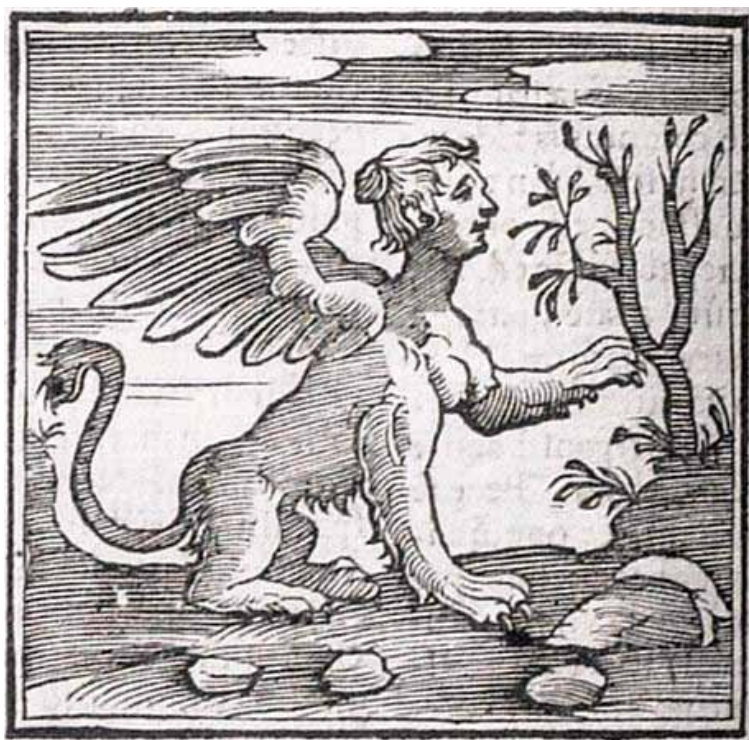


# Society for Emblem Studies

Newsletter 61–62  
July, 2017–January, 2018



## Letter from the Chair

The 2017 conference is over, and we are full of thanks to Paulette Choné, who welcomed us so warmly to Nancy, after planning, preparing and organising the conference very intensely and carefully over the last three years. She successfully convinced and inspired people with our emblematic topics and projects, in Nancy and in the surrounding area. She put together a team of scholars from different cities and universities, to collaborate in order to prepare a lot of inviting places, scientific highlights, gripping events and exciting excursions. The members of her team also deserve our warmest thanks: they are Jean-Jacques Chardin, Université de Strasbourg; Catherine Chédeau, Université de Franche-Comté; Marie Chaufour, Université de Bourgogne; and Rosa De Marco, Université de Liège, in addition to the members of the *comité scientifique*.

Shortly after leaving Nancy we received a wonderful offer for our next conference from José Pereira, Manuel Ferro, and Filipa Medeiros Araújo from the University of Coimbra in Portugal; for details, see the proposal they sent, and the information contained elsewhere in this *Newsletter*. The Executive Board and the Advisory Board of SES agreed to their proposal with enthusiasm, and so I accepted immediately. We are looking forward very much already to our next meeting in Coimbra in 2020!

Please have a look at our website. You will find a lot of changes there, concerning persons, conferences and events. You will also find the new constitution of our society, which was unanimously adopted at our business meeting in Nancy. I want to express my thanks to the members of the Advisory Board for their support with this. With their support and with the extremely helpful advice of former members of the Executive Board (namely Stephen Rawles, Alison Adams and Mara Wade) we have successfully revised and reworked our constitution.

Finally, I want to thank my colleagues of the Executive Board, Elizabeth Black, David Graham and Pedro Germano Leal for more than three years of friendly and effective cooperation. We have a lot of plans to enrich the website. Please don't hesitate to send us your ideas and proposals.

Please write to give me your thoughts and ideas!

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

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## 12<sup>th</sup> International Conference of the Society for Emblem Studies

University of Coimbra, June 2020

“Muda Poesia, pintura que fala, pintura que varia”  
 “Mute poetry, speaking painting, changing painting”  
 Taking as its motto the inspiring dialogue between literature and visual arts in Renaissance and Baroque Europe, the Interuniversity Centre for Camonian Studies presented a proposal to organize the 12th International Conference of the Society for Emblem Studies to be held at the University of Coimbra. The event will take place in Portugal for the first time and aims to look in both directions: past and future. On the one hand, it pays an historical debt to Stockhamer’s work; on the other, it intends to foster emblem studies and related issues in the lusophone universe. In 1546, king João III officially invited Andrea Alciato to become a Law Professor at the University of Coimbra. The jurist did not accept, claiming the lack of physical vitality, but sent one of his disciples, Ascanio Scotto, and soon arrived another Law master, Fabio Arcas, accompanied by Sebastian Stockhamer, the German author of the first commentaries on Alciato’s *Emblemata*. Satisfying the request of a local nobleman, to whom he dedicated the work, Stockhamer wrote his notes to the first book and signed them *ex Lusitaniae inclyta Conimbricensi Academia Kalendas Martii 1552*. Published in Lyon, four years later, Stockhamer’s work seems to have been forgotten, but it paved the way for the extended commentaries which would progressively be added in subsequent editions. Even if Alciato’s *Emblemata* were never printed in Portugal, they were widely known and the

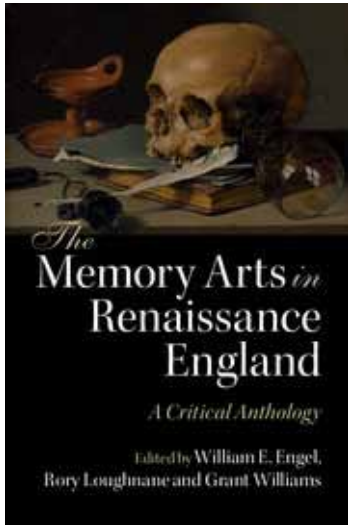
concept of “mute signs” (*tacitis notis*) was quite familiar to Luís Vaz de Camões (c. 1524–1580), the most famous Portuguese poet, who inspired the following generations and clearly became a model for national literature.

