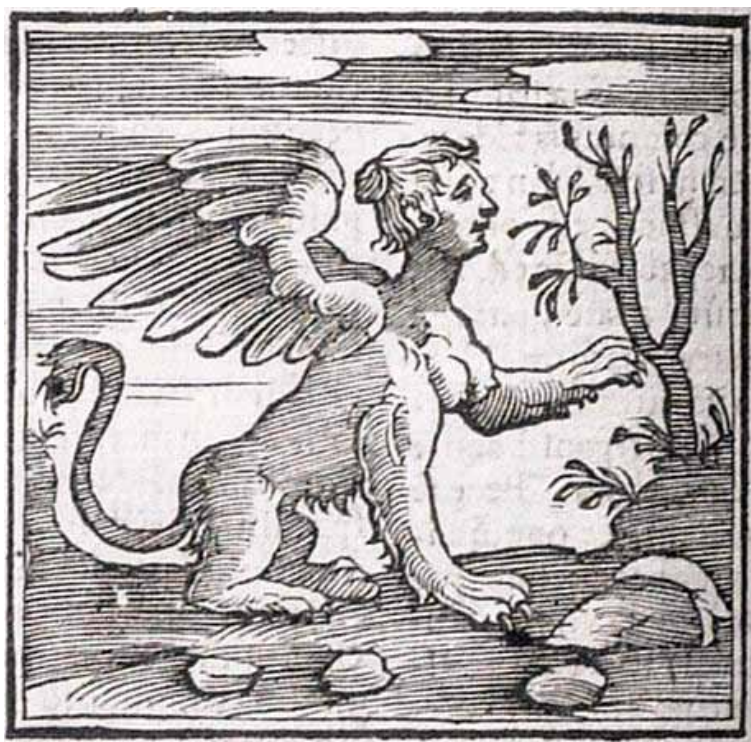


Society for Emblem Studies

Newsletter 58
January, 2016



Letter from the Chair

At the beginning of the year 2016 I would like to emphasise most notably our newly established “Emblem of the Month”, which, since its first appearance in July 2015, is now published regularly at the beginning of every month on our website, and which always contains a surprise. The topics so far range from classic book emblematics of Otto van Veen (emblem 2), devices (emblem 3), emblematic broadsheets (emblem 4) and Marian emblems (emblem 5) to emblematics in architecture (emblem 1) and references to emblematics in contemporary paintings (emblem 6). I especially like that among the previous authors there are experienced “long-serving” scholars as well as young junior scholars. This proves the broad acceptance of the new element on our homepage. Many thanks to the authors Rubem Amaral, Maren Biederbick, Valérie Hayaert, Carmen López Calderón, Simon McKeown and not least Pedro Germano Leal, who is responsible for the selection and organisation, with the assistance of Jennifer Craig. We look forward eagerly to future emblems in the series!

We have also seen a steady stream of information about upcoming conferences with references to emblematics or with explicit sections to emblematics appear on the website, so that a monthly visit to the website is worthwhile in many respects. Under the heading “National Branches”, the “Great-Britain/Ireland (GBI) branch” has been the first to introduce itself, but more will be following.

As is usual, the current newsletter involves research notes and reviews on important forthcoming books as well as information about recent conferences. Although the extent of research notes is limited in the newsletter, there is the opportunity to upload a more extensive version on the website. To convey the international character of our society on the website and in the newsletter, too, in the future we also want to incorporate contributions in French, Spanish, and German language, ideally with an English summary. The editing of those contributions will be undertaken by native speakers in collaboration with David Graham (for the newsletter) and Pedro Germano Leal (for the Website). All members are invited to contribute!

The preparations for the 11th conference of our society in Nancy, which is being organised by Paulette Choné, are in progress. In 2016 the *Call for Papers*

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Below: two roundels (23 and 24) from the painted ceiling of St. Mary's Church, Grandtully, Scotland. Please see the request for interpretive assistance from Ms. Sally Gall (*infra*, 3–4).



will be released. Within the scope of the conference in Nancy a research project will be introduced, which I want to announce at this point: some young members of the *Society for Emblem Studies* have banded together to plan a database of extra-literary emblematics, to be introduced in 2017. It is designed for the worldwide capture of all emblematic places, but will begin in Spain, France, Italy, Great Britain, and Germany. The digital map will be cross-linked with other important online digital sources. One of the initiators is our website-administrator Pedro Germano Leal.

Finally some personal words on a subject that is important to me: developments in our world—new wars, terrorist threats, and refugee flows—worry all of us. In our thoughts we are with those who suffer from these developments. Early modern European humanism gives us an example of how we can maintain and foster our common culture, contacts and friendships. Scholarship and research are an important basis of communication for all of us. We are already looking forward to our next conference in Nancy!

More new ideas and suggestions are most welcome. Please contact me!

Ingrid Hoepel, Chair
ihoepel@kunstgeschichte.uni-kiel.de

Editorial Assistance

Jennifer Craig has very kindly volunteered to assist the editor with preparation of the newsletter. The Society here expresses its deep gratitude to Jennifer for this valuable contribution, which she has undertaken without joining the executive committee of the Society or any other form of formal recognition.

Newsletter Editorial Policy

In an effort to make the newsletter both relevant to the interests of members and easily digestible, the Executive Committee asks that members limit the length of their submissions. Research notes should ideally run to no more than 1500 words and no more than three figures; announcements, calls for papers, and the like should be limited to 150 words wherever possible; reviews, to 750 words. Submissions may be edited for length and style and reformatted to fit the overall style of the newsletter. Authors are solely responsible for ensuring accuracy.

Members who submit research notes may also send a longer version, to be placed on the Society's website; in such cases, a link will be placed in the newsletter to direct readers interested in knowing more about the topic.

The deadline for submissions for the July 2016 newsletter will be May 31, 2016.

All submissions should be sent to the interim Newsletter Editor, David Graham <dgqc@mac.com>. Questions and concerns regarding the policy may be addressed to the Chair, Ingrid Hoepel <ihoepel@kunstgeschichte.uni-kiel.de>.

Congratulations

Our colleague Professor Walter Ludwig (Universität Hamburg), who presented a paper on "The structure of the *Emblemata Horatiana* of Vaenius" at the Kiel conference in 2014, has been awarded the degree of *doctor honoris causa* by the University of Vienna. See http://phil-kult.univie.ac.at/fileadmin/user_upload/fak_philkult/dekanat/Aktuelles/ehrendoktorat_ludwig_web.pdf for details.

Calls for Papers and Conference Announcements

Sixteenth Century Studies Conference

The Society for Emblem Studies is an affiliated member of the Sixteenth Century Studies Conference (SCSC) which is now accepting proposals for individual presentations and complete panels for its 2014 annual conference, to be held 18-20 August 2016 at Martins Hotel, the Crowne Plaza Hotel, and the Provinciaal Hof in Bruges, Belgium. For more information, please see the conference website: <http://www.sixteenthcentury.org/conference/>

Please send your suggestions for papers, or preferably for entire panels, on any aspect of emblem studies to Mara R. Wade by 31 January 2016 (in order for her to organize the SES items by the SCSC deadline for proposals on February 15, 2016). Within four weeks after their deadline, the SCSC Program Committee will notify all those who submitted proposals.

Please submit your abstract for a panel or paper to mwade@illinois.edu on or before January 31, 2016.

Emblem Sessions at Kalamazoo

The 51st International Congress on Medieval Studies takes place May 12-15, 2016. The deadline for paper proposals was September 15, and the schedule will be posted on the website in February.

The 52nd International Congress on Medieval Studies takes place May 11-14, 2017. (Application deadline: September 15, 2016)

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: <http://www.wmich.edu/medieval/congress/index.html>

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at <http://www.wmich.edu/medieval/congress>) are due by email to the session organizer by **September 15**. Applications are open to all with an academic interest in emblem studies. We encourage advanced graduate students, dissertators, post-docs, and independent scholars to apply and participate.

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

52nd International Congress on Medieval Studies (May 11-14, 2017)

The Society for Emblem Studies invites your proposals to participate in the Emblem Sessions at the *International*

Congress on Medieval Studies at the Medieval Institute at Western Michigan University, Kalamazoo, Michigan

Suggested Topics:

Emblem books and manuscripts, Medieval sources for emblems and imprese. Emblems and heraldry, court culture, and royal entries. Emblem and the arts and in architecture. Symbol theories and emblematic ideas in art and writing. Emblems and national traditions. Emblems in religious practice and theology. Emblems in political discourses and iconography. Emblems in the material and visual culture. Emblems and the history of the book. We welcome new approaches to emblem studies, including gender perspectives, global reception and production of emblems, contribution on the practice and theory of emblem digitization.

Deadline for proposals: September 15, 2016

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
smoedersheim@wisc.edu

<http://german.lss.wisc.edu/~smoedersheim/>

Congress Web site: www.wmich.edu/medieval/congress/

Request for Assistance

Sally Gall, an Interpretation Assistant at St. Mary's Church, Grandtully, Scotland, has written to request the assistance of members of the Society in interpreting some images painted on the ceiling of the church. She is currently working on a new piece of hand-held interpretation (or "biffbat") for the church, and has asked that we circulate some photographs in the hope that members of the Society might be able to shed some light on whom some of the painted figures are intended to represent. The situation is complicated by the fact that restoration of the ceiling may have changed or obscured some of the original symbols.

Ms Gall advises that the biffbat currently onsite (fig. 1) is "very much based on A. Graham's article in the *Proceedings of the Society of Antiquaries of Scotland* Vol. 77 (1942-3)." The article does not comment on some of the roundels, however. In roundel 25, for example, there's a man with a branch, an hourglass and a flaming heart. I don't know if you or any of your members might be able to advise us on what some of these representations might mean?

Ms Gall has provided some images of a few of the mystery roundels, and would be grateful for any help members of the Society for Emblem Studies could give her.



Roundels 27 and 28, St Mary's Church, Grandtully, Scotland. Courtesy of Sally Gall.

Space does not allow inclusion of all images, but Ms Gall has close-up photographs of all of the roundels, and can provide them to any member of the Society who would like to see them at all. Please contact her directly at <Sally.Gall@scotland.gsi.gov.uk> if you have questions or can provide advice to her.

Recent Publications

Hugh Adlington, David Griffith, and Tara Hamling. "Beyond the Page: Quarles's Emblems, Wall-Paintings, and Godly Interiors in Seventeenth-Century York." *Huntington Library Quarterly*, 78: 3 (2015): 521–51.

