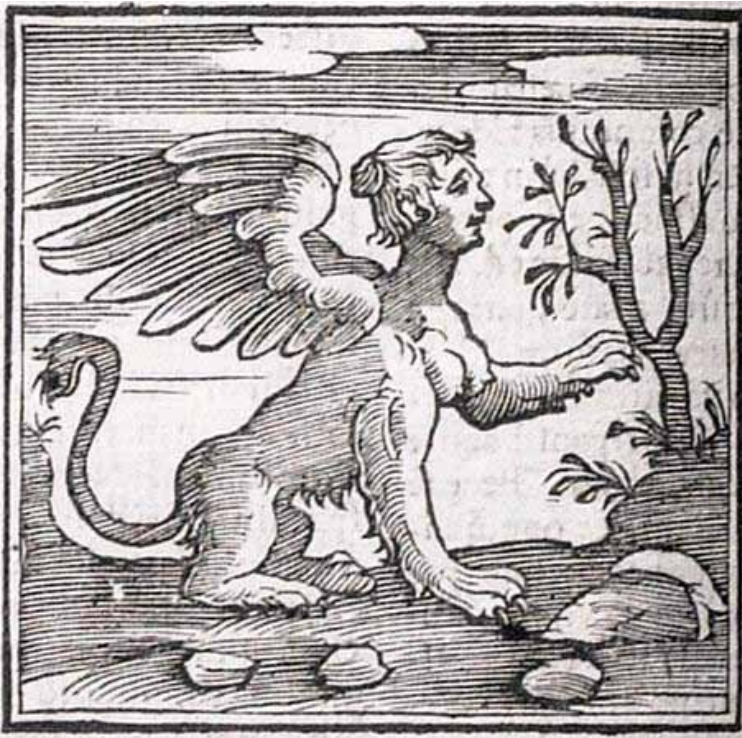


Society for Emblem Studies

Newsletter 59
July, 2016



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The 2017 SES Conference

The Eleventh International Conference of the Society for Emblem Studies will take place from Monday, July 3 to Friday, July 7, 2017, in Nancy (France) at the Université de Lorraine (Faculté de droit, sciences économiques et gestion), under the direction of Paulette Choné and her organizing committee. Please note that the deadline for submission of proposals to be included on the conference program is 1 September 2016, and that all proposals should be sent jointly to Mme Choné (paulettechone@gmail.com) and Ingrid Höpel, Chair of the Society (ihoepel@kunstgeschichte.uni-kiel.de).

The conference organizers have proposed eight broad themes. What follows is extracted from the Call for Papers, which may be found at the Society web site (<http://www.emblemstudies.org/files/2016/03/CfP-07-03-16.pdf>).

1. Making an emblem book

This theme should focus on the various agents in the conception and production of emblem books (publishers, printers, patrons, academies, engravers, draftsmen, copperplate printers, authors, commentators, translators, proofreaders...), as well as on the steps and procedures of its creation (edition and re-edition, re-use, recurrence, plagiarism, counterfeits; cooperation, competition...) until its sale.

2. Reading and collecting

Further inquiry into the history of emblem books is prompted by studies focussing on their readers (inventories, foreclosures, ownership marks...), the rare books market, the liber amicorum, satire and censorship, collectors, the place of emblem books in collections and libraries, and connoisseurship of emblems. Papers about important collectors in the 19th and 20th centuries, the organization and cataloguing of their collections, and the scholarship and literature devoted to them would be particularly welcome.

3. Methodology and historiography

This theme includes the main theoretical issues in the ancient and recent development of emblem studies; the need for interdisciplinary approaches; problems of periodization; working practices and methods;



the peculiar ethos of emblem studies; access to digitized documentation, and its effects on scientific language and production.

Meanwhile, any paper about the “pioneers” of emblem studies, such as Mario Praz or Karl-Ludwig Selig, Karl Josef Höltgen (and others such as Daniel Russell, Peter M. Daly), about the history of great thesauri (Henkel & Schöne) and databases or websites would be welcome.

4. The symbolic process

The sessions in this part of the program might include discussion of theorists and treatises concerning the *impresa* and the emblem, including emblem book Prefaces, from the 16th to the 18th century. They might also include discussion of the rules of the emblem as a defined genre, its relation with *ars memorativa*, *ars meditando*, pedagogy and *lusus*, the function and role of enigma, the place of prosody or translation and polyglot texts.

Special attention might be given to the links between emblem and allegory.

This theme also includes research into the relationship between the semiotics of emblematics and comics, subtitling, or any other form of presenting inscriptions in art combining word and image.

The emblematic process in contemporary art also deserves special attention.

5. Emblem books, material culture, history of art

This theme (cross-cutting with theme 2) aims to increase our understanding of the emblem book as an artefact, whether as an aesthetic object or more rhetorically as “une machine à communiquer”.

The focus may be on the shaping of text, page layout, typography, calligraphy; technical and artistic aspects of the woodcuts or engravings; printer’s marks; manuscript additions; bindings. Special attention might also be given to the role of ornament and decorative frames in the emblematic process.

6. Adapted and diffracted emblems

Research related to applications of emblem to architectural spaces, furniture and objects has grown significantly in recent years; this rubric constitutes one thematic high-

light of the call for papers.

The “adaptation” of emblematics might be concentrated in two areas: festivals and objects.

This section should therefore investigate the various uses of device, emblem and any symbolic combined form (including heraldry) in theater and festivals (entries, tournaments, masques...); the way they contribute to staging and meaning; their application on medals and tokens; portraits; epigraphy; *Hausprüche*; *sgraffito*; painted decorations and programs. As far as objects are concerned special attention might be devoted to household items (furniture, table and kitchenware, embroideries, textiles, costume, iron firebacks, sundials, domestic utensils) as well as to advertising, popular and educational imagery, posters and labels. Unexpected, unintentional uses or misappropriations of emblems might also be identified.

7. Emblems, curiosities, mirabilia

This theme intends to explore the relationships between emblematics and encyclopedic collections, cabinets of scientific and wondrous curiosity; taxonomy; categories of objects belonging to archaeology, natural history, ethnography, historical and religious relics; the role of emblem in thinking, expressing and dramatizing the *mundus symbolicus* as a microcosm.

The representation of emblems and emblem-books in paintings, especially still-lives, or any pictorial record of emblematics, constitutes a significant part of this topic.

A special highlight on technical and scientific innovation (engines, inventions) in emblems would be appreciated.

8. National idiosyncrasy of the emblem?

The theoretical and historical issues about the emblem as indicative of a peculiar *mentalité symbolique* (Daniel Russell) have proved very fertile. The Conference would like to verify the validity of such hypothesis firstly by inviting Shakespeare and Cervantes scholars to discuss the emblematic productions of these writers and secondly by focusing mainly (though not exclusively) on three cultural contexts and their protagonists: Italy, Central Europe, Lorraine and Grand Est France.

In Memoriam Daniel S. Russell, 1938–2016

Our friend, colleague and long-time Society member Daniel S. Russell died April 10, 2016, after a long illness. Ingrid Höpel, chair of the Society, sent the following note to his widow Lila Penchansky on our behalf:

“It is with immense sadness that we learned that Daniel Russell, our dear friend, mentor, colleague, and founding member of the “Society for Emblem Studies”, has died after his long illness. Ever generous with his time and insights, we have all been profoundly influenced by his scholarship through his writings or in person, and many of us will deeply miss and treasure his friendship. We owe him so much, and we have been very lucky indeed to have known and worked with him.

We all value Dan for his establishing our discipline through the Society, the journal, and through his hosting of and frequent participation in conferences and publications. He has been a pillar of the discipline and we all have much to thank him for. He will fondly be remembered for his unstinting generosity to his colleagues, path-breaking research, and good will.

Dear Lila, please accept our heartfelt condolences and sympathy. We know that you had a very hard time. You were a big part of his work and we fondly remember you from our meetings over the years. We extend our condolences to you, his son Nicholas who follows as a scholar of French Renaissance literature, and his daughter, Alison.

We all have lost a friend.”

An obituary by Mara R. Wade has been posted on the website of the Renaissance Society of America.

Research Activities of Interest

Calls for Papers and Conference Announcements

SES at RSA Chicago (30 March–1 April 2017)

As an organization having an official affiliation with the Renaissance Society of America, the Society for Emblem Studies is entitled to submit several preapproved panels for inclusion on the program of the RSA's Annual Meeting, which will next take place in Chicago next spring. Additional panels are organized by the designated RSA representative for emblem studies, Professor William Engel. Other panels and papers of interest to Society members will also figure on the final program. We present some preliminary information about those panels here-with. First, the following panels sponsored by the Society have been approved for the 2017 meeting:

Visualizing Politics Through the Emblem in Seventeenth-Century England

Chair: Elizabeth Black

Organizer: Jane Farnsworth

Presenters:

Mary Silcox: “‘That Worm will grow’: Hester Pulter’s Ruptured Emblematic World”

Brycen Janzen: “Refiguring the Body Politic in I.M.’s *Corpus sine capite visibili*”

Jane Farnsworth: “The Fruitful Vine: Political Emblematics in Thomas Jordan’s “A Speech to George Monck, General” (1660)”

The Verbal-Visual Structure of Spenser’s *Shepherd’s Calendar*

Chair: Carol-Ann Johnston

Organizer: Tamara Goeglein

Presenters:

Kenneth Borris: “The Integral Pictorialism of Spenser’s *Shepherd’s Calendar*”

David Samuel Adkins: “Colin’s Careful Hour: Virgilian Tragedy in the *Januarye* Woodcut”

Tamara Goeglein: “Citing, Sighting, and Siting Colin Clout: Ekphrastic Experimentation in Spenser’s *Shepherd’s Calendar*”