Portuguese Baroque authors were, in general, well acquainted with the emblematic genre and its models. Many *artes poeticas* dedicated a full chapter to logo-iconic compositions and they were also cultivated within Jesuit institutions such as the flourishing College of Jesus in Coimbra. There are few Portuguese emblem books, but painted ceramic tiles, other decorative arts, and festival books offer many splendid examples of applied emblematics, from the sixteenth to the eighteenth centuries, not only in Portugal, but also in different territories of its empire, from Brazil to Goa.

The call for papers will therefore be open to a wide range of areas, and will interest literary scholars, art historians, librarians, archivists, historians of Renaissance and Baroque culture and scholars interested in the broader relationship between literature and the visual arts. The conference will continue the thematic directions pursued at previous conferences, involving all areas related to emblem studies.

### Suggested topics for 2020

1. *Ars emblematica*: theoretical and critical approaches
2. Emblem books: production and reception in Portugal
3. The art of mute signs: Camões and emblematics
4. Emblematic marks, heraldry and numismatics
5. Emblems and festivals
6. Jesuit Emblems and visual culture
7. Emblems and the arts
8. New approaches to text/image cultures



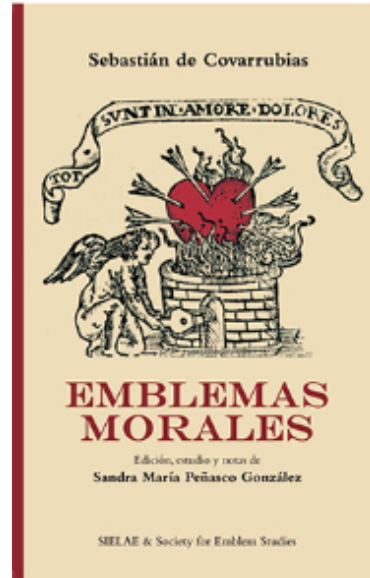
*Memory Arts in Renaissance England*. William E. Engel, Rory Loughnane, Grant Williams, eds. Cambridge UP, 2016. £64.99 / \$99.99.

“This is the first critical anthology of writings about memory in Renaissance England. Drawing together excerpts from more than seventy writers, poets, physicians, philosophers and preachers, and with over twenty illustrations, the anthology offers the reader a guided exploration of the arts of memory. The introduction outlines the context for the tradition of the memory arts from classical times to the Renaissance and is followed by extracts from writers on the art of memory in general, then by thematically arranged sections on rhetoric and poetry, education and science, history and philosophy, religion, and literature, featuring texts from canonical, non-canonical and little-known sources. Each excerpt is supported with notes about the author and about the text’s relationship to the memory arts, and includes suggestions for further reading. The book will appeal to students of the memory arts, Renaissance literature, the history of ideas, book history and art history.” [Jacket abstract]

### News from SIELAE

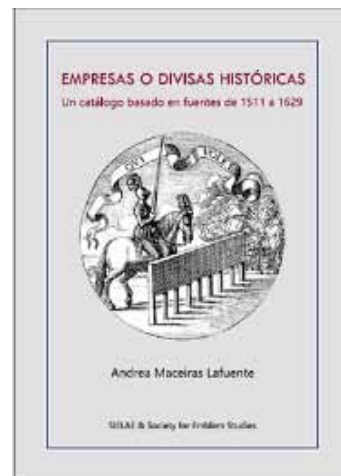
The *Seminario interdisciplinar para el estudio de la Literatura áurea española* (SIELAE), directed by Sagrario López Poza, offers a new resource that will be integrated into its *Biblioteca Digital Siglo de Oro* (BIDISO) led by Nieves Pena Sueiro. It is a database: *Symbola. Historic Devices or Imprese*. For now, you can see 100 devices or *imprese* (from the thirteenth to seventeenth centuries) used by kings, knights and ladies, ecclesiastics, academics, printers ... with their analysis and explanation and the biography of the bearers when known, as well as images when possible. Another 650 devices already analyzed are in the process of insertion and the team continues to study others that will follow. This open database will be of great use to researchers, students and the public interested in Emblem Studies,

History, History of Art, Heraldry, Visual Studies and European and Spanish culture of the Late Medieval and Early Modern Period. The access address is: <http://www.bidiso.es/Symbola>.



Two volumes have recently appeared:

Covarrubias, Sebastián de. *Emblemas morales*. Edición, estudio y notas de Sandra María Peñasco González. A Coruña, SIELAE & Society for Emblem Studies, 2017. 764 p. ISBN 978-84-617-7584-2  
<https://www.bidiso.es/sielae/estaticas/ver.htm?id=35>



Maceiras Lafuente, Andrea. *Empresas o divisas históricas. Un catálogo basado en fuentes de 1511 a 1629*. A Coruña, SIELAE & Society for Emblem Studies, 2017. ISBN: 978-84-617-8868-2, 464 p. <https://www.bidiso.es/sielae/estaticas/ver.htm?id=36>

[continued p. 12]

## Congratulations: Mara R. Wade

Warmest congratulations are extended on behalf of the Society to our colleague Mara R. Wade of the University of Illinois at Urbana-Champaign on the occasion of her election as Vice President of the Renaissance Society of America for a two-year term to begin in March of this year, following which she will serve two years as President and a further two years as Immediate Past President. This election provides suitable recognition of Mara's extraordinary record of service and accomplishment in early modern studies.