Those of us who have any interest in English emblems, Francis Quarles, or the use of Quarles's emblems in seventeenth-century decorative arts in particular, should rush to read this article on a series of seventeenth-century wall paintings that were uncovered in 1998 in a house in York. Although now in a state of some disrepair, these wall paintings are shown to copy seven of Quarles's *Emblems*, each including a copy of the 1635 *pictura* together with the biblical text which heads his *scriptio*. Written by three colleagues from the University of Birmingham, the article clarifies the iconography and meaning of the emblems, comparing them with a number of the other emblems in the decorative arts that are known to copy Quarles. It then takes us into an invaluable discussion of the way such emblems were likely to have been used in houses of this type at this period in England. This part of the article is written by Tara Hamling, whose *Decorating*

the Godly Household (Yale, 2010) stands as the most authoritative work in its field, and in which the carved stone chimneypiece now at Sutton Place, Surrey, is shown to use another of Quarles's emblems. This chimneypiece also originally came from a house in Bristol and is therefore examined and illustrated in the present article.

Tom Swaak and Bram Vaassen. *Zinnebeelden. Verzwegen gezegdes opnieuw belicht*. Kalmthout, Belgium: Carbolineum Pers, 2015. 70pp. €75 (casing included). <http://www.carbolineumpers.be/zinnebeelden.html>

Tom Swaak, a former student of Marc van Vaeck at Katholieke Universiteit Leuven, advises member of the Society that in conjunction with the poet Bram Vassen, he has just published a new book of emblems with the private press Carbolineum Pers. This is a limited edition of only 50 copies, and can be ordered directly from the publisher (boris.rousseau@telenet.be) or by filling in the online form at <http://drukwerkkindemarge.org/uitgave/eerste-bundel-emblemata-vele-jaren/>

Mark Stocker and Phillip G. Lindley, eds. *Tributes to Jean Michel Massing Towards a Global Art History* approx. 280 p., incl. ills., 220 x 280 mm, 2015, HB, ISBN 978-1-909400-38-2, approx. € 100. Series: **Tributes 7. In production.**

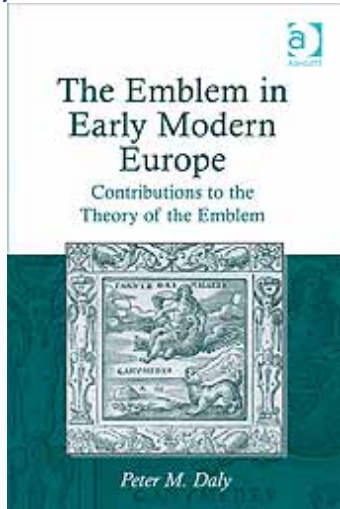
An indispensable study for all admirers of Jean Michel Massing's work, this publication includes essays reflecting some of the many fields of research that he has explored throughout his academic career. Twenty-one of Professor Massing's colleagues and former students have contributed to this volume on the occasion of his retirement as Professor of Art at the University of Cambridge. The global aspect of Jean Michel Massing's oeuvre forms the binding element between the various topics covered in this collection, paying homage to the interdisciplinary nature of his approach to the field of art history. Defying strictly linear, spatio-temporal trajectories, this volume is an ongoing conversation with Professor Massing, ambitiously taking his brilliant work as the inspiration and basis for the further development of a global history of art.

Jean Michel Massing has been a guiding force in the department of History of Art at the University of Cambridge since 1977 and is a leading figure in the discipline internationally. His publications have covered an extraordinary range of subjects, including classical art and its influence from Antiquity to the Renaissance, investigations into medieval and early modern astrological and religious imagery, the *Ars memoria*, the emergence of the emblem, African art, and the image of the Black.

Reviews

Peter M. Daly. *The Emblem in Early Modern Europe: Contributions to the Theory of the Emblem*. London (UK): Ashgate, 2014. Pp. 248. \$124.95.

This study is directed to general emblem scholars of literature and art history. The goal of the book is to illuminate the traditional theory of emblems and consider some topics and



questions about emblems which Daly feels have yet to be sufficiently addressed. These topics are studied in ten chapters devoted to the foundation of basic emblem theory; the importance of the emblem; truth and meaning found in emblems; transmission of knowledge and tradition through emblems; emblems as mnemonics; why it matters whether *inscriptiones* are or are not mottoes, and the role of *lemmas* in emblemata; what matters in redefining the genre of emblems; the possibility of visual rhetoric in emblems; emblem creation, reception and use; scholars and interpreting emblems; and the service of Jesuit emblems.

Daly bases his knowledge on extensive years of research, as editor of *Emblematica*, the *Corpus Librorum Emblematum—Jesuit Series*, and many other publications including monographs and edited volumes. The objectives of each chapter are stated plainly and well defined. Daly's expert assessment of the given premise is clearly understood. The emblems that are included are exemplary in depicting their purpose.

The reader should have prior knowledge and more than novice experience with emblems and the works of modern emblem experts. Explanations of these groundbreaking emblem scholars' views are informative and beneficial, but some knowledge is assumed. The reader should also possess a solid background on emblem basics and research.

In chapter 4 of *The Emblem in Early Modern Europe*, Daly discusses some of the effort being done by the Berlin Research Group and defines his personal stance. He deliberates what the group is trying to accomplish: establishing normative parameters and definitions for emblem studies. Daly concludes that in attempting to establish common definitions, mnemonics, etc., it will always be difficult for everyone in emblem studies to agree. He also assesses the problems with the desire of the Research Group to denote general keywords from the emblem, for scholars to use when dealing with them. Having attempted to create an index on Whitney's book myself, I understand why Daly is hesitant in his support for such a task. These and other issues are examined by Daly and the Berlin Research Group.

In relation to the several other general categories of inspection, Daly tackles each topic without hesitation and with authority, as befitting an expert in his chosen field. His insight and erudition on these issues are truly beyond compare. A very brief view of his discussions follow. Daly does not believe that an inscription is really a motto. A motto must be able to direct the information of the emblem on its own. In relation to visual rhetoric, Daly does believe that visual rhetoric can be found in emblems through motifs as well as other particulars. The text of the emblem was usually written before the illustration was added, and the illustration could have come from a variety of sources, but one cannot understand the entire emblem from the picture alone. The reader needs to understand meanings behind things to understand the entire emblem. Items depicted in an emblem image can have dual meanings: one bad, one good, or have not meaning whatsoever. Without primary sources that say so, the intention of the author really cannot be clearly given. Material culture may give the best answer for the reception and use of emblems. References to other emblem writers may also provide reception ideas. Four things should be considered when trying to interpret emblems correctly: the emblem in all its parts, the emblem book itself, the author as a whole, and regional distinctions. Most importantly, however, readers should try to look at emblems from the viewpoint of those who lived at that time, for that is the only way we will truly be able to understand emblems correctly.

Throughout this book, Daly has found that there are yet many problems in dealing with emblem studies. How can the emblem genre be given a newer description unless primary sources can be found? Forewords, prefaces, and such really do not provide any indication on how emblems were received or used. Did great writers of that time use emblems as inspiration? How many printed emblems are there? What is the most important aspect of the emblem, the picture or the text? To whom were emblems important? How were emblems assembled? How much prior reading and understanding does the reader of emblems need to have in order to understand emblems? Some of these questions may never be fully laid to rest without reputable proof. As Daly himself says, however, "At some point we are going to have to deal with notions of intention, creation, production, and finally reception (176)."

In conclusion, scholars use both image and text in understanding emblems. All aspects of the emblem are important but they are subjective to the reader. This is partially what makes emblem studies so rich yet somewhat frustrating. Consistent applications to all emblems are simply not possible, the authors themselves were very diverse, as is the full spectrum of emblem scholars today. Once the genre grows from the addition of scholars outside traditional studies, like intellectual history or sociology, we may hope that emblem studies will increase in knowledge and acceptance. The theory of emblem stud-

ies will continue to evolve and be shaped by scholars who study emblems. As poignantly stated by Peter Daly himself, “It matters little whether I am looking at fifteenth-century emblems [or something else], I receive an image and words, and I try to understand what it might have meant to them. I know what it means to me (183).”

—Valerie J. Erickson

Anne and Stéphane Rolet, eds. *André Alciat (1492–1550), un humaniste au confluent des savoirs dans l’Europe de la Renaissance* (Collection « Études Renaissance »), Brepols Publishers, 2013, 491 pp. ISBN 978-2-503-55021-3.



Among Alciato’s many books, the most startling success was—as is well known—his *Emblemata*, the studies on this pioneering work being plethoric. The present monograph intentionally declines to limit itself to emblematics, and also includes the somewhat disregarded aspects of Alciato’s manifold activities. In order to cover the entire spectrum of the various facets and competencies of this many-sided Italian humanist and jurist, the multidisciplinary investigation, a collection of 24 articles, focuses on the outstanding personality of Alciato, appreciated with regard to the historical and cultural context of his time.

Proceeding from a short biobibliographical compendium which serves as a frame of reference, the different topics follow a sequential order. Part 1 deals with Alciato’s juvenilia, comprising Latin satirical verse, and Latin translations of Greek epigrams as well as commentaries on ancient juridical and historical texts, thereby already revealing his wide field of interests and writing. Part 2 focuses on Alciato’s importance as a lawyer and legal writer whose knowledge of late ancient history and literature, allied to philological gifts, enabled him to stimulate an interest in humanistic, historical jurisprudence, without alienating the traditionalists, and to represent law as a means of retaining principles while updating applica-

tions. Part 3 exposes Alciato’s relations with other renowned European humanists, with his editors and – moving between Italy and France – with academic institutions as well as with princes, enjoying wide popularity and generous patronage.

Scholars interested in emblematics will especially appreciate the two parts of this monograph dealing last but not least with this facet of Alciato’s work, which are enriched by numerous figures of high quality. Part 4, devoted to iconography and the applied arts, includes an informative study full of details on Alciato’s best-known emblem (*Virtuti fortuna comes*) and its iconographic components. An article on the emblem *In colores* tries to recover the understanding of Alciato’s epigram and its different visualizations by successive *picturae* in the light of chromatics as well as of symbolic connotations of colours. A third contribution arranges several representative examples of applied emblematics, taken from diverse editions of the *Emblemata* and adapted to decorative uses. Part 5 is centered on the further development of emblematics and the dissemination of Alciato’s *Emblemata* through numerous editions and versions into vernacular languages, as is shown by selected emblems. A largely unknown early-modern English translation close to the original—a private manuscript of aesthetic merit—as well as a Spanish adaptation conforming to Tridentine religious exhortation, demonstrate various forms of appropriation into European cultures.