Emblematic Culture in the Iberian World

Chair: John Cull

Organizer: Pedro Germano Leal

Presenters:

Carme Lopez Calderón: “Mary as the Shield of Myrtilus: Iberian Applied Emblems, Classical Borrowings and Catholic Propaganda”

Luis Gomes, “Emblems and National Identity in Early Modern Portugal”

Pedro Germano Leal, organizer and presenter: “The ‘Pictorial Dispute’ in the New World: the turn from hieroglyphic catechisms to emblematic culture”

Unmaking and Remaking the Emblem: the Contribution of Daniel S. Russell (1938–2016)

Organizer: David Graham

Chair: Pedro Germano Leal

Presenters:

Paulette Choné: “Daniel Russell and Sensitivity to Emblematic ‘Bricolage’”

David Graham: “Semiosis and Process as Key Elements of Daniel Russell’s Emblematic Reading”

Respondent: Agnès Guiderdoni

Variations on Early Modern Emblematic Theory and Practice

Organizer: David Graham

Chair: David Graham

Presenters:

Rosa De Marco: "Ephemeral Emblem Series in the Jesuit French Solemnities for the canonisation of 1622"

Cornelia Kemp: "The Facticity of the Invisible: Reflections of Experimental Science in Emblematic Literature"

Carol Barbour: "Emblems Turned Upside Down: *Tabula Cebetis* and *Allegories of the Unbridled World*"

Elizabeth Black: "For Profit And Pleasure – Emblem Writers And Their Reading Public"

RSA Emblem Discipline Panels

Professor Engel advises us that he has submitted the following panels for inclusion on the conference program in Chicago:

Emblem and the Continent: Context and Subtext

Liana Cheney: "Camillo Camilli's *Imprese*: The Academies"

Maureen Pelta: "Enigma, Emblem or Emblematics? Figured Spaces in Renaissance Parma"

Sabine Mödersheim: "Emblems in the Visual Culture of the Reformation"

Emblem and England: Context and Subtext

Susan Harlan: "Philip Sidney and the Emblematic Tradition: Lant's *Sequitur celebritas & pompa funeris*"

Jessica Wolfe: "Thomas Browne and the limits of Hieroglyphic Authority"

Karen Nelson, "Emblems and Mary Wroth's *Urania*, Reform, and Counter-Reform"

The Blazon: Poetics and Rhetoric

Joeseeph Ortiz: "Inscrutable Forms: Petrarch, Alberti, and the Epic Blazon"

Pamela Macfie: "Touch in Marlowe's Blazon of Leander"

Grant Williams: "Elizabethan Blazons, Rhetoric, and the Extended Phantasy"

HAB Panels of Interest to SES Members

Mara R. Wade advises us that she has organized the following panels on behalf of the Herzog-August Bibliothek Wolfenbüttel, itself an affiliated organization of the RSA.

Annotation and Edition of Early Modern Genres

Chair: Pedro Germano Leal

Monika Biel, "Emblematica Online: Phase 3, Paving the Way for the Semantic Web-Linked Open Data for Emblems"

Timothy Cole (presenter), Myung_Ja Han, Janina Sarol, "Annotating Emblems: Enhancing User Interactivity with Emblematica Online"

Dario Kampkaspar, "Editing and Annotating Early Modern German Texts"

Shaping Dynastic and University Identity through the Emblem

Chair: Gregory Johnston

Tamar Cholcman, "A Festival for the Knowledgeable: University Festival Emblems"

Mara R. Wade, "Dynasty and Devotion in the Emblematic Stammbuch"

Claudia Mesa, "Portrait Medals of Elizabeth I Tudor: Anglo-Spanish Relations and the Conflict of the Netherlands"

Call for Papers: 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/

Recent Research Workshops

"Emblematic Programs"

Ingrid Höpel has advised us that the workshop announced in Newsletter 57 has now taken place. Held May 26–28, 2016, at the University of Tübingen, the workshop was organized by Nicolas Potysch. Participants were Seraina Plotke (University of Basel), Dieter Bitterli (University of Zürich), Andreas Beck (University of Bochum), Dietmar Peil (Munich), Nicolas Potysch (University of Tübingen), Maren Biederbick and Ingrid Höpel herself (both from Kiel). The group plans to meet again in 2017, perhaps near Hildesheim, together with Johannes Köhler.

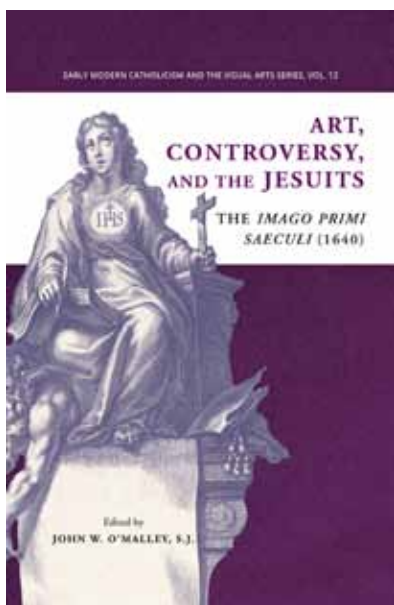
Emblematica Online: Linked Open Data

Organized by Mara R. Wade, University of Illinois at Urbana-Champaign, and Monika Biel, Herzog August Bibliothek, Wolfenbüttel, and funded by the Deutsche Forschungsgemeinschaft and the University of Illinois, a workshop on “Linked Open Data—Developing an Ontology for Annotating Emblems” was held at the Newberry Library, Chicago, 5–7 April 2016. In addition to Professor Wade, presenters included Thomas Stäcker and Monika Biel (HAB); Tim Cole, Myung-Ja Han, and Tom Kilton (UIUC), Pedro Germano Leal (Rio de Janeiro), Peter Boot (Utrecht University), Hans Brandhorst (Arkyves and Erasmus University, Rotterdam), Martin Mueller (Northwestern University, and Ingrid Höpel (Kiel). An entire contingent from the University of Illinois was in attendance and participating in the active discussions, including Harriett Green, Patricia Lampron, Janina Sarol, Johannes Fröhlich, Heidi Heim, Melina Zavala, and Patricia Fleming. This conference was generously hosted by the Center for Renaissance Studies, Newberry Library, Chicago. This workshop was followed by three days of workshops and lectures, “Creating the Semantic Web for Visual Cultural Heritage,” at the University of Illinois, featuring Hans Brandhorst, Arkyves.

Recent Publications

Art, Controversy, and the Jesuits: The Imago Primi Saeculi (1640), ed. John W. O’Malley, S.J. Price: \$120.00. Early Modern Catholicism and the Visual Arts Series, vol. 12. August 2015. ISBN 978-0-91610-184-8. 771 pp.

In 1640 the Society of Jesus observed the centenary of its founding with elaborate celebrations worldwide. The most lasting monument from the occasion is the *Imago primi saeculi Societatis Iesu*, a magnificent volume of 952 folio-sized pages of poetry, prose, and 127 exquisite copperplate engravings published by the prestigious Plantin-Moretus Press, An-



twerp, in a Latin edition, followed later that year by a Dutch adaptation. No other book better reveals Jesuit self-understanding at the moment when the order had achieved its mature form. The ink was hardly dry on its pages before it became an object of controversy, one of the first volleys in the bitter Jesuit/Jansenist culture war that divided French Society for a century and that contributed to the papal suppression of the Jesuits in 1773.

Contributions

Introduction (John W. O’Malley, S.J. [Georgetown University])

“The Frontispiece and Opening Emblem of the *Imago: A Translation*” (Michael C. J. Putnam [Brown University])

“Classicism and the Baroque: The *Imago primi saeculi* and Its Detractors” (Marc Fumaroli [l’Académie Française]; translation by Paul J. Young [Georgetown University])

“Jesuit Uses of Art in the Province of Flanders” (Jeffrey Muller [Brown University])

“The *Imago primi saeculi Societatis Iesu* as Emblematic Self-Presentation and Commitment” (Marc Van Vaeck, Toon Van Houdt, and Lien Roggen [Katholieke Universiteit Leuven])

“Introductions to the Latin, Greek, and Hebrew Poetry” (Michael C. J. Putnam [Brown University], Alexander Sens, and James P. M. Walsh [Georgetown University])

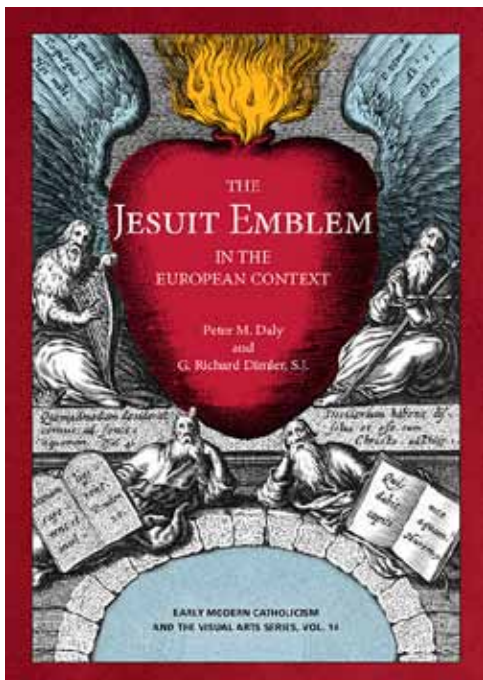
“The Emblems” (translated by Michael C. J. Putnam [Latin], Alexander Sens [Greek], and James P. M. Walsh, S.J. [Hebrew])

Appendix: Jesuit Provinces and Houses, 1626, 1640

Peter M. Daly and G. Richard Dimler, S.J. *The Jesuit Emblem in the European Context*. Price: \$70.00. Early Modern Catholicism and the Visual Arts Series, Vol. 14. Published: July 2016. ISBN 978-0-91610-188-6. 486 pp.