## Research Notes

### Emblems in Colonial United States Paper Money

#### Rubem Amaral Jr.

During the American Revolution, the thirteen colonies became independent states and issued paper money to pay for military expenses. The Continental Congress also issued paper money during the Revolution, known as Continental currency, to fund the war effort.

In the illustration of such "bills of credit", besides heraldic coats of arms, security devices, and vignettes without special symbolic significance, emblematic devices, complete with *picturae* and *inscriptiones*, mostly in circular form, were also abundantly used. I presume that this latter fashion may have been influenced by Benjamin Franklin, in that he was involved in the printing business and was responsible for the design of some of those devices, as will be shown below. Nevertheless, most of the engravings were not original, but rather copied from books of emblems and devices.

In the following list, I have included brief schematic individual descriptions of all the colonial notes of emblematic relevance that I could find on the Internet, indicating, whenever I have been able to find it, the origin of the devices. However, the sources given herein are not necessarily the ones which were directly used by the designers of the bills, since collections of emblems and devices such as those published by La Feuille, Le Moyne, and Verien, among others, were mere compilations, without due credit, of emblems published by authors of original works, who also frequently used to borrow from one another themselves. Whenever possible, I have tried to locate the primitive sources. A great part of the identified originals come from Joachim Camerarius and Nicolas Verien.

Some of the vignettes may have been copied also from books of emblems and devices, such as the phoenix, a cock, a peacock, a stag, a beaver, a dog, the constellation Ursa Minor, a bundle of wheat, a beehive, a tree, a rising sun, a canon, a ship, cornucopiae, trophies, a Bible, a hand with a dagger, a Triton, a basket of flowers, a building, a

horseman, mythological scenes, etc.. The absence of an *inscription*, makes them so generic that it is hard to find an exact source and, for this reason, they were not considered in this note.

I have tried to organize the list, obeying, as far as possible, a logical sequence of the issuing authorities by alphabetical order, and, within each of them, by denominations and dates, but gathering in clusters, outside such order, those which present the same device, for the sake of concision.

I thank Dr Filipa Medeiros for her help in the identification of the source of several devices.

Ipswich, Massachusetts, The Bank Bill, 2s, 1741

*Inscriptio*: "Justitia rediviva." *Pictura*: Port with a ship's sails seen in the background.

Note: This was an illegal private issue. In September 1740, the Land Bank of Ipswich began to issue notes of varying amounts without legal authorization of the Crown and over the objections of the governor and his Council. See: [https://storiesfromipswich.org/2016/12/20/land\\_bank\\_scheme/](https://storiesfromipswich.org/2016/12/20/land_bank_scheme/). Consulted on 05/02/2017.

The United Colonies, Philadelphia, \$1, 1775, 1776

Massachusetts, \$1, 1780

New Hampshire, \$1, 1780

New Jersey, \$1, 1780

Rhode Island and Providence Plantations, \$1, 1780

*Inscr.*: "Depressa resurgit." *Pict.*: weighted bowl or basket on an acanthus plant.

Source: Joachim Camerarius I, 58

Congress, Philadelphia, \$20, 1775

Obverse: *Inscr.*: "Vi concitatae." *Pict.*: Strong wind forming waves in the sea.

Reverse: *Inscr.*: "Cessante vento conquiescemus." *Pict.*: The sun shining over ships in a calm sea.

Massachusetts, \$20, 1780. Only the device "Vi concitatae" on the obverse.

Designed by Benjamin Franklin.

The United Colonies, \$30, 1776

Obv.: *Inscr.*: "Si recte facies." *Pict.*: A wreath on a tomb.

Rev.: *Inscr.*: "Vi concitatae, and Cessante vento conquiescemus." *Pict.*: as the previous ones.

South Carolina, \$1, 1781, only the device "Si recte facies" on the obv.

Source of the obv.: Camerarius I, 91

Congress, Philadelphia, ½, 1/3, 2/3, and 1/6 of \$1, 1776

*Inscr.*: "Fugio, Mind Your Business." *Pict.*: A sundial receiving the rays of the sun.

Designed by Benjamin Franklin.

Congress, Philadelphia, \$3, 1776, 1777

Massachusetts, \$3, 1780

*Inscr.*: "Exitus in dubio est." *Pict.*: Eagle and heron fighting each other.

Source: Camerarius III, 32

Congress, Philadelphia, \$5, 1775, 1776, 1778; Yorktown, 1778  
Massachusetts, \$5 and \$7, 1780

New Hampshire, \$5, 1780

South Carolina, \$5, 1775

*Inscr.*: “Sustine vel abstine.” *Pict.*: A hand bleeds from thorn pricks.

Source: Camerarius I, 41

Congress, Philadelphia, \$6, 1775, 1776, 1777; Yorktown, 1778

*Inscr.*: “Perseverando.” *Pict.*: A beaver gnawing on a tree.

Source: Camerarius I, 96

Congress, Philadelphia, \$7, 1775, 1776, 1777, 1778

Massachusetts, \$7, 1780

*Inscr.*: “Serenabit.” *Pict.*: Strong storm in the sea.

Source: Camerarius II, 22, with a different *pictura*: two bears fighting each other.