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—Christa Schlumbohm

Research Notes

The Framsdén (Suffolk) “Wifely Virtues”:
An Update and Correction

Michael Bath



Fig. 1. “Uxor Fidelis” emblem on plaster from Hill Farmhouse, Framsdén (Suffolk), Ipswich Museum Acc. No. R1982-95. Photo Andrea Kirkham.

In the last issue of the Newsletter, Andrea Kirkham and I published an article, “*Uxoriarum virtutes*: Wifely Virtues in an English Wall Painting from Suffolk,” on a hitherto unknown emblem painted on plaster in a house known as Hill Farmhouse in the village of Framsdén (Suffolk). The emblem, with the motto *VXOR FIDELIS* (“The faithful wife”), shows a seated woman whose foot rests on a tortoise, whilst her left hand points to her lips and her right hand holds a key (fig. 1). In the article we identified an emblem by Geoffrey Whitney (1586, p. 93), *Uxoriarum virtutes*, which, we suggested, bore at least some relation to the painted emblem since Whitney’s epigram accounts for all three of the attributes of Whitney’s figure (fig. 2). Whitney’s woodcut bears little resemblance to the Framsdén painting, however, and was certainly not its immediate source. Whitney’s woodcut reused Christophe Plantin’s print that had previously appeared in Hadrianus Junius’s *Emblemata* (Plantin: Antwerp, 1565, no. 50, p.56) with the same motto.

Our suggestion that the Framsdén artist might, nevertheless, have been familiar with Whitney’s emblem, adapting his rather busy landscaped *pictura* by bringing his lady indoors, where she holds out her key in front of a window, can now be discounted since we discover that the painting copies the illustration to a very similar emblem



Fig. 2. “*Uxoriarum virtutes*,” Geoffrey Whitney, *Choice of Emblemes*, Leiden: 1586, p.93. Photo Pennsylvania State University Libraries.

in Guillaume La Perrière’s *Theatre des bons engins*. Emblem no. 18 has no motto – La Perrière did not provide his emblems with mottoes – but his verse epigram tells its reader that the image of a woman standing with one foot on a tortoise, a finger to her lips and her hand holding a key was the way the ancients portrayed Venus, to signify by the tortoise that a virtuous woman should not travel far, by the finger at her lips that she was not quick to

speak, and by the key in her hand that she took great care of her husband's goods. The earlier editions of La Perrière printed by Denis Janot in Paris (first edition 1540, Adams, Rawles and Saunders 2002, F.364) use a woodcut



Fig. 3. Guillaume de La Perrière, *Theatre des bons engins*, Paris: 1540, no. 18. Photo Glasgow University Library.

that shows the lady naked out of doors in a landscape setting (fig. 3). However in 1545, the first of the Lyons editions appeared from the press of Jean de Tournes with a new set of illustrations (Adams, Rawles and Saunders, F.370), and in this we find the Lady Venus indoors, where she sits thinly draped, as in the Framsdén painting, with



Fig. 4. Guillaume de La Perrière, *Theatre des bons engins*, Lyons: 1545, no. 18. Photo Gallica (Bibliothèque Nationale de France).

her foot resting on the tortoise and her hand holding a key extended to a window-opening (fig. 4). The Framsdén mural painting copies this woodcut faithfully and – we must now confess – owes nothing to Whitney's *pictura*.

It was, however, de Tournes' set of woodcuts that supplied the illustrations for what is, after Whitney, only the

second English emblem book ever to be published. Thomas Combe's translation of La Perrière is first recorded by the Stationers' Register in 1593 and survives in only two known copies, one in Glasgow University's Stirling Maxwell Col-

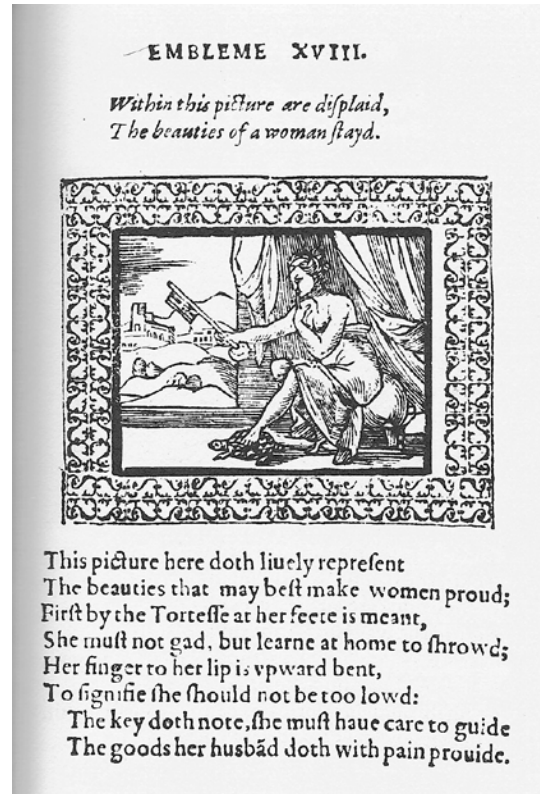


Fig. 5. Emblem of a steady woman, Thomas Combe, *The Theater of Fine Devices*, London: 1614. Photo Huntington Library.

lection (SM 688), and the other in the Huntington Library, Ca., of which only the Huntington Library copy preserves its



Fig. 6. Bury St Edmunds, Suffolk, wall painting on plaster from house in Buttermarket. Photo Suffolk Record Office.

title page, which is dated 1614 (Fig. 5) and thus a later edition (Daly 1986; Combe 1990). It seems very likely that the designer or artist responsible for the Framsdén mural painting

would have used Combe's *Theater of Fine Devices* rather than any French Lyonnaise edition of La Perrière, and although in our previous article we were pleased to be able to document a copy of Whitney's *Emblemes* that is recorded in the 1590 inventory of possessions of a householder living not many miles from Framsdén, such evidence of the accessibility of Whitney

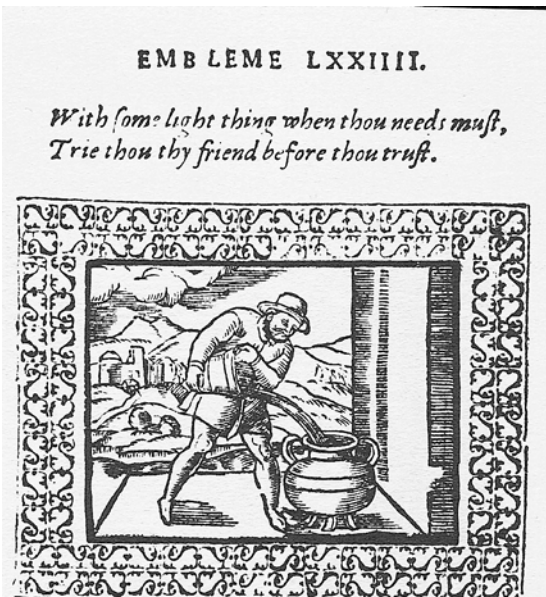


Fig. 7. "Trie thou thy friend before thou trust," Thomas Combe, *The Theater of Fine Devices*, London: 1614. Photo Huntington Library.

to householders in this part of England during the late-sixteenth or early-seventeenth century is clearly no longer relevant to the Framsdén painting. There is, however, independent evidence for some familiarity with Combe's emblem book locally, since two emblems from the *Theater of Fine Devices* are known to have been used in the emblematic decoration of another house in this part of England, 25 Buttermarket, in the center of Bury St Edmunds, where two surviving emblems painted on plaster copy not only the pictures but also Combe's verse couplet headers to each emblem, along with – somewhat redundantly, one might think – their emblem numbers in Combe (Bath and Jones 1996) (Figs. 6-7).

So, the moral to this update is that we should not jump to conclusions. When Dr. Kirkham emailed me for some help with the emblematics of the Framsdén wall painting, which she had discovered as part of her ongoing research into sixteenth- and seventeenth-century secular wall paintings in England and Wales, I was delighted to find the *Uxoriarum virtutes* emblem in which Whitney moralises each of the three wifely virtues that we see in the Suffolk wall painting. But in view of the manifest differences between Whitney's *pictura* and the Framsdén painting, I should certainly have looked further. It was only by chance, when I offered a short resumé of our findings on the Framsdén mural to the recent SES Glasgow conference, "Emblems in Everyday Life," that Alison Saunders told me that she thought there was another version of this emblem in La Perrière. We are wholly indebted to her for the present update, in which I would like to pay

tribute to the collegiality of emblem studies, which fosters such interchange nowhere more conspicuously than at the Society's meetings. It is entirely thanks to Professor Saunders' intervention that we can now show that the Framsdén wall painting copies La Perrière's emblem of wifely virtues, and not Whitney's, even though their two versions of this topic are closely related. Only the later set of illustrations that first appeared in the Lyons: de Tournes editions, however, provided the Suffolk artist with his pattern for the wife who sits indoors, and hence, as so often in emblem studies, only careful searching of variant editions and illustrations would have revealed the right source. This is a cautionary tale.

Which leaves only, I suggest, the question of the Framsdén motto. Since neither Combe nor La Perrière use Latin mottoes for their emblems, the Framsdén artist or his patron evidently had to find one in order to moralise his mural painting, and the inclusion of an original Latin motto is the major change, or addition, which this adaptation makes to its source. The fact that the Framsdén artist went to the trouble of finding a suitable Latin motto testifies to his desire to use the conventional bimedial format of the emblem and to preserve its moralising function in a decorative context. Moreover his motto—VXOR FIDELIS ("The faithful wife")—shares with Whitney's *Uxoriarum virtutes* the stress which Whitney's and Junius's – but not La Perrière's – versions place on the institution of marriage. La Perrière's "Dame Venus" is presented as an idealised or exemplary woman – "la femme prudente" – but although she looks after the goods of her husband, and must therefore be married, there is no use of the word "wife" in La Perrière. Whitney's motto *Uxoriarum virtutes* ("Wifely virtues") is therefore closer to the motto we see on the wall painting.