The Jesuit Emblem in the European Context sets out to understand the emblems currently known to have been written by Jesuits (at least 1,525 printed books) in the context of the production of emblems in Europe. The Introduction offers a brief account of the Society of Jesus, followed by chapters on the European Emblem, the *Ratio studiorum* (the flexible blueprint for Jesuit education as offered by Jesuit colleges throughout the world), Jesuit Theory of Symbology, the Major Jesuit Emblem Books, the Material Culture (everything not deriving from print), and Purposes Served by Jesuits Using Emblematic Forms. Conclusions follow, with historical information on provinces and colleges of the Society of Jesus provided in appendices.

Many scholars have considered this or that Jesuit writer, some of his works, individual colleges, and the role of emblem in Jesuit education. However, to date these in-



vestigations remain partial. This is the first comprehensive attempt ever to review what Jesuits accomplished using the emblem form.

Contents

- Preface
- Introduction
- 1. The European Emblem
- 2. The *Ratio studiorum*
- 3. The Jesuit Theory of Symbology
- 4. The Major Jesuit Emblematic Books
- 5. The Material Culture
- 6. Purposes Served by Jesuits Using Emblematic Forms
- Conclusions

The Celebrated Museum of the Roman College of the Society of Jesus: A facsimile of the 1678 Amsterdam edition of Giorgio de Sepi's description of Athanasius Kircher's Museum. Trans. Anastasi Callinicos and Daniel Höhr, ann. Jane Stevenson, ed. Peter Davidson. **Early Modern Catholicism and the Visual Arts Series, Vol. 13.** December 2015. ISBN 978-0-91610-87-9. 172 pp.

Athanasius Kircher's catalogue of the prodigious early museum (a Wunderkammer or cabinet of curiosities) which he assembled and arranged at the Roman College of the Society of Jesus was completed by his assistant Giorgio de Sepi for publication in 1678. This publication, with many expertly-engraved illustrations, is one of the most sumptuous and most curious examples of high baroque book production. It has memorable images of exotic birds and

animals, of one of the first magic-lanterns or projected images, its text hints at the presence of machines which are little short of computers, it also illustrates numerous wonderful machines, be those clockwork automata, chiming and ambulant clocks, or multiplying and distorting mirrors. It is perhaps most famous for the exceptionally lavish fold-out plates of Roman obelisks which it contains, each page dedicated to one of the obelisks re-discovered in baroque Rome or new obelisks with pseudo-hieroglyphics by Kircher, devised according to his own scheme of interpretation of hieroglyphics as pictograms or, in baroque practice, emblems or *impresa*.

A full facsimile, including foldout plates, is offered here, together with the first English translation of a notoriously problematic Latin text. There is also a commentary to the translation, identifying objects, sources and facts while also explaining something of the status which the museum and its description share, as epitomes of the scarcely-credible range



of activities and disciplines in which Kircher involved himself. The commentary also identifies passages which refer to others of Kircher's numerous and prodigious works. The edition also contains an afterword, reflecting on the current state of scholarship on Kircher, his museum, and his world. At last a text which has often been mentioned in studies of baroque Rome, of museums in early-modern Italy, of intellectual networks in 17th-century Europe, is available to the English-speaking reader in a lavish edition which preserves and enhances the splendor of the original production.



“Maturè”. Image from Claude Paradin's *Devises heroïques*. Courtesy of the Glasgow University Emblem Web Site (click to see in context).

La ville et la coquille. Huit essais d'emblématique. Sous la direction de Paulette Choné. Beauchesne éditeur. ISBN : 9782701021720. 29.00 €.

Cet ouvrage rassemble les travaux présentés par neuf historiens de la littérature, de l'art et des représentations réunis à l'Université de Bourgogne dans le cadre des rencontres de l'équipe de recherches sur l'emblème qu'accompagneront des séminaires sur « le chemin dans l'art » et « la spirale ». Les thèmes de la coquille et de la ville résument une inclination commune des auteurs pour certaine forme d'interrogation libre et animée dont les pages célèbres de Paul Valéry sur « le petit problème de la coquille » procuraient le modèle idéal.



Des rêveries de la Renaissance sur ces deux formes symboliques étrangement solidaires jusqu'aux utopies architecturales contemporaines, on assiste à une exploration active du changement d'ordre et d'échelle qui fait alternativement monter et descendre du frêle coquillage à l'intimité de l'espace mental, à la maison, au jardin, à la ville. L'emblème est une forme littéraire et visuelle spécialement apte à jouer ce jeu de la miniaturisation, à nous conduire d'un monde à un autre en contrôlant le vertige. Les auteurs d'emblèmes, qui mêlent les constats lucides sur la condition humaine et les rêves de paix, nous aident à considérer la ville comme la demeure tutélaire des citoyens, le petit univers domestique comme un dur coquillage, et d'une façon générale le lieu protecteur comme une image de la conscience à la fois quiète et en éveil.

Contributions

Paulette Choné: Préface « En tournoyant »

†Daniel Russell: Comment faire un emblème : production et

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fabrication, ou la leçon de la coquille

Judi Loach: Architecture et emblématique

Stéphane Rolet: Des coquilles pour l'Archevêque : la dédicace du livre XXVIII des Hieroglyphica de Pierio Valeriano

Ralph Dekoninck: De la tête au cœur. La coquille de l'âme dans l'emblématique sacrée jésuite

Ingrid Höpel: L'escargot ou la paix qui tarde

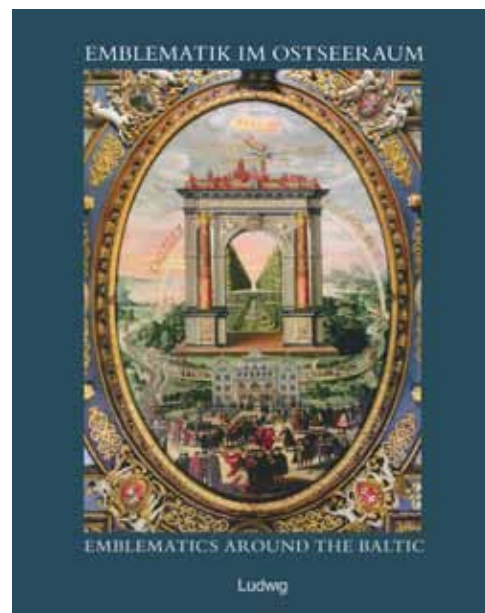
Christian Bouzy: La cité sans murailles : sur les traces d'un lieu commun

Georges Viard: Les Emblemata du Langrois Gentil Cordier (1598)

Judi Loach: Entre Valéry et Le Corbusier. La coquille et le Nombre d'Or

Emblematik im Ostseeraum – Emblems Around the Baltic. Hrsg. von Ingrid Höpel, Lars Olof Larsson. Mundus Symbolicus (Band 3). 232 pp. ISBN: 978-3-86935-278-7. 39.90 €.

Ausgewählte Beiträge zur 10. Internationalen Tagung der Society for Emblem studies in Kiel, 27. Juli bis 1. August 2014 [Selected Papers from the Tenth International Conference of the Society for Emblem Studies, 27 July–1 August 2014].



In der neueren Emblemforschung stehen die Auswirkungen der gedruckten Bücher auf Architektur, Alltagsleben und Festkultur im Vordergrund. Dabei ist die Ostseeregion in ein europäisches Netzwerk von ikonographischen Mustern und Motivwanderungen eingebunden, von ritualisierten Formen der bildlichen und sprachlichen Kom-

mentierung von Architekturen, Orten und Biographien, das sie mit anderen europäischen Regionen bis hin nach Süd-, Südwest- und Westeuropa verbindet. Geographisch streuen die Beiträge des Bandes von Schleswig-Holstein über Dänemark und Schweden, Mecklenburg, Polen mit Danzig, Riga, Vilnius bis Sankt Petersburg, drei Beiträge betreffen Hamburg. Ein besonders interessantes Phänomen für die Region ist die zeitliche Verschiebung – in den Randgebieten Europas tritt die Emblematik später auf als in den Zentren. In zwei Beiträgen wird ihr Verhältnis zur Aufklärung thematisiert.

Die Emblematik ist aufgrund ihrer Zusammensetzung aus Bild und Text interdisziplinär. So finden sich in diesem Band Aufsätze von Kunsthistorikern, Literaturwissenschaftlern (Germanisten, Anglisten, Latinisten) und Theologen.