Congress, Philadelphia, \$8, 1775, 1776, 1777, 1778, 1780;

Yorktown, 1778

Massachusetts, \$8, 1780

*Inscr.*: “Majora minoribus consonant.” *Pict.*: A thirteen stringed harp, representing the thirteen colonies.

Source: Diego Saavedra Fajardo, 61

The United Colonies, Philadelphia, \$2, 1775, 1776, 1777

Massachusetts, \$2, 1780

*Inscr.*: “Tribulatio Ditat.” *Pict.*: Hand threshing grain with a flail.

Source: Camerarius I, 84. Gabriel Rollenhagen I, 96

Congress, Philadelphia, \$50, 1778

*Inscr.*: “Perennis.” *Pict.*: A thirteen level stepped pyramid, representing the thirteen colonies.

Designed by Francis Hopkinson

Congress, Philadelphia, \$60, 1778

*Inscr.*: “Deus regnat exultet terra.” *Pict.*: The earth floating in free space.

Source: Psalm 97.

Congress, Philadelphia, \$35, 1779

*Inscr.*: “Hinc opes.” *Pict.*: Plough in a field.

Congress, Philadelphia, \$40, 1779

*Inscr.*: “Confederation.” *Pict.*: Rays of an all seeing eye shining down on an altar with a flame that is surrounded by thirteen stars representing the thirteen colonies.

Congress, Philadelphia, \$45, 1779

*Inscr.*: “Sic floret respublica.” *Pict.*: Beehives in a shed.

Congress, Philadelphia, \$55, 1779

*Inscr.*: “Post nubila Phoebus.” *Pict.*: Sun coming out after a storm.

Source: Rollenhagen II, 82

Congress, Philadelphia, \$65, 1779

*Inscr.*: “Fiat justitia.” *Pict.*: Scales of Justice.

Congress, Philadelphia, \$70, 1779

*Inscr.*: “Vim procellarium quadriennium sustinuit.” *Pict.*: A fertile tree stands alone off the earth.

Congress, Philadelphia, \$80, 1779

*Inscr.*: “Et in secula seculorum florescebit.” *Pict.*: Tree with large trunk.

Congress, ½ of \$1, place and year not available

*Inscr.*: “Posteritate.” *Pict.*: Hand planting a young tree.

Georgia, \$1, 1776

*Inscr.*: “Sustine rectus.” *Pict.*: Allegory of Justice: woman holding scales.

Georgia, \$2, 1776

*Inscr.*: “Si collidimus frangimur.” *Pict.*: Two floating jugs. Source: Johann Jacob Luck, p. 312: Frangimus si collidimus 1588.

Georgia, \$10, 1776, and \$6, 1777

*Inscr.*: “Oppressa surgit.” *Pict.*: Millstone crashing the top of a palm tree.

Georgia, \$5, 1777, \$20, 1778

*Inscr.*: “Nemo me impune lacesset.” *Pict.*: Coiled rattlesnake ready to strike.

Salomon Neugebauer 197, with a different *pictura*: a thistle plant holding three flowers.

Georgia, \$7, 1777

*Inscr.*: “Libertas carior auro.” *Pict.*: Crossed caduceus, liberty cap, and cornucopia.

Georgia, \$40, 1778

*Inscr.*: “Aut pax, aut bellum. In utroque paratus.” *Pict.*: Triangle with the sides formed by a series of “x”, and one “x” in the center.

Source: Camerarius II, 24, “In utrumque paratus,” with a different *pictura*: ox between plough and altar.

Maryland, 1/9 of \$1, 1775; \$4, 1775, 1776; \$6, 1776

*Inscr.*: “Sub clypeo.” *Pict.*: Arm holding a shield and a victory laurel.

Source: Saavedra, 98

Massachusetts, \$4, 1776, 1777, 1780

New Hampshire, \$4, 1780

*Inscr.*: “Aut mors aut vita decora.” *Pict.*: Boar charging right against a spear point.

Source: Camerarius II, 52 (*pictura* in reverse sense).

N. Carolina, 40s, 1785

*Inscr.*: “Justitiae.” *Pictg.*: Personification of blind Justice, holding sword and scales.

N. Carolina, £ 2, 1771

*Inscr.*: “Pax reddita May 1771.” *Pict.*: A dove with an olive branch in the beak.

New York, \$1, 1775

*Inscr.*: “E parvis grandis a cervus” (*sic*). *Pict.*: Bundle of wheat.

Source: Camerarius I, 91: De parvis grandis acervus.

New York, 2s & 8d, 1/3 of \$1, 1776

*Inscr.*: “His ornari ut mori.” *Pict.*: Three linked wreaths.

Source: Camerarius I, 99.

New York, \$3, 1776

*Inscr.*: “Lex regit, arma tuentur.” *Pict.*: The tables of the

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Law with the ten commandments, and a sword before.  
Source: Peter Isselburg, 20. Rollehagen I, 3: Lex regit et arma tuentur.

New York, \$10, 1775, 1776  
*Inscr.*: “Par viribus virtus.” *Pict.*: Elephant standing right.  
Source: Nicolas Verien, 3, 7.

New York, 5s, 1776  
*Inscr.*: “Fortis a forte.” *Pict.*: Eagle.  
Verien, XV, 3.

