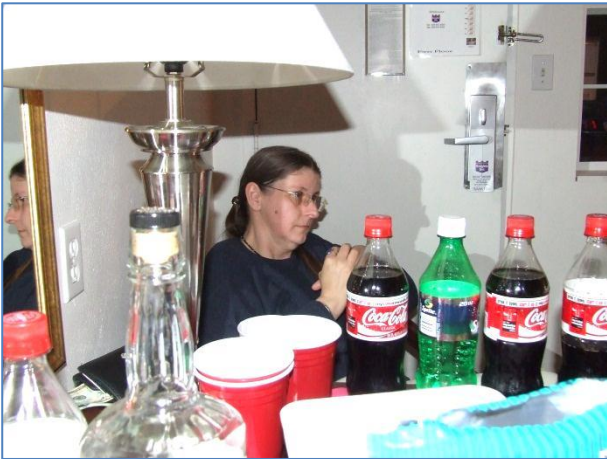


Sabine and Jean Michel with lunchbox



Presents for the conference organizer

**42nd International Congress on Medieval Studies, May 10-13, 2007
Western Michigan University, Kalamazoo, MI**



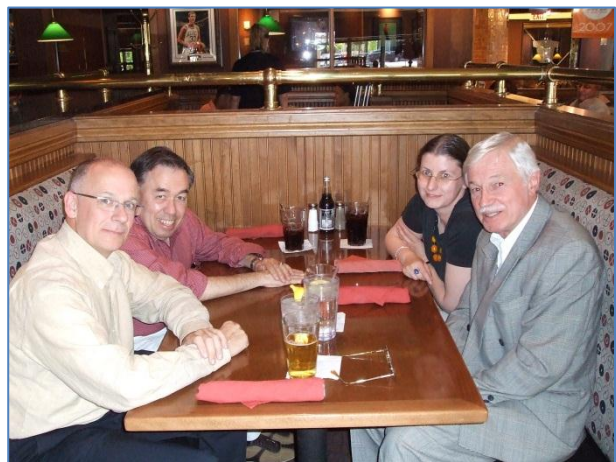
Typical afternoon at the Knights Inn



Typical afternoon at the Knights Inn



Looking for some action on a Sunday afternoon in downtown Kalamazoo: we couldn't find it!

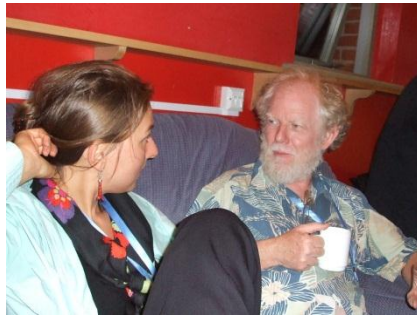


Business dinner with the usual suspects

8th International Conference of the Society for Emblem Studies, Winchester College, Winchester, England, 28 July-2 August 2008 organized by Simon McKeown.



Organizer Simon McKeown



Valérie et Jean Michel



Lubomir Konecný



Billy Grove



Winchester Round Table



Winchester Great Hall



Michael and Jean Michel



Sabine and Valérie



Passing by Stonehenge



Excursion B: Corsham Court



Lunch



Excursion B: Lacock Abbey



Winchester Cathedral



Winchester Cathedral



Floor tiles Winchester Cathedral



Headmaster's House



Winchester College



Winchester College



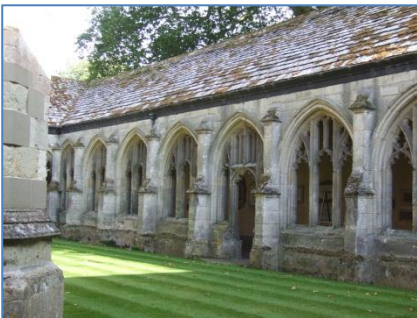
Winchester College: Chapel



The Trusty Servant



Winchester College: School



Winchester College: Cloister



Cloister War Memorial



Winchester College

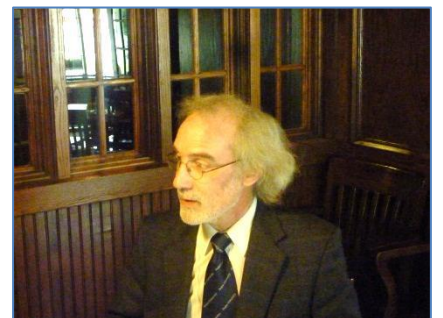
45th International Congress on Medieval Studies, May 13-16, 2010
Western Michigan University, Kalamazoo, MI