La Perrière, we might recall, describes his picture as a representation of the way our ancestors used to represent "Dame Venus": *En tel estat que voyez, nos ancestres / Dame Venus iadis voulerent peindre* ("What you see here is the way our ancestors liked to paint Lady Venus", ll. 1-2). This, then, is a representation of a traditional painting, or of the way the ancients painted one of their deities, and this suggestion of an ekphrasis is picked up by Combe in his verse *inscriptio*: "Within this picture are displayed, / The beauties of a woman stayd" ["stayd" = staid, steady]. We might well wonder how far such ekphrastic hints in emblems is what encouraged decorative artists at this period to incorporate them in their decorative schemes. Copying an emblem which actually declares its status as a record of ancient iconography, and thus a recreation of antique art, would inevitably have appealed at this period to humanist or "Renaissance" instincts or tastes for some kind of classical *renovatio*.

As we noted in our previous note to the Newsletter, all these emblems of the (usually naked) lady pointing her finger, or holding symbolic objects, or with her foot on a

tortoise, owe something to Alciato's *Mulieris famam, non formam* emblem. It is indeed Alciato who identifies the virtuous woman as a picture of "Alma Venus" as portrayed in classical art by the sculptor Phidias, who is mentioned by Pausanias as setting up the statue of Aphrodite with one foot on a tortoise at Elis (Gabriele 2015, pp. 511-14). The ekphrastic impulse was thus deeply embedded in this classical topos, whose application in a rediscovered piece of early-modern domestic painting in Suffolk we can now account for with some confidence and accuracy.

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Bemerkungen zu dem Emblematum Liber Philipps II. von Pommern-Stettin¹

Christa Schlumbohn

[Note: English version begins p. 13]

Der Forschungsstand zu dem sogenannten „Emblem-buch“ des pommerschen Herzogs² ist in drei wesentlichen Punkten zu korrigieren: in der Bestimmung des Erfinders und der Kategorie der Sinnbilder sowie in der Frage einer Drucklegung des Manuskripts von 1609.

Was den letzten Punkt anbetrifft, so ist richtig zu stellen, dass dieses Werk nicht nur in kalligraphisch handschriftlicher Form vorliegt,³ sondern, besorgt von

1. Eine umfassende Publikation der Verfasserin ist in Vorbereitung.
2. *Ill[ustrissimi] Principis ac Dn. Dn. Philippi Ducis Pomeranorum Emblematum Liber à Martino Marstallero, C.S. Consiliario, Brevi Ecphrasi enucleatus, Sedini Anno M.DC.IX*.
3. Sabine Mödersheim, „Christo et Rei publicae. Martin Marstaller's *Emblematum Liber Philippi II* (Stettin, 1609): An unknown Calligraphic Emblem Book Manuscript and its Context“, in: *Emblematica* 10 (1999), S. 41-73, hierzu: S. 48 f. – Dies., „Die Emblemik am Hof der pommerschen Herzöge: Martin Marstaller und Daniel Cramer“, in: *Pommern in der Frühen Neuzeit. Literatur*

dem Hofbeamten Jürgen Valentin Winther, sehr wohl eine Publikation, wenn auch ohne Abbildungen, erfahren hat; diese allerdings nicht in demselben Jahr,⁴ sondern erst 1618, nach dem Tode des Herzogs.⁵

Gravierender ist die Fehleinschätzung, dass es sich bei Philipps *Emblematum Liber* um ein Emblembuch handle, das sein ehemaliger Erzieher und Hofbeamter Martin Marstaller im Sinne eines Fürstenspiegels oder auch im Kontext panegyrischer Literatur verfasst habe.⁶ Das besagte Werk ist nämlich eindeutig eine Zusammenstellung von anlass- und personenbezogenen Sinnbildern, die Philipp selbst konzipiert hat und die von Marstaller – wie im Titel angegeben – lediglich jeweils mit einer kurzen Erklärung versehen wurden. In der vorangestellten Wendung an einen intendierten Leser nennt Marstaller explizite den Herzog als Erfinder und Gestalter: „[...] finxit et pinxit ipse quaedam Emblemata [...] artificiosa et ingeniosa [...]“. Mehr noch betont Winther, der Marstallers Vorwort 1618 durch eine eigene Einleitung ersetzte, die Ingeniosität des Fürsten, der dieses einzigartige Buch eigenständig, aus eigenem Geist und eigener Begabung – „proprio Marte, genio & ingenio“ – geschaffen habe.

Der von Winther überschwänglich gepriesene „pretiosissimus Ingenij Philippici Thesaurus“ enthält Sinnbilder, die der Herzog anlässlich bestimmter Ereignisse sowie zur Demonstration seiner grundsätzlichen Wertvorstellungen ersann und auf Schaugroschen, Gnadenpfennigen und anderen Anbringungsmöglichkeiten zur Geltung brachte. Marstallers Erklärung, dass man in diesen „emblemata“ geradezu ein Abbild – „effigiem“ – der Persönlichkeit und der Ideale des Herzogs erblicken könne, entspricht der Charakterisierung der Imprese durch die italienischen Theoretiker, die sie als

und Kultur in Stadt und Region, hg. v. Wilhelm Kühlmann / Horst Langer, Tübingen 1994, S. 267-279, hierzu: S. 270.

4. *Wunderwelt. Der Pommersche Kunstschrank*, hg. v. Christoph Emmendorffer / Christoph Trepsch (Katalog zur Ausstellung im Maximilianmuseum Augsburg, 28. März - 29. Juni 2014), Berlin/München 2014, S. 180 (Kat.-Nr. 5) [Gode Krämer], S. 231 (Kat.-Nr. 25) [Barbara Mundt]. Die fälschliche Jahresangabe mag dadurch entstanden sein, dass für den späteren Druck das Datum des Manuskripts beibehalten wurde.

5. Philipps *Emblematum Liber* wurde eingefügt zwischen die Viten Philipps I. und Philipps II., vereint unter dem Titel: *Parentationes Philippicæ. Prima, De Vita Philippi I. Ducis Stetini Pomeraniæ &c. scripta à Magnifico & Nobilissimo Viro Valentino ab Eichstedt, Philippi I. Cancellario. Heic Aureus Philippi II. Ducis Pomeran: Emblematum Liber loco Adamantis insertus est. Secunda, De Vita Philippi II. Ducis Stetini pomeraniæ &c. scripta à Jurgâ-Valentino Winther J.U.D. Comite palatino, & Philippi II. Consiliario [...]*, Stettin 1618. – Der gleichsam „als Diamant eingefasste“ *Emblematum Liber* ist mit einem Titelblatt versehen, das in Wortlaut und Jahresangabe dem Manuskript entspricht, und füllt die Bögen F – L. In seiner vorangestellten Wendung an den Leser führt Winther aus, dass eine Publikation des *Emblematum Liber* Philipps sehnlichster Wunsch gewesen sei, der jedoch aufgrund anderer wichtiger Aufgaben und mancherlei Beschwernisse zu seinen Lebzeiten nicht realisiert werden konnte. Der Text wird mit einigen kleineren Veränderungen sowie unter Hinzufügung eines „XVI. Emblema“ abgedruckt.

6. S. Mödersheim (wie Anm. 3), passim. Daran anschließend: Barbara Mundt, *Der Pommersche Kunstschrank des Augsburger Unternehmers Philipp Hainhofer für den gelehrten Herzog Philipp II. von Pommern*, München 2009, S. 150. Dies. in: *Wunderwelt* (wie Anm. 4), S. 231 (Kat.-Nr. 25).

„ritratto spiritale“, „effigie dell'animo“, als geistig-seelisches Porträt des Trägers, verstehen.⁷ Von der ganzen Konzeption her sind die „emblemata“ als Impresen zu kategorisieren, als gezielte sinnbildliche Selbstdarstellung, wie sie in europäischen Hof- und Adelskreisen der Zeit üblich war. Philipps Kunstagent Hainhofer spricht in der Korrespondenz mit dem Herzog dementsprechend von „E.Fr.G. impresen“,⁸ auch wenn er an anderer Stelle das lateinische Wort „emblemata“ gebraucht, das in neulateinischen Texten wie demjenigen Marstallers allgemein für die italienische Bezeichnung „impresa“ verwendet wurde.

Als ein Beispiel für die unverkennbare Zurschaustellung von Selbstverständnis mag Philipps Imprese mit der *inscriptio* „PHILOSOPHIA“ dienen, die er im Jahre vor seiner Vermählung mit Sophia von Schleswig-Holstein erfand. Hierin geht es nicht um stoische Herrschertugenden, die ein christlicher Fürst besitzen sollte, wie Mödersheim – unter völliger Ausklammerung der Erklärung Marstallers – behauptet.⁹ Vielmehr handelt es sich um eine *impresa d'amore*, wie sie Herren in Italien und Frankreich als Medaillon oder Agraffe an der Kopfbedeckung oder auch als Anhänger an einer Halskette trugen.¹⁰ Philipp wählte als Impresenträger einen runden goldenen Schaugroschen mit Öse, der auf dem Avers sein Brustbild zeigt, versehen mit der Umschrift „PHILIPPVS DVX POMERANORVM“ und der Jahresangabe 1606. Auf dem Revers ist unter der *inscriptio* „PHILOSOPHIA“ als *res* eine Blume abgebildet, die in numismatischer Beschreibung des Schaugroschens als „wildes Stiefmütterchen (*viola tricolor* L.)“¹¹ identifiziert wurde (Abb. 1). Abweichend davon zeigt die *pictura*, die im *Emblematum Liber* als Nr. X abgebildet ist, eine völlig unspezifische, langstielige Blume, was darauf zurückzuführen sein mag, dass sich der Schreibmeister anhand von Marstallers Benennung keine rechte Vorstellung machen konnte. Dieser bezeichnete die Blume als „chamæpitin“ und nannte dazu den deutschen Namen „ielenger ielieber“. Beides sind allerdings Pflanzennamen für eben jenes Stiefmütterchen, das auf dem Schaugroschen zu sehen ist.¹² Auch die Bezeichnung „tag vnd nacht bluemen“, die Hainhofer im Zusammenhang mit dieser Imprese gebrauchte, ist nur ein anderer Name für *Viola tricolor*.¹³ Auf einem Blatt mit kunstvoller Miniaturmalerei, das er

noch 1617 für den Herzog anfertigen und mit dessen Impresen versehen ließ, ist sie denn auch als solche dargestellt (Abb. 2).¹⁴