S. Carolina, £ 2, 1775  
*Inscr.*: “Utrum horum mavis accipe.” *Pict.*: Arm holding dagger; open hand below.

S. Carolina, £ 2 & 10s, 1775  
*Inscr.*: “Pro libertate.” *Pict.*: Crossed sabers within a crescent moon.

S. Carolina, £ 5, 1775  
*Inscr.*: “Auspicium salutis.” *Pict.*: Bundle of twelve arrows tied together with a ribbon.

S. Carolina, £ 10, 1775  
*Inscr.*: “Et Deus omnipotens.” *Pict.*: Hand holding dagger.

S. Carolina, £ 20, 1775  
*Inscr.*: “Fides publica.” *Pict.*: Two shaking hands with two palm leaves between them.

S. Carolina, £ 50, 1775  
*Inscr.*: “Post tenebras lux.” *Pict.*: Sun coming out after a storm.

Source: Motto of the Protestant Reformation.

S. Carolina, \$1, 1776  
*Inscr.*: “Per ardua surgo.” *Pict.*: Tree growing through a rock on the top of a hill.  
Source: Verien, XLII, 5.

S. Carolina, \$2, 1776  
*Inscr.*: “Et Soli et Marti.” *Pict.*: Rooster.  
Source: Daniel de la Feuille, 197.

S. Carolina, \$3, 1776  
*Inscr.*: “Fata viam inveniunt.” *Pict.*: A labyrinth.  
Source: Nicolas Reusner II, 37.

S. Carolina, \$4, 1776  
*Inscr.*: “The Actaeon. Iram prudentia vincit.” *Pict.*: A boat at sea named *The Actaeon* that is on fire.  
Source: Camerarius II, 10, with a different *pictura*: a man who seeks to chain a lion, having covered its head with a cloth.

S. Carolina, \$5, 1776  
*Inscr.*: “Dominum generosa recusat.” *Pict.*: Horse prancing right.  
Source: Pierre Le Moyne, XLV. Horse kicking right: Ovid, *Metamorphoses* VIII, 848.

S. Carolina, \$6, 1776

*Inscr.*: “Turbat sed extollit.” *Pict.*: Strong wind causing waves on the sea.  
Verien, XLII, 9.

S. Carolina, \$6, 1776  
*Inscr.*: “Nec onus nec meta gravabit.” *Pict.*: Camel loaded.  
Source: Verien, XXXV, 9. In Camerarius II, 17: “Nec meta nec onus.”

S. Carolina, \$8, 1776  
*Inscr.*: “Multorum spes.” *Pict.*: A ship about to sail.  
Verien, XXVI, 4.

S. Carolina, \$20, 1776  
*Inscr.*: “Aut mors aut victoria.” *Pict.*: Bull ready to fight.  
Verien, XXXVI, 13.

S. Carolina, £ 25, 1776  
*Inscr.*: “Majorem lapsa locavit.” *Pict.*: Fallen tree in the foreground with a sturdy tree in full bloom in the background.

S. Carolina, £ 50, 1776  
*Inscr.*: “Quis separabit.” *Pict.*: Twelve hearts united by a garland surround a thirteenth heart in the center of a shining circle.

S. Carolina, \$20, 1777



P. Le Moyne, *Devises heroïques et morales* (Paris, 1641), “Non vultus non mens variat”. [Evoked by David Graham]

*Inscr.*: “Ubi libertas ibi patria.” *Pict.*: A bird flying out of an opened cage.

S. Carolina, \$30, 1777  
*Inscr.*: “Misera servitus omnis.” *Pict.*: A traveller with a backpack.  
Source of the *inscr.*: Cicero, *Philippica* X, 19, Omnis est misera servitus.

S. Carolina, \$60, 1779  
*Inscr.*: “Mutua defensio tutissima.” *Pict.*: Personification of Liberty seated, holding a cornucopia.  
Source: The *inscriptio* was used as printer’s mark by Jan Verwithagen of Antwerp.

S. Carolina, \$70, 1779  
*Inscr.*: “Spes mentis solatia.” *Pict.*: Personification of Hope leaning against an anchor.

S. Carolina, \$80, 1779

Inscr.: “Constantia durissima vincit.” Pict.: Man holding a sword over a flaming altar.

S. Carolina, \$90, 1779

Inscr.: “Armis concurrere campo.” Pict.: Warrior in classical armour, holding a shield and a spear.

## Some Reminiscences of Daniel Russell

Compiled by David Graham

At the suggestion of Paulette Choné, one session of the Nancy conference was given over to reminiscences offered by friends and colleagues of the late Daniel S. Russell, former President of the Society for Emblem Studies, whose death in April 2017 saddened so many of us. Those who spoke in the session, in addition to myself, included Stephen Rawles, Judi Loach, Alison Saunders, Anne and Stéphane Rolet, Paulette Choné, and Billy Grove. Following the session, some other colleagues also offered some thoughts of Dan in conversation with me. I therefore invited those colleagues to consider submitting a brief text for inclusion in this edition of the *Newsletter*. I append herewith, with thanks, the submissions I received, together with the emblem that inspired each of the reminiscences provided at the conference.

Those of us who spoke at the conference took a variety of emblems from the French and Latin traditions as our source of inspiration. In my own case, Pierre Le Moyne’s emblem “Non vultus non mens variat [Neither his face nor his mind varies]” was a natural choice. As those who knew him were well aware, Dan was a keen bibliophile, and like other colleagues, I enjoyed the Skype chats in which we discussed books from our own collections -- my own very modest, and his far more extensive. I vividly recall how, when I said I had just acquired a copy of Le Moyne’s *Devises heroïques et morales* (Paris, 1641), Dan immediately responded by telling me that his own copy was the very first emblem book he had ever purchased, at Blackwell’s in Oxford, for the sum of 10 shillings.