Contributions

Klaus Gereon Beuckers: Vorwort

Ingrid Höpel und Lars Olof Larsson: Emblematik im Ostseeraum. Einleitung

Simon McKeown: Early signs of madness? Erik XIV of Sweden and his Emblems of Legitimation

Antje Theise: Emblems in Hamburg Wedding Poems of the sixteenth century: An unexpected Find. Epithalamia by the poeta laureatus Henning conradinus

Piotr Kociumbas: Zum emblematischen Denkprinzip im Danziger Kantatenschaffen des 18. Jahrhunderts

Maja Kolze: das Fest der Hamburger Bürgerkapitäne im Licht der Emblematik. Ein Beitrag zur Festkultur in der Hansestadt im 17. und 18. Jahrhundert

Christa Schlumbohm: Sinnbilder im Trauerzeremoniell. Funeralschmuck und Funerarrhetorik im herzoglichen Mecklenburg des 17. und 18. Jahrhunderts

Jolita Liškevičienė: Images from the Life of the Beatified Josaphat Kuntsevych

Māra Grudule: the Emblem in the Enlightener's Hands: Gotthard Friedrich Stender, Architecture and his spiritual reflections

Elita Grosmane: Alltagsembleme in Lettland: Funktionen, Formen und Milieu

Monika Biel: Das emblematische Deckenprogramm (1604–1608) von Isaak van de Blocke im Roten Saal des Danziger Rathauses. Das Zusammenspiel der kompositorischen Elemente im Gesamtkomplex und der Einfluss des reformatorischen Gedankenguts – ein neues Zuordnungsschema

Hartmut Freytag: On the »Bunte kammer« in the Manor House of Ludwigsburg near Eckernförde

Jan Drees: Vergänglichkeit und Friedenssehnsucht. Ergänzendes zu drei sinnbildlichen Darstellungen aus der

Bildwelt des Gottorfer Hofes zu Anlässen zwischen 1659 und 1689

Maren C. Biederbick: »Lapillum in pede« – die Kraniche im Heiligen-Geist-Hospital in Wismar. Ein Anwendungsversuch der Korrespondenzanalyse in der Kunstgeschichte

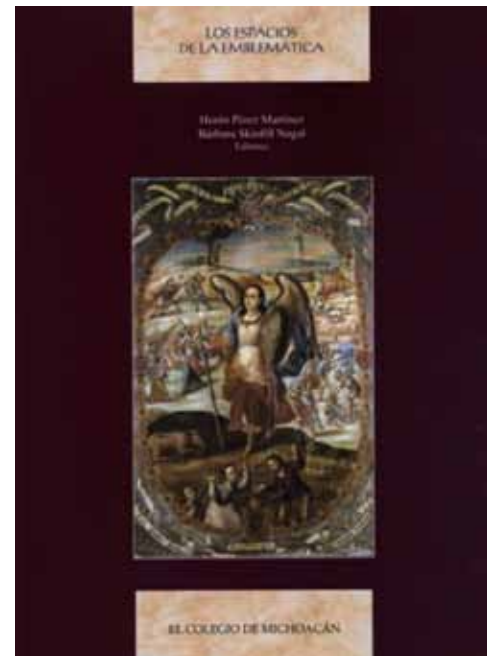
Dietrich Bieber: Die Embleme auf dem Taufdeckel der St.-Jürgen-Kirche zu Gettorf

Ingrid Höpel: Emblematik im Dienst von Pietismus und Aufklärung – die Katharinenkirche in Enge

Carsten Bach-Nielsen: Emblems of Revelation and Instruction. The Tercentenary of the Reformation in Denmark and Schleswig-Holstein (1817)

Los espacios de la emblemática [Emblematic Spaces], ed. Herón Pérez Martínez and Bárbara Skinfill Nogal. Colegio de Michoacán (Mexico), 2014. 396 pp. ISBN: 978-607-8257-85-0.

Notice of this volume was given in n° 21 of this Newsletter (pp. 20–21).



Summary

Agradecimientos [Acknowledgements]; *Emblemata*; Presentación [Presentation], Reyes Escalerra Pérez.

I. La literatura emblemática y sus espacios teóricos y prácticos [Emblem Literature and its Theoretical and Practical Spaces].

Aproximación a la naturaleza y características de la imagen de los libros de emblemas españoles [An approach to the nature and characteristics of the images in Spanish emblem books], José Julio García Arranz;

Motes, pseudomotes y paramotes en la emblemática hispánica

[Mottos, pseudo-mottos and para-mottos in the Hispanic emblematics], Cirilo García Román;

Cuando la erudición rebosa la emblemática. La selva letrada de Solórzano Pereira [When scholarship overflows emblematics. Solórzano Pereira's scholarly jungle], Federico Revilla;

Aproximación a las citas de Séneca en el *Mundo Simbolico* de Filippo Picinelli [An approach to the quotations of Seneca in Filippo Picinelli's *Mundo Simblico*], Bárbara Skinfill Nogal;

La citación en las *Empresas Políticas* de Saavedra Fajardo [Quotations in Saavedra Fajardo's *Empresas Políticas*], Alejandro Arteaga Martínez;

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II. La literatura emblemática y sus espacios icónicos [Emblem Literature and its Iconic Spaces].

Emblemas marianos de la Capilla de la Virgen en la Cartuja de Burgos. El modelo pintado y su repercusión iconográfica. [Marian emblems in the Chapel of the Virgin in the Charterhouse of Burgos. The painted model and its iconographic repercussion], Patricia Andrés González;

Sobre la posible presencia de los emblemas de Andrea Alciato en el medio de elaboración del *Códice Florentino* [On the possible presence of Andrea Alciato's emblems in the circle of elaboration of the *Florentine Codex*], Pablo Escalante González;

La emblemática amorosa. Imágenes cordiales en el Santuario de Atotonilco, Guanajuato [Love emblems. Heart images in the Shrine of Atotonilco, Guanajuato], Ana Isabel Pérez Gavilán A.;

Más allá de lo decorativo y del símbolo. Los diseños de lazos en la sillería del coro de la catedral de Puebla [Beyond the decorative and the symbol. Drawings of bows in the choir stalls in the cathedral of Puebla], Patricia Díaz Cayeros;

Calaveras y hachas. Las dos caras de la polémica novohispana tras la expulsión de los Padres de la Compañía [Skulls and axes. The two faces of the Neo-Hispanic controversy following the expulsions of the Priests of the Company], Rosario Inés Granados Salinas y Désirée Moreno Silva;

Templum iustitiae. Imágenes de la justicia y del rey legislador en Nueva [Templum iustitiae. Images of justice and the law-making king in New Spain], Salvador Cárdenas Gutiérrez.

III. La literatura emblemática y sus espacios textuales [Emblem Literature and its Textual Spaces].

La emblemática en el coloquio XVI de Fernán González de Eslava [Emblematics in Fernán González de Eslava's coloquio XVI], Édgar A. García Valencia; Motivos para una edición crítica moderna del *Túmulo imperial de la gran ciudad de México* [Reasons for a modern critical edition of the *Túmulo imperial de la gran ciudad de México*], José Quiñones Melgoza; Emblemas a la muerte del "Rey Prudente". *Relación historiada de las Exequias a la Magesta del Rey D. Philippo Nuestro Señor*

(1600) [Emblems to the death of the "Prudent King". *Relación historiada de las Exequias a la Magesta del Rey D. Philippo Nuestro Señor* (1600)], María Dolores Bravo Arriaga;

Estrategias emblemáticas en el teatro [Emblematic strategies in the theater], Eugenia Revueltas;

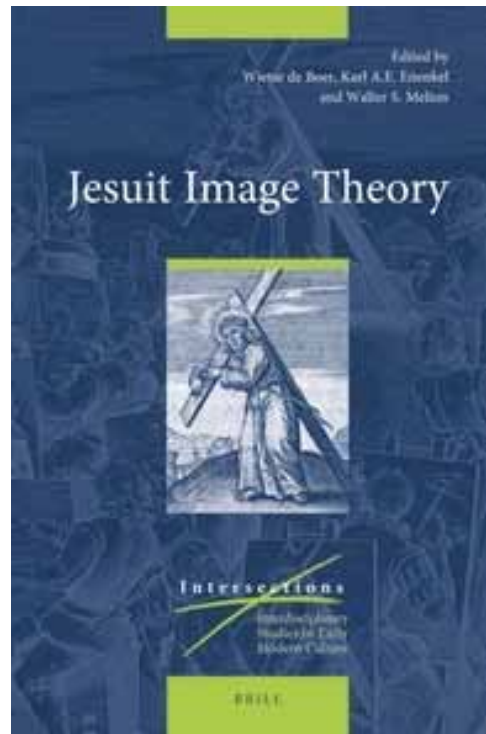
La alegoría solar en *El sol triunfante* [The solar allegory in *El sol triunfante*], Ma. Isabel Terán Elizondo;

El Libro del juego de las suertes. Iconografía y texto [The *Libro del juego de las suertes*. Iconography and texts], Margarita Peña;

Fludd y la genealogía de los emblemas musicales [Fludd and the genealogy of musical emblems], Jorge Alcázar.

Jesuit Image Theory, ed. Wietse de Boer, Karl A.E. Enenkel and Walter S. Melion. €172.00 (\$206.00). Intersections 45. Leiden: Brill, 2016.

The Jesuit investment in images, whether verbal or visual, virtual or actual, pictorial or poetic, rhetorical or exegetical, was strong and sustained, and may even be identified



as one of the order's defining characteristics. Although this interest in images has been richly documented by art historians, theatre historians, and scholars of the emblem, the question of Jesuit image theory has yet to be approached from a multi-disciplinary perspective that examines how the image was defined, conceived, produced, and interpreted within the various fields of learning cultivated by the Society: sacred oratory, pastoral instruction, scriptural exegesis, theology, collegiate

pedagogy, poetry and poetics, etc. The papers published in this volume investigate the ways in which Jesuits reflected visually and verbally on the status and functions of the imago, between the foundation of the order in 1540 and its suppression in 1773. Part I examines texts that purport explicitly to theorize about the imago and to analyze its various forms and functions. Part II examines what one might call expressions of embedded image theory, that is, various instances where Jesuit authors and artists use images implicitly to explore the status and functions of such images as indices of image-making.