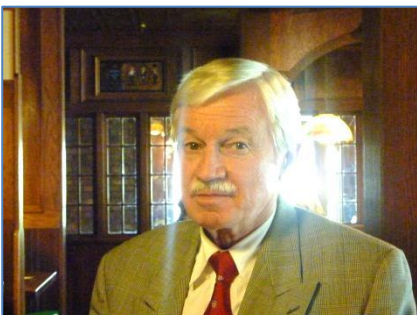
Traditional Knights Inn set-up



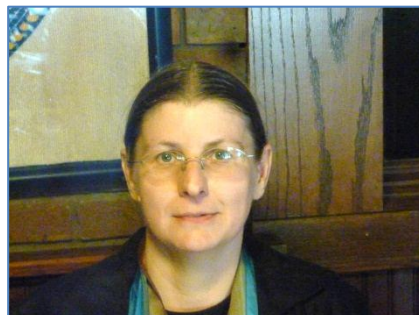
Dinner at the Indian restaurant



Bernard Deschamps



Peter Daly



Sabine Mödersheim



Pedro Campa

9th International Conference of the Society for Emblem Studies, University of Glasgow, Glasgow, Scotland, 27 June-1 July 2011 organized by Billy Grove.



Awaiting the opening of the Conference



Opening of the Conference



Presentation Michael Bath



Presentation Billy Grove



Exhibition 'Breaking the Renaissance code'



Glasgow Emblem Studies 14: Essays in Honor of Alison Adams and Stephen Rawles



Botanic Gardens Glasgow



Scottish Whisky selection



Sabine and Bernard



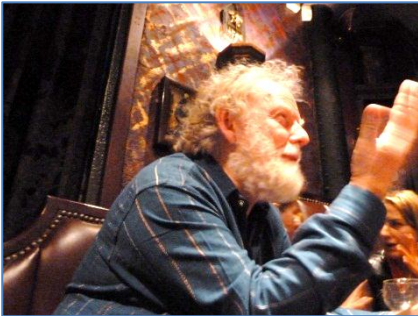
Celebrating a perfect organization



Glasgow University



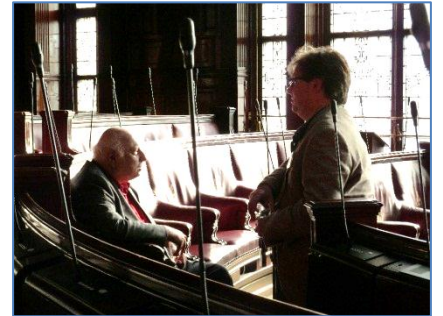
Simon McKeown



Jean Michel Massing lecturing



City Chambers



Michael Giordano and Simon



Speech at civic reception



Attentive listeners



Civic reception



Running home for a baby



After the longest lunch ever



Pinkie House emblems



Little Sparta



Little Sparta



Little Sparta

**47th International Congress on Medieval Studies, May 10-13, 2012
Western Michigan University, Kalamazoo, MI**



Presentation Wim van Dongen



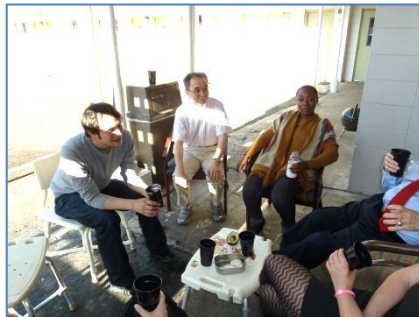
Presentation Sabine Mödersheim



Discussions at the Knights Inn



Discussions at the Knights Inn



Discussions at the Knights Inn



Discussions at the Knights Inn



Dinner at Martini's Pizza



Dinner at Martini's Pizza



Dinner at Martini's Pizza

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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.

Format:

- documents in Word, or rtf;
- pictures in high resolution scans; please secure copyright

Please send copy to:

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