Adrien d’Amboise, *Devises Royales* (1621), “Manet ultima caelo”.  
[Evoked by Michael Bath]

How times have changed in that regard! Le Moyne’s emblem also reminded me particularly of Dan in its description of the sun’s unchanging face and mood throughout the course of its lifecourse during the day. From the start to the end of its journey, Le Moyne writes, the sun illuminates us all equally, and is guided by the same constant intelligence. As Le Moyne goes on to say, the sun is thus the ideal symbol of a person who contrives to be as luminous and generous in advanced age as in youth, who is the honour of his or her time, and who provides an example for one and all. For many of us, that description sums up Dan Russell’s remarkable life and work.

Stephen Rawles



Andrea Alciato, *Emblemata* (1548), “Prudentes”.  
[Evoked by Alison Saunders]

Back in 1997 Dan and Lila were in Glasgow: Dan had got a grant from the British Academy and spent a month working with the Stirling Maxwell collection. There was difficulty about getting the University to release his grant money. Things were pretty dire: Alison and I had to lend Dan some money. On Dan’s very last day he and I had to stake out the Finance Office. The dialogue ran something like this:

- Self: This is Professor Russell from the University of Pittsburgh, who is a Stirling Maxwell Fellow here in Glasgow, and the recipient of the British Academy Award for distinguished overseas academics.
- Finance: Good afternoon.
- Self: Well, it would be if the University had fulfilled its obligations to Professor Russell. The university has failed in its duty to pay him his grant.
- Finance: Yes, I understand there have been some difficulties.
- Self: I fail to see why they would take a month to resolve.

Finance: These things take time.  
 Self: As we have discovered. However, I understand you have managed to prepare a cheque for the sum due to Professor Russell, and we have come to collect it.  
 Finance: Indeed; however the person who has to sign is currently in a meeting, and will not emerge until late this afternoon.  
 Self: What time?  
 Finance: Perhaps 5 p.m.  
 Self: When the banks will be closed! And as I have already explained Professor Russell leaves early tomorrow morning. OK, what you're going to do is to interrupt that meeting, and get that signature. The University should not be insulting distinguished colleagues in this way.

Finance: I will try.  
 Self: (*Thinks*) I should bloody well hope so!. (*Says*) Thank you.  
 We got the cheque, and then had a hot and rather frantic taxi trip to get to the bank.... All was eventually OK.

The point of this story is not to single out bureaucratic failures, but to report that Dan sat throughout in an attitude of dignity and calm: he was a silent Mr Nice, and for once my being Mr Nasty worked!

### Looking at books

Alison and I had a lovely visit to Pittsburgh in 2014. Needless to say a highlight was when Dan proudly showed us his collection of emblem books. I had to get them from the shelves - needless to say he knew **exactly** where each one was. I wouldn't like to single things out, but his Jacques Moderne Alciato of 1544/5 (BFEB 15) is a really nice one, because, as he implied in his generous



Andrea Alciato, *Emblemata* (1548), “Ex litterarum studiis immortalitate acquiritur”. [Evoked by Billy Grove]



Marin le Roy de Gomberville, ms. “In quocumque vitae genere philosophari licet”. [Evoked by Valérie Hayaert]

review in *Emblematica* 13 of Vol. 2, his copy completed the picture of the variant states. And again, he generously pointed out that an anomaly in his copy of Martin’s *Paradis terrestre* of 1655 (BFEB 413) was explained by our entry (I don’t actually remember if we actually saw that book).

Alison and I also used to have delightful Skype sessions looking at books we’d acquired. When we got Menestrier’s *Devises du roy justifiée* of 1679 (BFEB 425; BCFM 95), he wasn’t going to be out-done, and got one himself. When we got Vaenius’s *Amorum emblemata* (BFEB 593-594) in the 1667 reissue, we immediately did some comparisons of copies - he had a 1608 copy - but quite what combination of sheets we did not establish.

Dan was a bibliophile as well as a scholar, and I must end with Dan’s great act of generosity when he died. Firstly he left his manuscript of Gomberville’s *Doctrina de moeurs* to Glasgow University Library (see GES 2, 1-18). When GUL was buying at the great Barton Court sale in 2014, he told us in advance that he would donate one of his copies of Alciato (Jean de Tournes, 1554; BFEB 34), which we hadn’t got, which meant the Library could concentrate its bidding fire on other things, including the 1564 Scève (BFEB 521), the first edition of the *Theatre des bons engins* (BFEB 364), and the earlier of the two 1543 editions of the *Hecatomgraphie* (BFEB 193).

A great scholar, a dear friend and a charming bibliophile!

### Michael Giordano

Twenty years of association with Dan through shared conferences, special sessions, publication projects, and frequent correspondence culminated in my inviting him to give the keynote talk at a Symposium I organized at the Center for Renaissance Studies, the Newberry Library. Here he addressed the differences between emblematics and illustration which included the notion that emblematics was not just any close word/image relation but one that rivets attention beyond description to some wisdom of a general or personal nature.

This remains a vital distinction for our discipline. How-



ever, what I want to concentrate on here is not this particular setting or this specific subject, but something that Dan had repeatedly returned to in communications with me about his long article titled “Emblematic Structures in Sixteenth-Century French Poetry” in *Jahrbuch für Internationale Germanistik*, 14, No. 1 (1982), 54–100. His concern was that this extensive essay involving sustained research had not received the exposure he wished and he was inclined to develop it into a short monograph. In his analysis of poems by Maurice Scève, Clément Marot, Joachim Du Bellay, Pierre de Ronsard, Sponde, and Agrippa d’Aubigné, among others, Dan had made two major points. The first was that “the emblem did much to condition the reading habits of the public for which this poetry was being composed” (100) and that “the emblem idea seemed to support and accelerate the trend toward ever greater and more conscious variation in the use of imagery” (ibid.). He added, “Taken to its logical conclusion this trend may be seen as the origin of the criterion of originality as the mark of creative inventiveness” and “reinforced the new individualism that emerged in the Renaissance” (ibid.).