Contributions

Introduction. The Jesuit Engagement with the Status and Functions of the Visual Image, Walter S. Melion

Part I. Jesuit Image Theory – Rheorical and Emblematic Treatises, and Theoretical Debates

The Early Jesuits and the Catholic Debate about Sacred Images, Wietse De Boer

The Jesuit Ars and Scientia Symbolica. From Richeome and Sandaeus to Masen and Ménestrier, Ralph Dekoninck

The Theory Of Figurative Language. In Maximilian Van Der Sandt's Writings, Agnes Guiderdoni

Writing on the Body and Looking Through its Wounds: The Mnemonic Metaphor of the Stigmata in Emanuele Tesauro's Rhetoric, Andrea Torre

Claude-François Ménestrier: The Founder of "Early Modern Grounded Theory", David Graham

Enargeia Fireworks: Jesuit Image Theory in Franciscus Neumayr's Rhetorical Manual (*Idea Rhetoricae*, 1748) and His Tragedies, Karl A.E. Enenkel

Part II: Embedded Jesuit Image Theory

Libellus Piarum Precum (1575): Iterations of the Five Holy Wounds in an Early Jesuit Prayerbook, Walter S. Melion

Interior Sight In Peter Canisius' Meditations On Advent, Hilmar Pabel

Le Pacte précaire de l'image et de l'écrit dans le livre illustre d'époque moderne : le cas de *La Peinture spirituelle* (1611) de Louis Richeome, Pier Antoine Fabre

A Variety of Spiritual Pleasures: Anthonis Sallaert's *Glorification Of The Name Of Jesus*, James Clifton

Marvels and Marbles in the Antwerp Jesuit Church:

Hendrick Van Balen's Stone Paintings of the Life of the Virgin (1621), Anna C. Knaap

The Simulacra Avorum in Jesuit Latin Poems By Walilius And Carrara: from Vergilian Imitation to Scholastic Philosophy and Art Theory, Aline Smeesters

'To Make Yourself Present'. Jesuit Sacred Space as Enargeic Space, Steffen Zierholz

The Jesuit Strategy of Accommodation, Jeffrey Muller

Emblematica: An Interdisciplinary Journal for Emblem Studies. Vol. 22. New York: AMS Press, Inc., 2016. ISSN 0885-968X. \$164.50.

Managing Editor Mara R. Wade has advised us that volume 22 of *Emblematica* has recently been published by AMS Press, Inc. In addition to the usual reviews and criticism, it includes the following contributions:



David Graham, "Piece out our imperfections with your thoughts': Lessons from the History of Emblem Studies"

Michael Bath and Theo van Heijnsbergen, "Paradin Politicized: Some New Sources for Scottish Paintings"

Alison Saunders, "More French Emblematic Predecessors, Godly and Amorous"

Lucy Razzall, "'Non intus ut extra': The Emblematic Silenus in Early Modern Literature"

John Mulryan, "Captioned Images of Venus in Vincenzo Cartari's *Imagini*"

Simon McKeown, "'Imitation' and 'Idea' in Eighteenth-Century English Painting: William Hoare of Bath, Sir Joshua Reynolds, and the Emblematic Inheritance"

Michael Bath, "Books and Buildings: Recursive Emblems in the Applied Arts"

Anne-Emmanuelle Ceulemans, Grégory Ems, *Emblèmes musicaux dans les collèges jésuites. Bruxelles et Courtrai au XVIIe siècle*. Rennes: Presses Universitaires de Rennes, coll. Art et Société, 2016. ISBN : 978-2-7535-4858-9. 26 €.

During the *Ancien Régime*, Jesuit teachers were especially concerned with familiarizing their young students with as wide a culture as possible, making them face during the lessons some new literary and artistic genres. The emblem, an original form of expression in which a figurative image and some textual parts closely interact, and that belongs to a mode of thought typical of the Early Modern Period, was one of those genres and the abundant emblematic production of the Brussels and Courtrai Jesuit college students throughout the seventeenth century bears witness to it.

In these two collections, music appears as one of the most widespread iconographic topics. Nevertheless, the musical

Research Notes

A Case of Belated Reuse
of Some Early Cuts of Alciato's *picturæ*
to Illustrate a Different Work

Rubem Amaral, Jr.

The chance of recently browsing an old-book auction catalogue on the web put before me the reproduction of a page of the book *Le Comte de Gabalis*, illustrated with the well known *pictura* of Alciato's emblem "Virtuti fortuna comes", considered by some as Alciato's own personal device and adopted as the symbol of the journal *Emblematica*: the winged caduceus topped by Hermes' *petasos* and embraced by two crossed superimposed cornucopias, after the model of the Parisian Chrétien Wechel's editions of the *Emblematum libellus* (Green, 7; Praz, p. 249; Landwehr, 12; Tung, 4; Adams/Rawles/Saunders, F.001).

I wondered whether the volume might contain other *picturæ* from Alciato and, having communicated my query to David Graham, he kindly supplied me with a link for a digitized edition available on Google books, and informed me that, in fact, the volume contained another fifteen emblems therefrom.¹

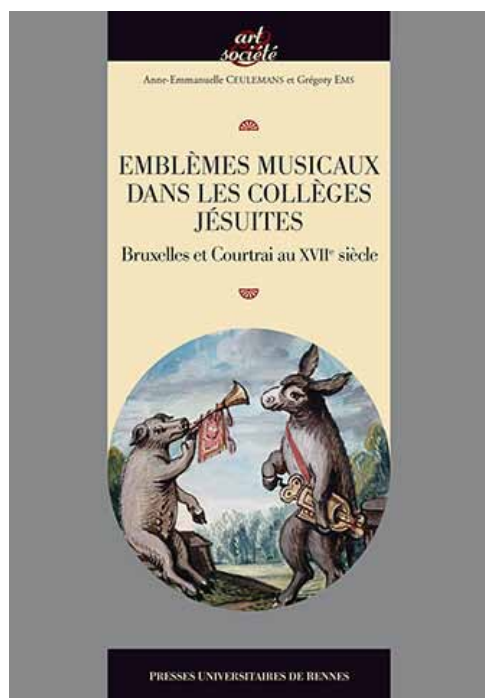
The description of the volume is as follows: *Le Comte de Gabalis ou entretiens Sur les Sciences secretes, & misterieuses suivant les principes des anciens Mages ou Cabalistes. Augmenté dans cette dernière édition d'une seconde Partie. Quod tanto impendio absconditur, etiam solummodò demonstrare destrueret est. Tertullien.* [vignette] A Amsterdam Chez, Jaques le Jeune M. DCC. 260 p., in 12° (Fig. 1) (Caillet, III, 7702; Yves-Plessis, 497).

This work, of which until then I had no knowledge, was published anonymously, for the first time, in Paris, in 1570, by Claude Barbin, but its authorship was soon attributed to the abbé Nicolas-Pierre-Henri de Montfaucon de Villars (1635-1673). It had since a wide diffusion throughout Europe and is considered a source for many of the elemental beings that populate later European literature, like nymphs, undines, sylphs, salamanders, and gnomes. Among the writers who were influenced by it are, in France, François Nodot (*Histoire de Mélusine, Princesse de Lusignan, et de ses Fils*, 1698),² Abbé Bordelon (*Histoire des imaginations extravagantes de Monsieur Oufle*, 1710), H. de Sandisson [Abbé J.-P. Bignon] (*Les aventures d'Abdallah, fils d'Hanif*, 1745), Abbé Cointreau (*L'amant salamandre ou les aventures de l'infortunée Julie*, 1756), Crébillon, fils (*Le sylphe*), Abbé Coyer (*Bagatelles Morales*, "Le

1. https://books.google.ca/books?id=SnUA9vI2PgIC&printsec=frontcover&cdq=Le+Comte+de+Gabalis&hl=en&sa=X&redir_esc=y#v=onepage&q=Le%20Comte%20de%20Gabalis&f=false.

2. A footnote in Chapter II of this work states: "Voyez le Livre intitulé LE COMTE DE GABALIS touchant la nature de ces peuples [the elementary people]. Il est fort divertissant." (Nodot, 52).

themes used in the emblems do not truly reflect musical reality of that period, since the musical scenes shown in the emblems always refer *metaphorically* to an 'extramusi-



cal' content conceptual in nature. It is therefore necessary to question the relevance of the musical iconography as a "semiologic process", and the reasons why the students so keenly used musical scenes and instruments in their productions.

This study considers several reasons of the prevalent use of music in the emblems of the Jesuit students, reviewing some key trends at work in the Brussels and Courtrai corpus, investigating the different essential areas that needed to be explored to understand the richness of the emblems, and also the many possibilities offered by music iconography. By examining several representative examples, this book, enriched with unpublished translations and original reproductions, highlights the complex network of ideas and influences at stake in the Jesuit students' emblems and it reveals how fertile the musical metaphor is. Thanks to all the meanings, connotations or effects it carries, it often appeared to the students as a very convenient theme to express their ideas.



"Excudebat" of the printer Mathieu Bonhomme, from Barthélemy Aneau's *Picta poesis* of 1552, published in Lyons.

Sylphe amoureux”), Charles Baudelaire and Anatole France—it was the main source for the latter’s *La Rôtisserie de la Reine Pédauque* (1892)³; in English literature, Alexander Pope, who borrowed from it to create the sylphs in *The Rape of the Lock* (1714); and in German literature, it is a likely source for Friedrich de la Motte Fouqué’s *Undine* (1811).