Auf dem Wissen um diese Blume mit dem deutschen Namen „Jelängerjelierber“ beruht der ganze *conchetto* der Imprese, denn die *Viola tricolor* besitzt, ausgehend von der Tradition romanischer Länder, symbolische Bedeutung: Im Französischen „pensée“ (Gedanke, Denken) genannt, im Italienischen „viola del pensiero“, im Englischen „pensee, pansy“¹⁵, ist sie seit dem 15. Jahrhundert Zeichen für das Denken an eine ferne Person. Gemeint sind Gedanken voller Liebe.¹⁶

Genau diese Situation gibt Marstaller als Anlass für die Erfindung der Imprese Philipps an. Durch eine kürzere Abwesenheit der Braut – so führt er aus – habe Philipp sich in die Lage versetzt gesehen, „solis cogitationum oblectamentis se recreare“, sich allein durch die Lust der Gedanken an sie aufzurichten.¹⁷ Er habe dabei gefühlt, dass seine Liebe, ein „amor honestus“, durch die Abwesenheit keinesfalls abnehme, sondern von Tag zu Tag größer werde. Demzufolge wollte Philipp das Anwachsen seiner Liebe zu der fernen Braut kundtun; einer Liebe, die durch die geistige Vergegenwärtigung ihrer Person noch erstarke. Die Blume Jelängerjelierber, deren deutscher Name mit dem Wohlgefallen an ihr erklärt wird,¹⁸ sollte also zu verstehen geben, dass der Träger der Imprese die Auserwählte um so lieber gewinne, je länger er an sie denke. Damit bewegte sich die intendierte Aussage der Imprese im Bereich neuplatonischer Liebesphilosophie, wie sie insbesondere von Marsilio Ficino vermittelt worden war. Marstallers Ausführungen zur Situation Philipps entsprechen dem neuplatonisch-ficinistischen Gedanken, dass die Seele

14. Abb. in: *Wunderwelt* (wie Anm. 4), S. 251.

15. Von dem in England arbeitenden Hans Holbein d.J. ist das Stiefmütterchen als Motiv für einen Anhänger dokumentiert. Vgl. J. Rowlands, *Drawings by German Artists in the Department of Prints and Drawings in the British Museum*, London 1993, S. 162, Abb. 343.

16. In dem allegorischen Ritterroman, betitelt *Le Livre du Cœur d'Amours Espris*, trägt der Ritter „Cœur“, die Personifikation dieses in Liebe entbrannten Herzens, „ung heaume timbré tout de fleurs d'amoureuses pensees“ (René d'Anjou, *Le Livre du Cœur d'Amours Espris*, hg. v. Susan Wharton, Paris 1980, S. 28 f.). – In einem französischen Porträt einer Dame, die ein Spruchband mit den Worten „DE QVOIL QVE NON VEDE. YO MY RECORDE“ (Ich denke an das, was ich nicht sehe) hält, ist der Hintergrund nach Art eines Stoffmusters mit Stiefmütterchen übersät. Abb. in: *Portraits français. XIV^e – XV^e – XVI^e siècles*, hg. v. Hélène Adhémar (Bibliothèque Aldine des Arts, 14), Paris 1951, Nr. 7.

17. Vgl. dazu das liebestheoretische Emblem in den 1608 erschienenen *Amorum Emblemata* des Otto van Veen (S. 192 f.) mit den Motti: „AMORIS FRVCTVS ATQVE PROEMIVM SOLA QVANDOQVE COGITATIO EST“, „De[l] sol pensier m'appago“, „Penser contente“. Philipp erhielt ein Exemplar des Emblemabuchs allerdings erst im Jahre 1611 (*Des Augsburger Patriciers Philipp Hainhofer Beziehungen* [wie Anm. 8], S. 169, 171).

18. Richard Loewe, „Etymologische und wortgeschichtliche Bemerkungen zu deutschen Pflanzennamen III, 9. Jelängerjelierber“, in: *Beiträge zur Geschichte der deutschen Sprache und Literatur* 60 (1936), S. 399–406.

7. *Dell'Imprese di Scipion Bargagli* [...], Venedig 1594, S. 85.

8. *Des Augsburger Patriciers Philipp Hainhofer Beziehungen zum Herzog Philipp II. von Pommern-Stettin. Correspondenzen aus den Jahren 1610–1619*, hg. v. Oscar Doering (Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Neuzeit, N.F., 6), Wien 1894, S. 103, 104, 124 u.ö.

9. S. Mödersheim, „*Christo et Rei publicae*“ (wie Anm. 3), S. 58.

10. *Le Imprese Illustri del Sr. Ieronimo Ruscelli*, Venedig 1584, Buch I, S. 7. – *Discovers ov Traicté des Devises. [...] Pris & compilé des cahiers de feu Meſſire François d'Amboise [...] Par Adrien d'Amboise son fils*, Paris 1620 (Nachdruck New York / London 1979), S. 57.

11. Tassilo Hoffmann, *Die Gnadenpfennige und Schaugroschen des pommerschen Herzogshauses*, Stettin 1933, S. 63, Abb. Tafel VI, Nr. 34.

12. Heinrich Marzell, *Wörterbuch der deutschen Pflanzennamen*, 5 Bde., Leipzig / Stuttgart 1943–1979 (Nachdruck Leipzig / Stuttgart 2000), Bd. 4, Sp. 1186; Bd. 3, Sp. 244.

13. Ebda., Bd. 4, Sp. 358, 1175.

das Bild der geliebten Person auch bei deren physischer Abwesenheit bewahre und sich dieses sogar mit der Zeit verschönere, da die Seele die in der Person verkörperte Idee erkenne und den einmal eingprägten Eindruck dieser Idee angleiche.¹⁹ Von daher kann diese Imprese auch eine Antwort auf die angesichts von Philipps Bibliotheksbeständen gestellte Frage geben, welchen Einfluss „das aus seinen französischen und italienischen Büchern zufließende Gedankengut“ auf den Herzog gehabt, „wie der ästhetische Platonismus der Florentiner Akademie, etwa des Marsiglio Ficino“,²⁰ auf ihn gewirkt habe.

Eine Blume mit derartigem Deutungspotential ist eine *res*, wie sie italienische Impresentheoretiker schätzten. Blumen und Pflanzen, vorausgesetzt sie seien nicht zu unbekannt oder ausgefallen,²¹ eigneten sich bestens als Bildmotive, vor allem dann, wenn sich ein geistreicher Vergleich daraus ableiten lasse.²² Ein solcher ist hier zu der geliebten Braut hergestellt; wird diese doch von Marstaller als „flos“ unter den Fürstentöchtern gepriesen, darin dem Vers folgend, den Philipp selbst zu seiner Imprese verfasst hat: „Crescet dilecti tempore floris amor“. Der Sinngehalt der Imprese erschließt sich geradezu mustergültig aus dem Zusammenwirken von dargestellter *res* und aufschlüsselnder *inscriptio*: Die Blume Jelängerjelierer in der *pictura* gab das stete Anwachsen der Liebe zu verstehen, die *inscriptio* „PHILOSOPHIA“ nannte durch die darin enthaltene Wortverbindung mit „Sophia“, dem Namen der Braut, zudem die Person, der diese Liebe galt. Damit – so Marstaller – habe sich der Herzog deutlich als Liebender der Sophia zu verstehen gegeben: „φλον enim σοφίας se esse ista voce non obscure innuit“.

Nicht zuletzt durch dieses Wortspiel, dessen Prinzip von einem Impresentheoretiker wie Andrea Palazzi als besonders reizvoll angesehen wurde,²³ erfüllte Philipps *impresa d'amore* das grundlegende Gebot eines gewissen Hermetismus, der sich zwar einem Kreis von Eingeweihten und einschlägig Gebildeten erschließen, aber nicht für jedermann sogleich verständlich sein sollte. Während Marstaller befand, dass mit dem Wort „PHILOSOPHIA“ das Objekt der herzoglichen Liebe „non obscure“ genannt worden sei, blieb die für ihn offenkundige Botschaft anderen Zeitgenossen verborgen. Selbst Hainhofer verkannte das „wörtlin philosophia“, indem er meinte,

19. *Commentarium Marsilii Ficini Florentini in convivium Platonis, De Amore, Oratio sexta, VI, 68r-68v.*

20. Hermann Blumenthal, „Die Bibliotheken der Herzöge von Pommern“, in: *Baltische Studien, N.F.*, 39 (1937), S. 1-48, hierzu: S. 36.

21. Scipione Ammirato, *Il Rota ovvero delle Imprese*, Florenz 1598 [EA Neapel 1562], S. 20.

22. Girolamo Ruscetti, *Le Imprese Illustri* (wie Anm. 10), S. 177. – Torquato Tasso, *Il Conte ovvero de l'impresa* [1594], hg. v. Bruno Basile, Rom 1993, S. 185.

23. *I Discorsi di M. Gio. Andrea Palazzi sopra l'Imprese*, Bologna 1575, S. 144 f.

dass darin „Philippj und Seiner fraw Gemahlinne Sophiae namen begriffen“. ²⁴ Andere wollten die viel gerühmte Neigung des Herzogs zur Philosophie herauslesen, ²⁵ zumal dieser die ursprüngliche *inscriptio* später auch losgelöst von der *pictura* als Wahlspruch führte. In einer panegyrischen *Oratio* anlässlich der Erbhuldigung im Jahre 1608 nutzte der Redner das Auslegungspotential für eine zweifache Würdigung des Herzogs, indem er erklärte, dass sich dieser des „Nahmens PHILOSOPHIÆ“ bediene, „zu mehrer Bezeugung der sonderlichen Fürstlichen Affektion zur Weißheit vnd freyen Künsten: So dann auch der sonderbahren Fürstlichen Ehelichen Liebe / so E.F.G. jegen deroselben Hertzlieben Gemahlin / Fraw Sophiam [...] tragen“. ²⁶ Da Philipp seine ursprünglich situationsbezogene Imprese mit dem „tag vnd nacht bluemen vnd philosophia dartzu geschriben“ ²⁷ als ständige Imprese weiter führte, war diese nach der Hochzeit im Jahre 1607 in der Tat als Bekundung ehelicher Liebe zu verstehen. Dies umso mehr, als Philipp nach der Vermählung, „constanti amore recreatus“, eine Imprese gestaltete, die mit der *inscriptio* „Concentus ex concordia“ die eheliche Harmonie beteuerte. ²⁸

Beide Impresen dienten mit dieser fortgesetzten Bekundung der beglückenden und stärkenden Verbindung gezielt der Außendarstellung, die darauf angelegt war, die erhoffte Prosperität des pommerschen Herrscherhauses in Aussicht zu stellen und damit der allgemeinen Befürchtung entgegenzuwirken, dass dessen Fortbestand aufgrund der manifesten Krankheitszustände des regierenden Fürsten gefährdet sei.