There are three important distinctions that I would like to



Andrea Alciato, *Emblematum libellus* (1534), “Amicitia etiam post mortem durans”. [Evoked by Paulette Choné]

make relative to these conclusions. First, by “emblem” Dan included a variety of cultural emblematic phenomena in various media. Second, he did not mean that such mainline poets wrote a significant amount of what are called “emblèmes nus” or emblematic poetry in the manner of say Guillaume de la Perrière or Gilles Corrozet. Rather, his point was that emblematic imagery tied to moral or personal ends contributed importantly to the constructs of such poets. Finally, a number of Dan’s observations were integrated into his book *Emblematic Structures in Renaissance French Culture* (Toronto: University of Toronto Press, 1995). However, neither this book nor Dan’s 1982 article together or separately accomplish the specific difference that Dan wished to address at much greater length and that remains a domain rich in its potential for investigation, development, and public discussion.

His particular point of view focused on French poetry across the sixteenth century. Again in Dan’s words: “At some level, then, the emblematic process of composition and the kind of reading it fostered must have interacted with the highly individualized craft of the poets in such a way that their imagery can be better understood with reference to emblematic techniques and structures . . .” (1982, 55).”

### Laurence (“Billy”) Grove

I see Dan Russell as an emblem. He brings an unassuming visual appearance to words of depth but also simplicity, which when combined create new confidence, insight and understanding. He is hybrid in his mixture of humour and humanity, with erudition and bookishness. Like a good emblem he always stays with you.

Dan showed me what scholarship could and should be. Reading his Neophilologos article on M. de Montplaisir opened me up to the pleasures of archival research applied to broader conclusions: something I continue to admire in his later publications.

Dan was outstandingly generous: with his time, with his knowledge, with his help, with his enthusiasm. He encouraged me first to come to Glasgow for the 1990 conference, to rewrite poor chapters so as to build on the bits that did work, however scarce, and always to get excited about old books.

Dan was fun. He would joke about the US way of life and his colonial forefathers, French food and northern slang, and bawdy Renaissance humour. He appreciated good red wine and being with friends and family.

So many rôle models rolled into one.

### Judi Loach

I thought a Menestrier emblem was appropriate for Dan, not least as it was that Jesuit from Lyons who first brought us together. And I feel that Dan is worthy of this emblem’s first outing, after three and a half centuries hidden inside Menestrier’s unpublished “Traicté des Emblemes”. Hence it describes, rather than depicts, its *figura*:

“Une poule qui ouvre ses ailes pour recevoir ses poussins  
Sinite parvulos venire ad me  
pour l’instruction des enfans »

Dan’s publications are known to many who never met him, but his nurturing of younger scholars is something that only those of us who knew him personally are aware of—and I suspect that he devoted as much time or more to this less public activity; he seemed to have translated the scriptural command that Menestrier took for his *lemma* here into a moral duty for senior academics.

I first met Dan at an SES international conference in Glasgow, where I was presenting a paper I had rather hurriedly prepared within the week after handing in my

doctoral thesis. He went out of his way to find me (perhaps I felt this rather more like being taken into the care of a mother bear than under the wing of a mother hen!), sit down and talk through the paper, recommend me to submit it to *Emblematica*, and after its acceptance there teach me how to edit it (Oxbridge didn't bother to teach its doctoral students such useful things in those days!).

In that first encounter with Dan he had also advised me to make my research known to a wider audience by presenting it at conferences on the far side of the Atlantic (again, something Oxbridge failed to suggest, let alone facilitate), and suggested Kalamazoo - which to my ears (and those of my subsequent British employer when I asked for leave to attend there) sounded a quite unbelievable name for a place! When I explained that I was out of funds - I had taken an overnight bus to Glasgow and was staying in the most basic student hostel (alas, now 'done up', and out of reach for penniless types!) - he made the applications that got me a bursary to cover my registration and transatlantic flights. When I asked how on earth one got from the East coast to this strange place in the middle of nowhere he offered a lift. And through the long drive in both directions I continued to benefit from that firm but gentle nurturing of scholarship, while the overnights with his family quietly demonstrated how, through the long illness and death of his first wife, he had become the 'mother hen' to his own children.

It seems fitting to remember such an unusually moral and generous scholar and teacher with an emblem whose *lemma* is taken from Scripture. There are too few who treat scholarship and teaching as vocations in the way that Dan did, and by offering this emblem in his memory I hope that it may remind us of him so as to inspire our own actions.

### Paulette Choné

#### *La vigne et l'ormeau*

Le souvenir de Dan reste pour moi attaché à des villes : Pittsburgh, Paris, Pise, Dijon. Dans l'une, nous avons fait connaissance au-delà des échanges scientifiques ; dans une autre des soutenance de thèses et d'HRD ont renforcé notre complicité, ailleurs nous avons la joie de nous retrouver pour des journées d'études « emblémistes » régulières auxquelles il était très fidèlement attaché ; dans une autre, pour la première fois il m'a rendue triste en m'apprenant sa maladie. Dans ces villes, ce sont des endroits précis qui me ramènent son bon sourire et son œil imperceptiblement ironique. Comme dans les vignettes des emblèmes d'Alciat ou de Corrozet, ces souvenirs sont stabilisés dans ma mémoire par un cadre matériel minimal qui a la précarité du rêve et la nécessité définitive de la gravure : une nappe immaculée, des murs lambrissés, une rue vers une place en forme d'éventail, une cave médiévale tapissée de flacons poussiéreux.