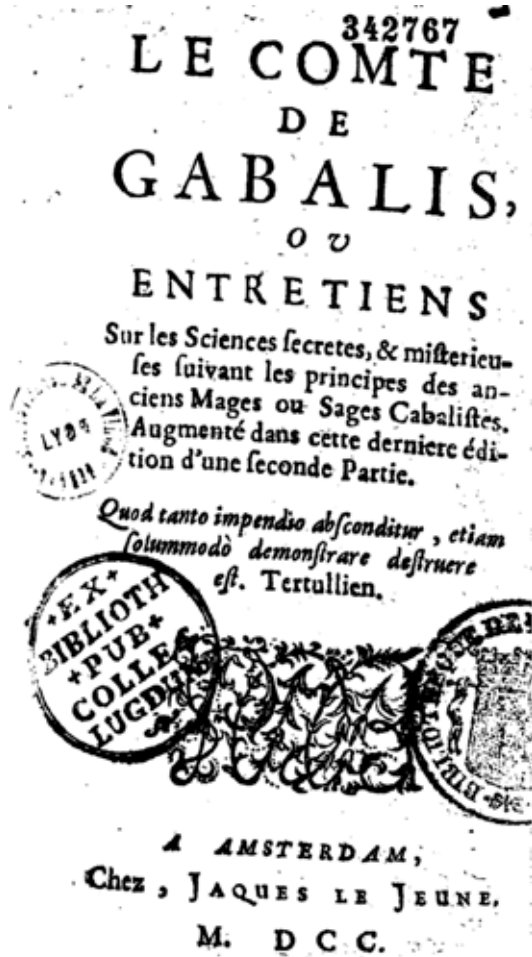


Fig. 1 *Le Comte de Gabalis*, Amsterdam: Jaques le Jeune, 1700, title page.

The original version, comprising only five conversations between the author and the fictitious cabalist Count of Gabalis, is, in fact, a pleasant satire against the beliefs of

3. This book pretends to be the edition of an 18th-century manuscript entitled *Vie et opinions de M. l'abbé Jérôme Coignard*. Anatole France (2-3) apparently relied, for the conception of this work, exactly on the Amsterdam 1700 edition of *Le Comte de Gabalis*, which is the only expressly cited in footnote 2 of his novel as an example among many editions thereof. His abbé Coignard is clearly modeled after the abbé Montfaucon; his cabalist Hercule d’Astarac after Gabalis; and his rabbi Mosaïde after the rabbi Nazard of the apocryphal second part.



Fig. 2 *Le Comte de Gabalis*, Amsterdam: Jaques le Jeune, 1700, 87.

the alchemists, occultists, cabalists, and superstition in general, but later it came to be taken by some important personages, like the English novelist Edward Bulwer-Lytton, as serious secret doctrine. Montfaucon’s mysterious assassination at an early age was even attributed to Rosicrucians outraged for his having supposedly revealed their society’s arcana. It had many re-editions, both in France (20 until 1800) and elsewhere, and soon had translations into English (two different ones in 1680), German (1684?), and Italian (1681).

As stated above, the volume under consideration contains sixteen engravings from an ancient edition of Alciato’s *Emblemata* inserted at different points of the text, corresponding to the following emblems: p. 34 – “Vis Amoris”; p. 37 – “Vir-

EMBLEMATVM LIBELLVS. IIII

In subitum terrorem.



Effuso cernens fugientes agmine turmas,
Quis mecum inflat cornua? Fanus ait.

Fig. 3. Alciato, *Emblemata libellus*, Lyons: Jacques Moderne, 1544.



Fig. 4. Alciato, *Emblematum libellus*, Paris: Chrétien Wechel, 1534. *tuti fortuna comes*"; p. 46 – "In mortem praepoperum"; p. 78 – "Dives indoctus"; p. 87 – "In subitum terrorem"; p. 102 – "Potentia Amoris"; p. 106 – "Unum nihil, duos plurimum posse"; p. 229 – "Ex literarum studiis immortalitatem acquiri"; p. 233 – "In deprehensum"; p. 235 – "Pax"; p. 237 – "Illicitum non sperandum"; p. 239 – "Potentissimus affectus Amor"; p. 242 – "Albucii ad D. Alciatum, ut de tumultibus Italicis se subducatur et in Gallia profiteatur"; p. 245 – "In statuam Amoris"; p. 248 – "Auxilium nunquam deficiens";



Fig. 5. Le Comte de Gabalis, Amsterdam: Jaques le Jeune, 1700, 102.

80 ANDREAE ALCIATI

Potentia Amoris.



Nudus Amor uiden ut ridet placidumq; tuetur
Nec faculas, nec quae cornua flectat habet.
Altera sed manuum flores gerit, altera piscem,
Scilicet ut terrae ima det atq; mari.

Fig. 6. Alciato, *Emblematum libellus*, Lyons: Jacques Moderne, 1544. and p. 253 – "In studiosum captum Amore".⁴ On p. 251 there is an engraving without relation with Alciato's emblems, an elliptical frame containing eleven small lion's heads in different positions, whose origin I have not been able to determine.

Nevertheless, these engravings do not illustrate passages of Montfaucon's original work. The first seven correspond to interpolations in the *entretiens* by the new editor, and constitute images allegedly shown by the Count of Gabalis to his counterpart in the course of their dialogue in order to demonstrate or confirm some statement. The other nine illustrate the second part of the volume, which does not appear in any other edition, constituting, with all probability, an apocryphal addendum. They are included in the final part of a sixth *entretien* in which is presented an imaginary original explanation, given by de Gabalis, for the origin of the sudden fabulous fortune of the famous French alchemist Nicholas Flamel, according to which he would have acquired in Italy an old Hebrew manuscript containing information about the sites in France where the Jewish communities from different cities had supposedly secretly buried their riches in common on the occasion of their expulsion from that country. The *picturae* from Alciato's emblems correspond to the symbols depicted at certain places in order to identify the buildings under which such treasures were hidden.

As for the *picturae*, they follow very closely the models printed by Wechel, attributed to Mercure Jollat, but they do

4. These emblems have the following numbers in Peter M. Daly's standard index of Alciato's Latin emblems: 108, 119, 157, 190, 123, 107, 041, 133, 021, 177, 046, 106, 143, 114, 162, and 109.

not come directly from any of his cuts. In spite of their overall similarity, a careful comparison reveals subtle differences of design in all of them. The discrepancy is more conspicuous and decisive in relation to those of emblems “In subitum terrorem” and “Potentia Amoris”, in each being omitted a tree and a bush (Figs. 2 through 7).⁵

The research induced by such evidence took me to the Lyons, Jacques Moderne’s editions of Alciato (Green, 24–27, Landwehr, 29–31; Tung, 15–18; Adams/Rawles/Saunders, F.015–F.016), whose engravings are absolutely identical to the ones in the 1700 edition, except for some damage derived from reuse of the cuts in the latter, and possibly in other works. Jacques Moderne’s cuts had been newly opened by different hands after Jollat’s models. He printed, using them, three different editions, being two in Latin, in 1544 and 1545—the latter exhibiting on the title-page the printer’s device of Iacobus Giunta, suggesting a co-edition (Landwehr, 31)—and one in 1544 or 1545, in Latin and French (Green, 24; Landwehr, 28; Tung, 15; Adams/Rawles/Saunders, F.016).

Apparently, none of the editions of *Le Comte de Gabalis* prior to that of 1700 contains illustrations. Roger Laufer, in the introduction to his edition (1963:53–54, and 58), records under number 10 the 1700 edition, whose second part he considers apocryphal. He mentions the sixteen engravings, which he qualifies as “grossières” (for Green, 25, “roughly executed”), and transcribes one of the interpolations of the first part. Besides, he refers to two plates respectively between pages 30 and 31 and 60 and 61, which are missing from the above mentioned digitized version and contain the natal astrological chart of the author and the cabalistic figure Great Pentacle of Solomon. Laufer believes that it pointed to a probable French edition to be sold by peddlers (*à domicile ou au colportage*). He makes no reference to the origin of the illustrations, but considers fake the publisher’s address and name. He records also, under number 3 (p. 56) an edition of 1671 with the same imprint, with the title *Le Comte de Gabalis ou Entretiens sur les sciences secrètes* and the same Latin epigraph, with the addition of the observation *Sur la copie imprimée à Paris, Chez Claude Barbin, au Palais sur le perron de la Ste. Chapelle*. This edition is recorded under number 1439 by the historian and bibliographer of the Elzeviers, Alphonse Willems, who stresses its great rarity, but does not mention the 1700 edition not even in his list of fake Elzeviers, as equally does not Gustaf Berghman in his *Supplément*. Did they not know the edition? These records make no reference to illustrations. The other bibliographers who record the 1700 edition, do not mention the illustrations either. Pierre Mariel, in the excellent Introduction to his edition of *Le Comte de Gabalis* (1961), does not even record the edition.

5. I am very grateful to Julie Gardham, Keeper of Special Collections at the Glasgow University Library, for kindly sending me copies of both emblems of the 1545 Jacques Moderne edition from the Stirling Maxwell Collection, for the sake of comparison.

Certainly the 1700 printer, the same as supposedly did in his day Henry Steyner with regard to the first edition of Alciato’s *Emblematum liber* (Augsburg, 1531), thought that the addition of the images would make the volume visually more attractive and, consequently, commercially more successful. As the original text did not combine with the cuts he had ready at hand, whose use would not turn the edition more costly, he decided to insert new paragraphs that would justify their inclusion. Nevertheless, it did not have the same good fortune.

But, how to explain that the cuts printed for the first time in 1544 were in possession of Jaques le Jeune in 1700 and were reused 156 years after their creation? The name Jaques



Fig. 7 Alciato, *Emblematum libellus*, Paris: Chrétien Wechel, 1534.

(ou Jacques) le Jeune is one among the fictitious ones used by the printers of the famous Dutch Elzevier dynasty to identify their editions of books that might bring embarrassment for the printers in those times of dangerous conflicts of ideas and of political and religious censorship. When issuing controversial works, the Elzeviers remained either anonymous or pseudonymous. Names used include those of Jean Sambix (for Leiden) and Jacques le Jeune (for Amsterdam) (Willems, CV). In 1700 the owner of the printing house as from 1681 was Abraham Elzevier, the last printer in the dynasty, who died in 1712 (Willems, CCV-CCI). With the imprint of Jaques le Jeune in Amsterdam there is, dated 1672 and 1682, another work by Montfaucon de Villars, *De la Delicatesse*, the first four of its five dialogues constituting a defense of Domi-

nique Bouhours' work against the attacks of Barbier d'Aucour in his *Sentimens de Cléante sur les Entretiens d'Ariste et d'Eugène* (Laufer, 15).