Abb./Fig. 1. See n. 11.



Abb./Fig. 2. See n. 14.

24. *Der Briefwechsel zwischen Philipp Hainhofer und Herzog August d. J. von Braunschweig-Lüneburg*, hg. v. Ronald Gobiet, München 1984, S. 800.

25. „Philippus II. *Philosophiae* amantissimus fuit [...]“ (J. V. Winther, *De Vita Philippi II.* [wie Anm. 5], fol. Q^v). – In dem von Winther veranlassten Druck des *Emblematum Liber* wurde die *inscriptio* „PHILOSOPHIA“ durch den Vers *Philosophia* ersetzt, in dem explizit der Sinnbezug zu der „flos“ hergestellt ist (s.o.). Offenbar hielt Winther dies aufgrund seines eigenen Verständnisses von „Philosophia“ für passender.

26. Paul Friedeborn, *Historische Beschreibung der Stadt Alten Stettin in Pommern*, Stettin 1613, Bd. 3, S. 67.

27. *Des Augsburger Patriciers Philipp Hainhofer Beziehungen* (wie Anm. 8), S. 218.

28. Impresenträger war ein Gnadenpfennig aus dem Jahre 1607 mit den Brustbildern des Paares auf dem Avers und einer Lyra als *res significans* auf dem Revers. Vgl. T. Hoffmann (wie Anm. 11), S. 64, Abb. Tafel VI, Nr. 36. – *Emblematum Liber*, Nr. XII.

Christa Schlumbohm

The prevailing results of research on the manuscriptal *Emblematum Liber*³⁰ must be corrected with respect both to the author and the category of these “emblemata” as well as to the question whether this manuscript has been printed.

Concerning this last point, it should be known that the calligraphic manuscript, dated 1609, was finally published, not in the same year,³¹ but in 1618, by the loyal Stettin court official Jürgen Valentin Winther, in a version without figures.³² In his introductory remarks, Winther affirms that it had been Philipp’s dearest wish to see this collection made generally known, a desire which could not be realized during his lifetime.

Of greater importance is the misinterpretation based on the neo-Latin title, that the *Emblematum Liber* is an emblem book written for the Duke by Martin Marstaller and conceived in the manner of a *Fürstenspiegel*.³³ In fact, both Marstaller and Winther emphasize in their respective addresses to the reader that this work is a collection of *impresae* which Philipp invented by his own exertions, wit and talent (“proprio Marte, genio et ingenio”). Moreover, Marstaller declares explicitly that Philipp not only imagined his *impresae* but represented them pictorially as well: “[...] finxit et pinxit ipse quædam Emblemata [...] artificiosa et ingeniosa [...]”. As to his own contribution, Marstaller reduced his part to the short explanatory texts, the “ecphrasis” indicated in the title of the *Emblematum Liber*.

Philipp’s collection, encomiastically raised by Winther

29. A publication of the author’s exhaustive study on this subject is in preparation.

30. Full title of the manuscript: *Ill[ustrissimi] Principis ac Dn. Dn. Philippi II. Ducis Pomeranorum Emblematum Liber à Martino Marstallero, C.S. Consiliario, Brevi Ecphrasi enucleatus, Sedini Anno M.DC.IX.*

31. *Wunderwelt. Der Pommersche Kunstschränk*, Eds. Christoph Emmendorfer and Christoph Trepesch, Berlin/Munich 2014, 180, 231.

32. The text is inserted in: *Parentationes Philippicæ. Prima, De Vita Philippi I. Ducis Stetini Pomeraniæ &c. scripta à Magnifico & Nobilissimo Viro Valentino ab Eichstedt, Philippi I. Cancellario. Heic Aureus Philippi II. Ducis Pomeran: Emblematum Liber loco Adamantis insertus est. Secunda, De Vita Philippi II. Ducis Stetini pomeraniæ &c. scripta à Jurgâ-Valentino Winther J.U.D. Comite palatino, & Philippi II. Consiliario, [...], Stettin 1618.*

33. See Sabine Mödersheim, “Christo et Rei publicæ. Martin Marstaller’s *Emblematum Liber Philippi II* (Stettin, 1609): An Unknown Calligraphic Emblem Book Manuscript and its Context”, in *Emblematica* 10 (1999), 41-73. – Id., “Die Emblematis am Hofe der pommerschen Herzöge: Martin Marstaller und Daniel Cramer”, in *Pommern in der Frühen Neuzeit. Literatur und Kultur in Stadt und Region*, Eds. Wilhelm Kühmann and Horst Langer, Tübingen 1994, 267-79. – Barbara Mundt, *Der Pommersche Kunstschränk des Augsburger Unternehmers Philipp Hainhofer für den gelehrten Herzog Philipp II. von Pommern*, Munich 2009, 150. – Id. in *Wunderwelt* (note 3), 231.

to the rank of a “pretiosissimus Ingenij Philippici thesaurus” (an extremely precious treasure of Philipp’s genius), includes *impresae* conceived on various occasions, and in particular circumstances as well as with the intention to manifest his personal ideals and virtues. Most of them had initially been displayed on *Schaugroschen*, *Gnadenpfennigen* or other suitable objects. Marstaller’s affirmation that a reader will perceive in Philipp’s corpus of *impresae* the true portrait – “effigiem” – of the Duke corresponds to the characterization by Italian theorists who considered the *impresa* a “ritratto spiritale” or “effigie dell’animo”.³⁴ Philipp’s so-called “emblemata” are undoubtedly a self-representation thereby following the custom of contemporary aristocratic and courtly milieus.

A typical instance illustrating this personal and occasional character is the *impresa* bearing the inscription “PHILOSOPHIA”, No. X in the *Emblematum Liber*, devised by the Duke in the year before his marriage to Sophia of Schleswig-Holstein. Far from being an emblematic exhortation by Marstaller – as Mödersheim supposes – motto, picture and meaning satisfy the criteria of a perfect *impresa d’amore*. Placed in 1606 on the reverse of a *Schaugroschen*,³⁵ a medallion worn as a pendant (Fig. 1; see p. 12), the original *pictura* – which differs from the drawing in the *Emblematum Liber* – shows a flower, identified by numismatists as “Viola tricolor” (pansy, pensee) and designated by Marstaller as “Jelängerjelier”, its German name meaning: “The longer I see her the more I love her”.

The whole *conchetto* of this *impresa* is due to the symbolic connotation of the pansy and its German name. Based on French and Italian tradition, the flower “pensée” or “viola del pensiero” is a symbol representing the mental contemplation of a beloved and actually absent person.³⁶

According to Marstaller’s ecphrasis, this was exactly the situation in which Philipp invented his *impresa*: Being away from his fiancée, he saw himself reduced to the necessity, “solis cogitationum oblectamentis se recreare” (of becoming invigorated only by the delight of thoughts). He felt that his love was not diminishing during her absence but increasing day after day by the mental visualization of his beloved. Such a conception of love must be seen in the context of the neo-Platonic theory expounded by Marsilio Ficino,³⁷ whose works were to be found in Philipp’s library.³⁸

34. See *Dell’Imprese di Scipion Bargagli* [...], Venice 1594, 85.

35. See Tassilo Hoffmann, *Die Gnadenpfennige und Schaugroschen des pommerschen Herzogshauses*, Stettin 1933, 63, plate VI, No. 34.

36. In the allegoric romance of chivalry entitled *Le Livre du Cueur d’Amours Espris* the knight named “Cueur”, a personification of the enamoured heart in quest of his Dame Mercy, wears a crest of pansies on his helmet. – A tapestry decorated with pansies forms the background in a French portrait of a lady with a scroll bearing the inscription: “DE QVOIL QVE NON VEDE. YO MY RECORDE” (I keep in mind what I cannot see). See figure in *Portraits français. XIV^e – XV^e – XVI^e siècles*, ed. Hélène Adhémar (Bibliothèque Aldine des Arts, 14), Paris 1951, No. 7.

37. See *Commentarium Marsilii Ficini Florentini in convivium Platonis, De Amore*, Oratio sexta, VI, 68r-68v.

38. See Hermann Blumenthal, “Die Bibliotheken der Herzöge von

The cultured Duke demonstrated his affection, definitely an “*amor honestus*”, by means of the pansy, worn as a lover’s token. Flowers are considered by Italian theorists to be an appropriate *pictura* design, particularly when they possess the potential to create an ingenious simile.³⁹ The Duke’s *impresa d’amore* involves the comparison of his fiancée, praised as a “*flos*”, a blossom among the princely daughters, with the flower called “*Jelängerjelierer*”, and is explained by Philipp’s own verse: “*Crescet dilecti tempore floris amor*” (The love for the dear blossom will become greater with time).

Italian theorists would also have recognized the *inscriptio* consisting of a play on words,⁴⁰ understood only by the select few who possess special knowledge. The motto “*PHILOSOPHIA*” does not stand – as Mödersheim erroneously declares – “for the Stoic virtues of wisdom, composure, patience, and justice, which the Christian ruler is particularly required to possess”,⁴¹ but is a conjunction of two Greek words, expressing Philipp’s love for Sophia, as Marstaller explains: “*φιλον ενι σοφιας σε esse ista voce non obscure innuit*” (With this word he wished to indicate clearly that he feels fondness towards Sophia).

As testified in 1612 and 1617 by two artistic miniature paintings adorned with a choice of the Duke’s *impresa*,⁴² Philipp retained the pansy *impresa* (Fig. 2; see p. 12), thereby prolonging his former declaration of love during their matrimony. Together with another *impresa* extolling their conjugal love and harmony since their wedding in 1607,⁴³ such a continuous demonstration of affection and mutual agreement implied the dynastical expectation of progeny in order to banish the latent apprehensions for the family’s extinction caused by the well-known weak constitution and delicate health of the ruling Duke.

Emblematic Engraved Portraits of Maximilian II Emanuel of Bavaria

Rubem Amaral, Jr.

Maximilian II (1662–1726), also known as Max Emanuel or Maximilian Emanuel, was a Wittelsbach ruler of Bavaria and an Elector (Kurfürst) of the Holy Roman

Pommern”, in *Baltische Studien*, N.F., 39 (1937), 1–48.