Pour maintenir sa mémoire encore un peu de temps, j'avais choisi de prononcer un mot très français qui tient une place exemplaire dans sa pensée : c'est le mot intraduisible de « bricolage », pris jusque dans ses connotations malheureusement un peu péjoratives. Cette activité pratique banale peut être appliquée à la « fabrication » de l'emblème, non pas comme une analogie ou une métaphore, mais dans une phénoménologie très précise qui emprunte explicitement à Paul Valéry, et plus tacitement à l'anthropologie de Claude Lévi-Strauss. Pour Dan, le « bricolage » était le réemploi, la démarche rétrospective qui permet la « nouveauté surprenante » et la singularité de l'emblème. Le vocabulaire de la modernité n'est pas outillé pour comprendre le processus de l'emblème, d'où le recours à la description tâtonnante et subtile de ses opérations, d'où la nécessité d'une sensibilité fine aux spécificités « régionales », à l'évolution de l'histoire des idées.

Par exemple, l'emblème d'Alciat *Amicitia etiam post mortem durans*, montre comment le processus emblématique revient à manipuler et à adapter les potentialités d'un paradigme, ici celui de la translation ininterrompue autour d'un axe, représenté par le dispositif hélicoïdal de la « vis d'Archimède » ou par le copeau tombé du ciseau du marqueteur, lui-même héritier des enroulements végétaux répétés de l'enluminure. L'emblème est « sans fin ».

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**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.

**Subscription rates**

The current subscription rate for the Society is US \$40.00, with a discounted rate of US \$15.00 for students, untenured, and independent scholars. For more information or inquiries, please contact the Treasurer, Elizabeth Black at [elizabethowens@gmail.com](mailto:elizabethowens@gmail.com). Subscriptions can be paid by using PayPal here: [www.emblemstudies.org](http://www.emblemstudies.org). Just press the 'donate' button on the website.

**More on Book Collecting**

Further to the brief note on book collecting in the *Newsletter* issued prior to the Nancy conference, some of us discussed during the conference the possibility of creating a mailing list to permit circulation of material on this topic. If this is of interest to you, please contact the newsletter editor, David Graham <[david.graham@uottawa.ca](mailto:david.graham@uottawa.ca)>.



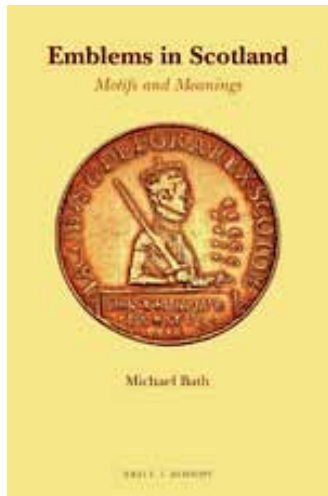
## Recent Publications (cont'd.)

Members of the Society will be pleased to learn that Michael Bath's new volume *Emblems in Scotland: Motifs and Meanings* has been announced by Brill with a publication date of 3 July 2018. The publisher advises that "Emblems in the visual arts use motifs which have meanings, and in

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 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.

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>.



*Emblems in Scotland* Michael Bath, leading authority on Renaissance emblem books, shows how such symbolic motifs address major historical issues of Anglo-Scottish relations, the Reformation of the Church and the Union of the Crowns." See <https://brill.com/abstract/title/36426?rskey=PhwWgi&result=1>.



"Submovendam ignorantiam" (Alciato. Paris, 1534, and as timely now as then.) Courtesy *Alciato at Glasgow*.

## Announcements: Mara R. Wade

Mara R. Wade advises that after ingesting the book and emblem descriptions harvested from Herzog August Bibliothek, Wolfenbüttel, on 9 February 2018, in the context of a follow-up project, the total number of books indexed in *Emblematica Online* has increased to a total of 1,392, and the number of emblems indexed in the Portal has increased by 4,823 to a total of 33,236. *Emblematica Online* continues to improve and expand its content and functionality, with another important addition coming in September 2018 with a rare emblem book from the Newberry Library.

As well, *Emblematica: Essays in Word and Image*, Vol. 1 (2017) has appeared with Librarie Droz in Geneva, with essays by Michael Bath, Liana De Girolami Cheney, Joseph F. Chorpensing, Jantina Ellens, William C. McDonald, Yona Pinson, Sara Smart, and Mara R. Wade. *Emblematica* is now much less expensive, making personal and library subscriptions advantageous. Information on subscriptions can be requested from [subscriptions@droz.org](mailto:subscriptions@droz.org). NB: The final volume (22) of *Emblematica: An Interdisciplinary Journal for Emblem Studies*, was printed, but the copies were apparently never distributed.

## Newsletter Interruption—Apologies

Some readers will already be aware that I suffered a heart attack in mid-September and was obliged to take some weeks off work. The result of this unfortunate incident, which happily appears not to have left me with serious long-term consequences other than a need to be more vigilant about matters of diet and exercise, and a medical regimen that includes several new medications, was to delay the appearance of this issue of the *Newsletter* far longer than originally planned. I sincerely apologize for this undue and unexpected delay, and will endeavour to avoid future myocardial incident so that the next issues of the *Newsletter* may appear in a more timely fashion. Many thanks to all members of the Society for their patience during this outage! I invite all members of the Society to contribute material in the form of research notes, announcements of conferences, calls for papers, notices of publication, and the like.

—David Graham, *Newsletter* editor