Although the bibliographers consulted by me do not raise this question—Caillet and Yves-Plessis expressly inscribe *Elzevier* between parentheses after le Jeune's name—I tend to agree with Laufer and not put faith in the verity of the data in the imprint of the 1700 *Le Comte de Gabalis*, since, according to Willems (XLIV), Abraham's workshop was in Leiden, not in Amsterdam. In the catalogue of a French antiquary bookseller I read the following observation regarding a copy identical to the one under analysis, except for that it possesses the two missing plates: "En regardant de plus près cet exemplaire publié sous l'adresse d'Amsterdam, Jaques Le Jeune, on s'aperçoit que la réclame n'est pas celle usitée par les imprimeurs hollandais (chaque feuillet doit avoir une réclame au bas en marge intérieure). Cela indiquerait une édition française avec réclame uniquement au dernier feuillet de chaque cahier. Nous avons trouvé dans une bibliographie mention d'une contrefaçon de l'édition 1700 Amsterdam, Jaques Le Jeune, qui serait sortie de Rouen. La qualité médiocre du papier et les réclames suggéreraient donc une impression française (Rouen ?)." The data on this supposed Rouenese counterfeit are taken from Yves-Plessis' *Essai*. In case his information is valid, wherefrom came the cuts for the counterfeit volume? My hunch is that they are one and the same edition. Willems (CCI-CCII) stresses the marked decline of the house in the hands of Abraham Elzevier, the pitiful quality of his products and the very deteriorated state of his printing material.

There are no records of editions of Alciato's emblems by the Elzeviers in the standard bibliographies. The only emblem book published by the family is Dominique Bouhours' *Les Entretiens d'Ariste et d'Eugène*, newly printed in Amsterdam in 1671, 1682 and 1691 (Willems, 1440; Praz, p. 284; Landwehr, 180a-181; Adams/Rawles/Saunders, F.123, F.127, F.129) under the printer's pseudonym Jacques le Jeune. The sixth *entretien* of this work, "Les devises", is unillustrated in all editions.

Is it a mere coincidence the fact that the name Jaques (or Jacques) le Jeune has almost the same meaning as Jacques Moderne ou Jacobus Modernus? Might this fact be considered as a reminiscence of the previous owner of the Alciato's cuts? This suggestion, however, should not be taken too far. Although many other books were published with the imprint of Jaques le Jeune, I did not find records of identical titles published by both printing houses. Jacques Moderne (c. 1495–after 1560) is better known as an important music printer. I could not find any reference to the fact that, at some moment in their activity, the Elzeviers might have acquired the assets of Moderne's workshop, although this is not impossible at all. But, in such case, they only could have received them from Moderne's heirs or successors, or from some other intermediate owner, whereas the founder of the Elzevier establishment, Louis, only began his printing activities in 1592, in Leiden (Willems, CIIIVI).

In dealing with this subject, the fact should not be omitted that, in those times, a strong activity of book piracy flourished in Holland. Paul G. Hoftijzer mentions the case of the large piracy factory established in Amsterdam at the end of the 17th

century by the brothers Jean Henry (1664–1749), Marc (1655–1702) and Pierre (1674–1740) Huguetan, members of an old and highly respected bookselling family in Lyons who had been forced to leave the city after 1685. In spite of the long difference in time, this seems to be a more plausible line of transmission of Jacques Moderne's cuts, assuming that the book was printed in Holland.

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John Hall's Emblems with Elegant Figures 1658: A Note on the Merit of its Verse

Mason Tung

I read Hall's 28 verse emblems for the first time without looking first at John Horden's introductory note. Soon I was sitting up and said to myself, "this is amazing stuff !" The book, once called *Sparkles of Divine Love*, is divided into two unequal parts: part one has 20 emblems, whereas part two has only eight. The first thing that struck me was the diversity of its stanzaic forms, not unlike that in Francis Quarles's *Hieroglyphikes of the life of Man*, 1638. Like Quarles Hall also adds an epigram at the end of each emblem. Again like Quarles Hall uses many run-on lines among his verses. I have written on Quarles's work (*SES Newsletter* 49 (2011): 9-12), and the memory of its table outlining 15 unique rhyme schemes is still fresh in my mind. Using the same tabular format, I will describe Hall's unusual versification in Table 1 (opposite).

The most complex scheme is found in the 19-line stanza in emblem I.9, which rhymes as follows: two *abab* alternate with di- and pentameters, followed by *ccd* in trimeters, *dee* in penta-, tetra-, and trimeters, followed by *ff* in di-, *g* in penta- and *bb* in dimeters, followed by *i* in tri- *g* in penta- *i* in tetra- and *i* in hexameters. The amazement due to its mind-numbing complexities is magnified by Horden's brief comment: "But Hall's verse has little merit and his borrowings are ill-assimilated." In this note I will focus on the diversity of Hall's versification and his copious use of run-on lines, hoping that such a focus may perhaps moderate Horden's offhand remark.

At first sight the versification seemed to be the work of a mad scientist whose invention had malfunctioned. On second look, however, there seems to be order if not reason in his madness. Hall seemed intent on out-doing Quarles by trying to invent 28 different stanzaic forms

and rhyme schemes, but failed. On the other hand, his failures may be disguises of an intentional design. For instance, in the table above the first ten emblems of part one seem to be haphazardly arranged in triplet, sextets, septet, octets and 9-12- 19-line stanzas. But in the next ten, couplets alternate with stanzas of sextet, octet, and 9-line (but the couplets themselves also alternate between multi- and single rhymes) and end with two stanzas in couplets in single rhymes. This is (as if) to show that order finally emerges from the initial chaos. In part two, the first octet repeats the rhyme scheme of I.2, (surprised?).

It is followed by twice alternating quatrains with sextets, then a septet, and ends again with two stanzas in couplets of single rhymes, paralleling the end of part one, (by design?). The contrast between the two parts is striking if multi-meters and single-meters are enumerated. In part one the ratio is 15 multis to 5 singles; in part two, 3 multis to 5 singles. The crucial question here is: Does diversity among multi- and single-meters, along with the use of run-on lines, affect the quality of Hall's verse? In other words, do they have any redeeming effect in making the verse less merit-less? Certainly, diversity of versification do appear to serve some purposes; e.g., to avoid monotony, for one. In what follows I will examine the run-on versus the end-stopped lines in hopes to shed some light on that part of the query.

To begin, I will quote a passage from emblem I.9 (its versification has been dealt with above) and use a format that will show how one reads the run-on lines in a linear fashion rather than following the poetic form as printed in the book. To this end, I will use three signs: ^ = run-on, || = medial caesura after a punctuation in the middle of a line, and / = the medial end-stop, (i.e., regarding the last period in each stanza as a default end-stop and not to be counted in the total). Here are lines 9 to 17 of stanza two, followed by the quatrain from epigram 9 for comparison:

"I knew not I benighted was,/ Or else a night did
cause^Pleas'd that I lay^Without a ray^Till thou,||(great
world of light!)^Broke out & then^My chains did fall,/ I that
was all^One issicle,|| became^One tear,|| and now my veines
ran bloud again:" (9 lines, 2 end-stops, 3 medial caesuras, and 7 run-ons.)

"T'me thine,||and for my homage,|| take my heart^(Tis,||
though a little,|| yet my greatest part^Which can as well not
lie,|| as think) and say^I give but what I cannot keep away." (4
lines, 5 medial caesuras, 3 run-ons, and 0 end-stop.)

Read in this way, both passages show a dominance of run-on lines, but those in the epigram are unique because no other epigrams show three run-ons out of four lines, just as no other emblems can match I.9 in length of stanza (19) and complexity of rhyme scheme (see above). Moreover, both passages read more like blank verse (more dramatic, more Shakespearean one might say) because the rhyming ends are passed over in order to complete the senses from one line to the middle of the next line. The reader feels a sense of urgency and sincerity in the poet's desire to express himself earnestly in sentences longer than ten or more syllables, or two or more sentences. He has the reader's fuller attention than if more lines were end-stopped.

Table 1: Summary of Hall's versification.