39. See Scipione Ammirato, *Il Rota ovvero delle Imprese*, Florence 1598, 20. – Girolamo Ruscelli, *Le Imprese Illustri*, Venice 1584, 7. – Torquato Tasso, *Il Conte ovvero de l’impresa* [1594], ed. Bruno Basile, Rome 1993, 185.

40. See *I Discorsi di M. Gio. Andrea Palazzi sopra l’Imprese*, Bologna 1575, 144 sq.

41. Sabine Mödersheim (note 5), 58.

42. Reproduced in *Wunderwelt* (note 3), 228, 251.

43. The *pictura* features a lyre accompanied by the inscription “*Concentus ex concordia*” (Harmony derives from concord) and was placed on the reverse of a *Gnadenpfennig* showing on the obverse the half-length portraits of the couple. See Tassilo Hoffmann (note 7), 64, plate VI, No. 36.

Empire. He was also the last governor of the Spanish Netherlands and Duke of Luxembourg.

In this present note, I will not review his rich political and military biography, as such information can be easily retrieved from the web.

Being both an ambitious dynast and a patron of the arts, Maximilian Emanuel left numerous semblances of himself in paintings, engravings, and medals, some of them presenting symbolic or allegorical arrangements. On this occasion, how-



Fig. 1. Courtesy of the author.

ever, I will only focus on two of his engraved portraits, because of their peculiar emblematic structure and relevance.

According to my own research, the emblematic element in portraits of the sixteenth and seventeenth centuries is most frequently represented by objects held by the personages, by embroideries in their garments, by jewels, by symbolic animals, by objects in the room, by scenes and landscapes in the background, and by gestures or body postures. Such is the case, for example, in the many portraits of Queen Elizabeth I of England, some of which are effectively identified by a symbolic attribute within the image.

Portraits are seldom accompanied by real canonical devices composed by *picturae* and *inscriptions* in medallions outside them, the latter being much more common in the frontispieces of books.

The first engraving under analysis (fig. 1), by Carl Gustav von Amling, is dated 1682, when Maximilian Emanuel was twenty years old, when he had only recently assumed the full



Fig. 2. Courtesy of the author.

government of Bavaria and shortly before the beginning of his brilliant military career. Accordingly, the emblematic program of this portrait is a memento or advertisement of his duties and pretense qualities as a ruling monarch. Thus, the overall inspiration of the four devices in the corners of the frame are the famous lines 851-853 of Virgil in Book VI of the *Aeneid*, with the spirit of Anchises' exhortation to his son Aeneas:

In the upper left corner, an orb symbolizing kingly power and justice, with the motto *Tu regere imperio populos* ("Thou, reign over the people").

In the upper right corner, a crown of laurel, symbolizing honor, with the motto *Pacisque imponere morem* ("Impose the habit of peace").

In the plinth of the portrait, the caption *Hae tibi erunt artes Aeneis VI* ("These will be your skills").

In the lower left corner, a lion tending a lamb, with the motto *Parcere subiectis* ("To spare the humble").

In the lower right corner, an arm holding a club and beating a fabulous hydra-like monster, with the motto *Et debellare superbos* ("And to subdue the proud").

Jacob Typotius (II, 115) attributes to Albertus Dux utriusque Bavariae Comis Palatinus Rheni, an ancestor of Maximilian Emanuel, an *impresa* which unifies the last two devices, the inscriptions of which are two halves of one Virgilian verse. Giovanni Ferro (II, 433) describes the *pictura* as follows:

... *due Leoni, l'uno de' quali abbraccia uno agnello, ò pecora, ò l'hà vicino, l'altro si vede essere bastonato da un'huomo* ("... two Lions, one of which embraces a lamb, or sheep, or has it close by, the other is seen being clubbed by a man.")

and Mason Tung (1651) describes the image as: *Hercules tames two lions to feed with sheep.*

The portrait's oval medallion is encircled by a lion's skin, the image of the Nemean lion's spoil, thus equating Maximilian Emanuel to Alcides (Hercules). This suggests that the ruler possesses Herculean virtues and strength in a manner similar to the elegiac distich above another engraving, which is analysed below.

The second engraving (fig. 2), c. 1700, is attributed to Gabriel Ehinger. In that year, Maximilian Emanuel was 38 years old and famous for his military deeds in the defense of Vienna against the Ottoman Empire's attempt to extend their possessions further into Europe, and especially for his capture of Belgrade from the Turks in 1688.

The distich above the eagle at the top of the portrait reads:

*Exuvias Domiti Thracis dat Buda Leonis
Ornet, ut Alcidem Boica terra tuum.*

[Buda delivers the spoil of the vanquished Thrace lion, Bavaria to adorn your Alcides].

The clear symbolism of the Eagle holding a crown of laurels in its beak needs no explanation.

The legend in the portrait's pedestal reads:

*Maximilianus
Emmanuel
S.R.I. Elector
et Archidapifer
&c. Perfidiae Turcicae
Vindex et acerrimus Arci Budensis Expugnator Fortissimus.*

[Maximilian Emanuel

Elector and Arch seneschal of the Holy Roman Empire
&c. Avenger of the Turkish Perfidy
and Most Brave and Most Strong
Conqueror of the Buda Castle].

The devices on the two sides of the portrait are as follows:

On the left side of the first pair, a cannon firing at and destroying enemy cannons, with the motto *Vis vi repellitur* ("Force is repelled by force").

On the right side of the upper pair, Atlas carrying the orb with the cross and the monogram ME, with the motto *Fide Atlas Ottomanicus premitur* ("Faith defeats the Ottoman Atlas").

On the left side of the middle pair, a raised sword, with the motto *Ottomannicum hic divisit Imperium* ("This sword divided the Ottoman Empire").

On the right side of the middle pair, a forearm sustaining a balance with a crown and scepter on the left lower dish and a turban and scepter on the right higher dish, with the motto *Hinc perfido suspendium* ("From here the infidel receives his death").

On the left side of the bottom pair, a shining sun above,

having on its face the figure of a rampant lion, and the crescent moon below, among shadowy clouds, with the motto *Huic Soli Luna cedit* (“The Moon retreats before this Sun”).

On the right side of the bottom pair, a winged and crowned wheel being turned by a rampant lion, with the motto *Inversam Fortuna rotam torquetur* (“Fortune turns the wheel in the opposite direction”).

I thank Dr Beatriz Antón Martínez, of the University of Valladolid, for her kind assistance with the translations from Latin of this engraving.

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**Wither’s Lottery Verses as Spiritual *Imprese*:
A Research Note**

Mason Tung

This note is a follow-up of that on Hadrianus Junius’s *imprese* which appeared in the last issue of the Newsletter. At the end of that note I speculated whether “religious emblem writers, or writers who include religious emblems in their otherwise secular collections such as George Wither’s, do the same.” That is, whether they also, like Junius and Geoffrey Whitney, change emblems into *imprese* by applying the morals directly to their dedicatees. Wither seems to do so by using the lottery verses which are appended at the end of each of the four books in his *Collections of Emblemes* (1635). That he does so is evidenced by the reason for including lottery verses in his emblem book: “The stated purpose of these verses is to help the reader to choose his or her own emblem (picture) so as ‘to occasion the more frequent notice of the Morals, and good Counsels endred in their Illustrations (epigrams). . . . wherein his Secret vices are reprov’d; or some good Counsels

proposed, which in his own understanding are pertinent to his welfare . . .’ (A2v); see my ‘George Wither’s Persona: A Study . . .’ in *Emblematica* 18 (2010): 72.”

From the roles of his persona in that study, I have deduced that one is that of a spiritual spokesman (a priest or an under-shepherd) for the divine or religious illustrations as distinct from that of a didactic spokesman for the moral illustrations.



Fig. 1. George Wither, *A Collection of Emblemes*, 1.12, “PIANTA ΛΕΛΟΙΠΙΑ”. Photo: The internet Archive. For text, see below.

Like Junius and Whitney, Wither turns many emblems into *imprese* because by casting lot for his or her own emblem, the reader becomes the *owner* or *bearer* (similar in some sense to a dedicatee) of that chosen *impresa*. In other words, the lesson becomes his or her personal or spiritual aspiration for the future. Since the moral *imprese* have been demonstrated in the previous note, I will concentrate in this note on the spiritual ones. What makes the lottery verses spiritually persuasive are the personal prayers of the persona made at the end of many 30-line illustrations. To prove the validity of this hypothesis in what follows, I will choose five of them. Their lengths vary, but they are all formed into eight verses in order to put them side-by-side their corresponding lottery verses in octaves. The comparison of each pair shows that the lot-caster will “live out” his or her personal aspiration, because it is supported and reinforced by the spiritual truths and testimonies in the prayers. Moreover, among the chosen pairs of verses the word “aspire” appears often, revealing perhaps Wither’s interest in exhorting the bearers of these *imprese* to realize their life-long personal aspirations.

1.12. ΠΑΝΤΑ ΛΕΛΟΙΠΙΑ. (paraphrased by Wither into an iambic tetrameter rhyming couplet). “As to the World I naked came, / So naked-stript I leave the same.”

Lord, to that Blessed-Station me convey
Where I may view the World and view her so,
That I her true Condition may survey;
And all her Imperfections rightly know. . . .
But mind me, chiefly, that I never cleave
Too closely to my selfe; and cause thou me,
Not other Earthly things alone to leave,
But to forsake my Selfe for love of Thee. . . .

Be not angry, if I tell
That you love the World, too well;
For, this Lot, perhaps you drew,
That, such Faults, you might eschew.
Marke, to what their Soules aspire,
Who, true Blessednesse, desire:
For, if you can doe, like those,
Heav’n you gaine, when Earth you lose.



Fig. 2. George Wither, *A Collection of Emblemes*, 2.29, “Correctum inquirit scientiam”. Photo: The internet Archive. For text, see below.



Fig. 3. George Wither, *A Collection of Emblemes*, 2.46, “Tribulatio ditat”. Photo: The internet Archive. For text, see below.

The interesting thing to point out from the lottery verse on the right is that it fulfills both of its stated purposes; namely, “*his Secret vices are reprov'd; or some good Counsels propos'd,*” (quoted above). While looking at the picture (fig. 1) and reading the good counsel of “Aspire to be like those who desire true blessedness,” the lot-caster is persuaded to aspire in future actions to be increasingly less worldly and more selflessly loving God in order to gain heaven while losing earth. The spiritual foundation of the person’s prayer on the left is solid in its truth and powerful in its persuasion. Without it, the aspiring thrust of this spiritual *impresa* would be less convincing and thus less practicable.