No.	Stanza	Verse	Total	Meter	Rhyme Scheme
I.1	5	8	40	iambic multi-meter octet	a2bb4a2b3cc3c5
I.2	5	8	40	iambic multi-meter octet	a5a2b5b2c5c2dd5
I.3	7	6	42	iambic multi-meter sextet	a5a2bbcc5
I.4	3	12	36	iambic multi-meter 12-line	aa3bb2cc4d5d2e4ff2e5
I.5	6	7	42	iambic tetrameter septet	ababacc4
I.6	7	6	42	iambic multi-meter sextet	a4b2a4b2cc4
I.7	5	8	40	iambic multi-meter octet	a2b3b2a4cd4c2d5
I.8	15	3	45	iambic multi-meter triplet	aa4a5 - pp4p5
I.9	2	19	38	iambic multi-meter 19-line	a2b5a2b5ccd3d5e4e3ff2g5hh2i3g5i4i6
I.10	5	9	45	iambic multi-meter 9-line	a4a2b4bb2cdd4c5
I.11	20	2	40	iambic pentameter couplet	aa5 - tt5
I.12	4	9	36	iambic multi-meter 9-line	a4a2b4b2c4c2d4d2e5
I.13	22	2	44	iambic multi-meter couplet	a2a5 - v2v5
I.14	7	6	42	iambic multi-meter sextet	a4b2a4b3c5c4
I.15	20	2	40	iambic tetrameter couplet	aa4 - tt4
I.16	7	6	42	iambic multi-meter sextet	aa2b3cc2b3
I.17	21	2	42	iambic multi-meter couplet	a5a4 - u5u4
I.18	7	6	42	iambic multi-meter sextet	a4a2b4b2cc4
I.19	23	2	46	iambic tetrameter couplet	aa4 - ww4
I.20	28	2	56	iambic pentameter couplet	aa5 - BB5
II.1	4	8	32	iambic multi-meter octet	a5a2b5b2c5c2dd5
II.2	10	4	40	iambic tetrameter quatrain	abab4 - stst4
II.3	6	6	36	iambic pentameter sextet	ababcc5
II.4	5	4	20	iambic tetrameter quatrain	aabb4
II.5	7	6	42	iambic multi-meter sextet	a4a2b4b2c4c2
II.6	5	7	35	iambic multi-meter septet	aa4bb2cb5c3
II.7	25	2	50	iambic pentameter couplet	aa5 - yy5
II.8.	25	2	50	iambic pentameter couplet	aa5 - yy5

Other unusual examples of run-ons will further affirm this impression. Stanzas 4 and 5 in I.3. have all run-on lines. Stanza 4 will exemplify this: "By this means conscience disturb'd doth so^ Enraged grow^That she whips out all peace,|| so we^Snatch't from our false securitie^And torne by our own tortures,|| such as ne're^The worst offender can from tyrant fear." (6 lines, 2 medial caesuras, 5 run-ons, 0 end-stop.)

In contrast, stanzas 1 & 7 in II.2. have no run-ons. Stanza 1 will instance this: "Do'st thou behold,|| this little ball?/ These fleeting bubbles?|| This round toy?/ Which children well may play withall,/ And with a wanton breath destory. (4 lines, 2 medial caesuras, 0 run-on, 3 end-stops.)

Stanza 7 in I.14. reveals a persuasive elegance without overloading lines with run-ons: "Nay should he strike me down so low^As hell,|| yet I^Would grasp him:|| He is there I know:/ He in those depths doth lie^So should I surfet on all happiness;/ 'Tis solely heaven where he is." (6 lines, 2 medial caesuras, 3 run-ons, 2 end-stops.)

Both emblems near the end of each part have passages dominated by end-stopped lines as if to balance out the profusion of run-ons in the earlier passages. Last 10 lines in II.7 are chosen to represent this: "Another boasts strong armes:|| 'las Giants have^By silly Dwarfes been drag'd unto their grave./ These russle in rich silk:|| though ne're so gay,/ A well plum'd Peacock is more gay then they./ Poor man,|| what art?|| A Tennis-ball of Error;/ A ship of Glasse toss'd in a Sea of terror:/ Issuing in blood and sorrow from the wombe,/ Crauling in teares and mourning to the tombe./ How slippery are thy pathes,|| how sure thy fall?/ How art thou nothing when th'art most of all?" (10 lines, 5 medial caesuras, 1 run-on, and 8 end-stops.)

Enough has been shown in terms of diverse versification and the use of end-stopped versus run-on lines to be able to conclude reasonably that Hall's verse is not entirely without merit.

Society Information

SES Executive and Advisory Board

Executive Committee

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Ingrid Hoepel <ihoepel@kunstgeschichte.uni-kiel.de>, Chair
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Advisory Board

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Pedro Germano Leal <pedrogermanoleal@gmail.com>
Sagrario López Poza <sagrario@udc.es>
Simon McKeown <fsmckeown@gmail.com>
Jean Michel Massing <jmm1001@cam.ac.uk>
Mara R. Wade <mwade@illinois.edu>

National Representatives

Austria

Elisabeth Klecker,
Universität Wien,
Institut für Klassische Philologie,
Universitätsring 1, 1010 Wien
elisabeth.klecker@univie.ac.at

Belgium & The Netherlands

Hans Brandhorst,
Wijngaardenlaan 42
2252XP Voorschoten
The Netherlands
jppjbrand@xs4all.nl

Canada

Mary Silcox,
Department of English,
Chester New Hall 321, McMaster University,
1280 Main Street W.,
Hamilton, ON L8S 4L9
silcox@mcmaster.ca

France

Anne-Elisabeth Spica,
5 Rue des Piques,
57000 Metz
aspica@free.fr

Germany

Gilbert Heß
gilbert.hess@phil.uni-goettingen.de

Great Britain & Ireland

Alison Adams,

Stirling Maxwell Centre,
SMLC, University of Glasgow,
Glasgow G12 8QQ,
Scotland
alison.adams@glasgow.ac.uk, alison.rawles@btinternet.com

Japan

Misako Matsuda,
1-16-13 Nakamachi,
Tokyo 158-0091

Poland

Justyna Kilianczyk-Zieba
justynakz@gmail.com

Spain

Sagrario López Poza,
C/ Cerquidos, 1,
15660 Cambre (A Coruña)
sagrario@udc.es

Switzerland

Seraina Plotke,
Universität Basel, Deutsches Seminar,
Nadelberg 4, CH - 4051 Basel
seraina.plotke@unibas.ch

USA

Debra Barrett-Graves,
125 Shoreline Circle, Apt. 360,
San Ramon, CA 94582
dlbg@earthlink.net

Membership Information

The SES invites anyone interested in emblem studies to join the Society. The Society exists to foster the study of emblem books and related materials in literature and the visual arts, their origins and influence on other cultural forms, in all periods, countries and languages. The current membership includes teachers and students of literature, art-historians, librarians and archivists, collectors of antiquarian books, historians of Renaissance and Baroque cultures, students of comparative literature, and scholars interested in the wider relationship between literature and the visual arts, theories or representation, iconology and iconography.

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.

Virtual Emblematics

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 previously indicated, we now welcome "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 (in English, or in French, German, Spanish, or 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 (pedrogermanoal@gmail.com). We are looking

forward to your contribution!

—Pedro Germano Leal <pedrogermanoal@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 <dggc@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

The SES Facebook group now has nearly 100 members, and there are frequent posts about all manner of matters emblematic. Sign up and help make this part of our online community! <https://www.facebook.com/groups/121500147938327>

Update from emblemata.ch

A year ago (issue 57, p. 5), we included the announcement of a new web site devoted to applied emblems in Switzerland. Dieter Bitterli advises us of two recent additions to the site (click the names to visit): "They are both examples of painted facades dating from the 16th and 17th centuries and located in the old town of Schaffhausen near the Swiss-German border. While the earlier of the two (Haus zum Ritter) was painted by Tobias Stimmer, who also created the illustrations for Matthias Holtzwardt's "Emblematum Tyrocinia" (1581), the emblems of the Haus zum Käfig were taken from Saavedra—a unique case of 'applicatio' at least for this country. After a number of religious cycles, they are the first profane examples of the inventory. More will follow soon."

Are you a Wikipedian?

If so, your help is needed! Anyone who has visited the existing Wikipedia entry on the emblem knows how deficient it is, and how much it has been diluted by material not relevant to "our" emblems. As a result, I've begun work on a complete new article called "The Renaissance Emblem", but I've come to realize that the scope of what I envision goes far beyond what one person can readily accomplish. If you have Wikipedia editing experience (or are willing to learn!) and want to help with this project,

please let me know by writing to me: David Graham <dgqc@mac.com>. I look forward to hearing from you!

The Internet Archive

If you are not yet familiar with the Internet Archive (<https://archive.org>), you should be. This incredible digital resources houses ten million digitized books in addition to millions of other documents including films, sound files, digital images, and the like, among which are scores if not hundreds of high-quality digitized early modern emblem books from such collections as the Getty, Toronto, and Illinois among others. Unlike online sites that are specifically emblematic in nature such as the Glasgow, Utrecht, and Illinois sites, this is a general-interest site. All material is free to download.

Emblematica Online Update

Mara R. Wade has provided an update on progress in the Emblematica Online project (see the summary of the related workshop on linked open data, *supra*, p. ##).

Emblematica Online has a new look! And with the new look is a new interface and added functionality. Please explore the new tabs, searching emblems and books, the links from the Iconclass headings for searching both within and beyond the portal, for example to Festival Books Online and VKK (The Virtual Print Room), and the multi-lingual search options. The new portal also allows researchers to build searches by using the “+” sign next to the search box.

Emblematica Online offers new affordances for emblem scholarship made possible through the integration of Linked Open Data (LOD)-based services and LOD-compatible authorities into Emblematica Online. This corpus and its associated portal provides search and discovery services for digitized emblem books and associated emblem resources aggregated from six international institutions as of January 2016. While this research portal supports traditional scholarly approaches to inquiry, the additional features add meaningful new functionality, enabling new modes of inquiry.

In January 2016 researchers at the University of Illinois at Urbana-Champaign completed their second NEH grant for this web resource for emblem studies. The Herzog August Bibliothek, Wolfenbüttel, has begun a new eighteen-month phase of research to test full text transcription, additional emblem indexing, and annotation models.

Please contact us with your comments and suggestions: mwade@illinois.edu.

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 January 2017 newsletter will be October 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>.

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Virtuti fortuna comes.



*Anguibus implicitis geminis caduceus alis;
Inter Amalthææ cornua rectus adest.
Pollentes sic mente uiros, fandiq; peritos
Indicat, ut rerum copia multa bect.*

Facing image: “Virtuti fortuna comes”, from the 1534 edition of Alciato’s emblems (*Emblematum libellus*) published by Chrétien Wechel. Original courtesy of the Glasgow University Emblem Website (click image to see in context).