The similarities between the two verses (both are octaves rhyming in couplets though one is longer, pentameter, than the other, tetrameter) tend to accentuate their differences. In the prayer, the earlier search for inferior knowledge is acknowledged and redirected to knowing and fearing God,

which brings true wisdom, and thus perfect knowledge, whereas the lottery verse directs the caster’s true heart to aspire after heavenly knowledge “Which every prudent Soule desires” but warns him to “be not proud” and endeavor to persevere, being urged to keep looking at his chosen picture (fig. 2). The differences, however, are the very thing that highlight the aspiration for heavenly knowledge and true wisdom of God in this spiritual *impresa*.

The eye-opening thing here is that the word “aspire” is found not in the lottery verse but in the prayer. The reason may be the former’s preoccupation with past, present, and future troubles in the lot-caster’s life, and its remedy lies in the cryptic saying “*Poverty shall make thee rich*” (2 Corinthians 8:9). Unlike in most other lottery verses,

2.29. Correctum inquirit scientiam. “The Heart of him, that is upright, / In Heavenly-knowledge, takes delight.”

To me, Oh Lord, vouchsafe thou, to impart
The gift of such a Rectified-heart.
Grant me the Knowledge of Inferiour things,
So farre, alone, as their Experience, brings
The Knowledge, which, I ought to have of thee,
And, of those Dueties, thou requir'st of mee:
For, thee. Oh God, to know, and, thee to feare,
Of truest Wisedome, the Perfections are.

What e're thou art in outward shew,
Thy Heart is ever very true,
And to those *Knowledges* aspires,
Which every prudent *Soule* desires:
Yet, be not proud that thou hast got
This testimonie, by thy *Lot*. But, view thine *Emblem*, and
endeavor
In search of *Knowledge* to persever.

2.46. Tribulatio ditat. “Affliction, doth to many adde / More value, then, before they had.”

For, till the bruising *Flailes* of God's *Corrections*,
Have threshed out of us our vaine *Affections*;
. . . Yea, till his *Flaile*, upon us, he doth lay,
To thresh the huske of this our *Flesh* away;
And, leave the *Soule* uncover'd; nay, yet more,
Till *God* shall make, our very Spirit poore:
We shall not up to highest *Wealth* aspire:
But, then we shall; and, that *is my desire*.

Thou hadst, or hast, or thou shalt have
Much trouble, ere thou fill thy *Grave*;
And, may'st, when thou expectest rest,
With paine, or sorrowes, be oppress.
But, be content, and waile not much;
For, *Poverty* shall make thee *rich*.
The paine will sooner be overpast,
And, thou shall happy be at last.

this one mentions neither the lot nor the emblem. But the owner of this lot will have read the prayer and found the answer there. In other words, writing both verses Wither clarifies the personal aspiration of this spiritual *impresa* by using the prayer to emphasize God's flail (fig. 3), a symbol of affliction, which uncovers the soul, making it poor, thus aspiring to heavenly wealth which leads to true happiness.



Fig. 4. George Wither, *A Collection of Emblemes*, 3.22, “Non est mortale quod opto”. Photo: The internet Archive. For text, see below.

What catches the eye here is the use of the desire/aspire rhyming couplets in both verses. Although both emphasize the theme of transcendence and *contemptus mundi* (as also in 1.12 above), the concluding couplet of the prayer anchors the spiritual aspiration on the Christian gospel, “Thou give thyself to me,” making this a personal *impresa* practicable not only to the lot-caster but perhaps also to Wither himself.

Apart from the obvious difference in using “aspire” in the prayer instead of in the lottery verse, they also differ in their rhetoric. The speaker in the prayer moves from self-loathing and debasement to spiritual awakening, aspiring to profess Christ as the Son of righteousness, and finally to imitating *Him* in order never to choose the inferior way. In contrast, the lot-caster is being lauded by the speaker as noble and heavenly minded but by his chosen emblem as wise and worthy. However, he needs to guard against inclining towards worldliness by learning more divine affections. Thus, in spite of different



Fig. 5. George Wither, *A Collection of Emblemes*, 4.01, “Non inferiora secutus”. Photo: The internet Archive. For text, see below.

directions in rhetoric both verses exhort a personal aspiration for this *impresa* by turning away from the inferior way and towards the highest way of imitating Christ, “*the Sunne of righteousness*” (Fig. 5).

There are 35 other such pairs of verses in which the word “aspire” is not used. Nonetheless, their personal aspirations are all convincingly presented, thereby making them effective spiritual *impreses* as well. If the demonstration of the five pairs

3.22. Non est mortale quod opto. “Take wing, my Soule, and mount up higher / For, Earth, fulfills not my Desire.”

... To ev'ry one (which harbours a desire
Above the Starry *Circles*, to aspire.) ...
I asked not, *Lord*, those Blessings to receive,
Which any Man hath pow'r to take or give;
Nor, what this World affords; for, I contemne
Her Favours; and have seene the best of them:
Nay, *Heav'n* it selfe, will insufficient bee,
Vnlesse, *Thou*, also, give *Thy selfe*, to mee.

This *Lot* pertaineth unto those,
(And who they ben, *God* onely knowes)
Who, to the world, have no desire;
But, up to heav'nly things **aspire**.
No doubt, but you, in some degree,
Indow'd with such *Affections* bee;
And, had this *Emblem*, that you might
Encourag'd bee, in such a *Flight*.

4.01. Non inferiora secutus. “Whil'st I, the Sunne's bright Face may view, / I will no meander Light pursue.”

But, oh my God! Though groveling I appeare
Vpon the Ground, (and have a rooting here,
Which hailes me downward) yet in my desire,
To that, which is above mee, I **aspire**:
And, all my best *Affections* I professen
To *Him*, that is the *Sunne of Righteousnesse*
That imitating him, in what I may,
I never follow an inferior *Way*.

Thou, of a noble minde, art thought,
Which, heav'nly things, hath chiefly sought,
And, scorn'st thy vertue to debase,
By loving those of lower place.
If so, thin *Emblem* doth expresse
Thy *Wisdome*, and thy *worthynesse*.
But, if to earthward thou incline;
Thence, learne *Affections* more divine.

in this note is sensible, then I believe that the presence of this kind of *imprese* can no longer be passed over in future emblem studies.

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Members of the Society receive a twice-yearly Newsletter, and are entitled to attend the various meetings, colloquia, and other activities organized by or for the Society. Since the study of emblem books is a highly interdisciplinary field, the Society aims to provide a channel of communication for students and scholars seeking collaborative assistance from specialists with expertise in different fields than their own. The languages of the Society are the recognised languages of international scholarship, and the Newsletter publishes notes and queries in French, German or English as appropriate. The Society holds its

major international conference at three-yearly intervals, which always includes a general call for papers. Membership is required to attend the international conference. The society also organises one or more sessions at the annual Congress on Medieval Studies at Western Michigan University, Kalamazoo.

The Society is affiliated with the Renaissance Society of America, and sponsors sessions at the Society's annual conference, in addition to a number of occasional symposia each year in Europe, North America and elsewhere. Local groups which carry out programs of research, or institutions with a particular interest in emblem books may apply for affiliation to the Society. Members are entitled to a reduced subscription to the journal *Emblematica*, edited by Mara R. Wade and published by AMS Press, New York.

Subscription rates

The current subscription rate for the Society is US \$15.00, with the option for Sustaining Members to pay a suggested US \$40.00 or any amount above this per year. For more information or any inquiries regarding membership, please contact the Treasurer, Elizabeth Black at elizabethowens@gmail.com. Subscriptions can be paid by using PayPal here: www.emblemstudies.org. Just press the 'donate' button on the website.

Society for Emblem Studies Website <http://www.emblemstudies.org>

Since the last newsletter, the website has been upgraded with some new features. Members are invited to post calls for papers and conference programmes in our "News" section. The "Emblem of the Month" has received excellent contributions, and the "Current Research" section will soon include notes about research groups, centres, and courses around the world dedicated to the discipline.

Little by little, we will implement new sections:

- As our Chair has indicated in her letter, we are now welcoming "research notes" from our members, to be published in a new section under the same title. These notes can be written in any of the Society's working languages (English, French, German, Spanish, and Dutch) with a short summary in English.
- Members are also welcome to submit their "research questions" to our community—so, if you are looking for the source of a particular emblem, or for the translation of a difficult Latin passage, now there is space to let other colleagues know of your quest and discuss it.
- And, finally, we are discussing a way to create a large online bibliographic database for the website. There are conversations going on about the technical aspects of this tool, such as how to allow members to upload

their own bibliographies, how to make searches, and how to export the result of these searches to Zotero (or any other reference management software). If you can help, do get in touch with us!

All submissions and queries must be sent (in a Word document with separate images) to the website editor, Pedro Germano Leal (pedrogermanoleal@gmail.com). We are looking forward for your contribution!

—Pedro Germano Leal <pedrogermanoleal@gmail.com>, website administrator

Newsletter information

The newsletter is posted twice-yearly on the Society website and an announcement of its availability is sent to all members. Members who do not wish to receive these and other announcements from the Society should advise the Treasurer, who will ensure that their names are removed from the distribution list. The newsletter is normally issued in January and July. All members are invited to submit materials of potential interest to the editor, David Graham <dgqc@mac.com>, who will ensure their inclusion. To be included, all submissions should reach the editor no later than November 30 (for the January issue) and May 31 (for the July issue). For editorial policy, see the notice on p. 2 of this issue. Recent issues are posted at <http://www.emblemstudies.org/newsletter/>

Join the SES Facebook group

<https://www.facebook.com/groups/121500147938327>

Correction

Tamara Goglein has asked that we publish the following correction: "The July 2015 *SES Newsletter* included an essay by Peter Daly ('Identification and Interpretation in Emblems,' pp. 12–17). In it, he refers to my essay "Death is in the 'T' of the Beholder: Early Modern English Emblems of Death" in *Emblems of Death* (Geneva: Droz, 2014, 59–95), which he and Monica Calabritto edited, writing that 'Tamara Goglein seems to think that there is a true meaning' for an emblematic motif (14). In my essay, I argue for precisely the opposite of this. I quote the passage from Junius to which Daly refers, and from which the phrase 'true sense of the emblem' comes, to disagree with it and to ironize it."

Happy New Year! (Click to view the original)

