In 1618 playwright Ben Jonson walked all the way to Scotland, where he met Scots poet William Drummond of Hawthornden, with whom he had some famous literary "conversations." On his return, Drummond sent him a detailed description of the emblematic embroideries on Mary Queen of Scots' Bed of State. These supplement our knowledge of the surviving “Oxburgh” embroideries executed during Mary’s years of exile in the custody of the Earl of Shrewsbury, and have long been recognized as among the most interesting artifacts to use emblems at this period in Britain. Three new documents have recently come to light which describe the same set of bed hangings, which have not survived, and my paper examines what these tell us about their iconography, concentrating on particular emblems which are also used in a number of other further artifacts associated with Mary Queen of Scots. These include coins and medals, a silver handbell, and a number of incriminating emblems cited in state trials of leading English Catholics at this period including, though not confined to, the trial which led to the execution of the Duke of Norfolk, England’s premier earl. These shed light on political readings of a number of the emblems in their own day, on Mary’s possible motives for using them on her Bed of State and other personal belongings, where a developing iconography was already being constructed in order to suggest her posthumous role as Catholic martyr. King James’s interest in his mother’s self-fashioning is perhaps suggested by the fact that he personally welcomed Jonson back to London and showed a keen interest in Jonson’s projected Scottish poem, based on local information supplied by Drummond, to which his description of the State Bed was offered as an important contribution.

This paper considers two series of pictures that represent different places that emblems deliquesce into other kinds of picture making. The first is an anonymous late seventeenth-century MS in Glasgow: an astonishing, wonderful book of watercolor roundels, daring beyond anything else done in its time, and uncannily modern in its diffident, lonely skepticism. I argue that it is one of the masterpieces of its time, and that its author had emblems on his or her mind. The second is a selection of neoexpressionist works by painters who have now suffered something of a decline, including Julian Schnabel—who, I argue, also takes emblems as a starting point, and also lets them melt into wider practices of picture making.

The act of digitizing otherwise scarce or fragile materials is rapidly opening up our special collections to large numbers of faculty, students, and the general public, and is exposing these collections to wider (and sometimes bemusingly unpredictable) use. The digital library community is increasingly adept—even mature—at the processes of digital production and delivery of rich text and image combinations such as emblem books; and, finally, the long-term preservation and curation of this type of digital material is also much more understood as a result of a network of international preservation initiatives. Less well known to us—and the subject of much discussion and research at present—is the next step beyond simply placing largely static materials on websites that one is invited to visit and use only in the context and with the tools that the website producer deems appropriate. We are beginning to address how to move beyond familiar types of digital dissemination—good but not always sufficient to a user’s needs—to create material that encourages innovation by empowering scholars to engage deeply with digital library material, allowing them to annotate, contextualize, enrich, and re-use this online content. There is increased attention to the question of how to build into the digitization and description processes of these "speaking pictures" the ability to speak to us and to speak to other online content in more purposeful ways. Through explicit policy, metadata, and intentionally-engineered "digital object behaviors" we are looking forward to a generation of digital library content that can be discovered through richer data aggregations and (once found) can behave in ways that maximizes the malleability inherent to the digital format.
At the threshold of what many call the century of biology, the fracturing of the life sciences into bordered territories is being countered by the drive to consolidate. But comparative approaches and crosstalk between widely separated fields—ranging from genetics to evolutionary biology to neuroscience to behavioral research—is hampered by differences in scale (the study of a single organism, say, as opposed to the full panoply of natural diversity), level (the enormous jump from the neural to the phenomenological), and the lack of shared conceptual models, and even of a common language in which to discuss the bewildering array of organisms and behaviors comprising the accumulating phylogeny of life on earth.

In this riven cartography—torn between establishing specialized fields and the urge to trespass and combine them—the gulf in communication is nowhere more evident than in the inability of the sciences and the humanities to identify and illuminate a significant issue that bedevils both camps. I offer this essay as a bridging exercise into a shared structural problem: determining the compressive formal strategies of unification. As the English critic William Empson said when speaking of the pastoral: the great trick lies in "putting the complex in the simple." Or, as Roald Hoffmann claimed about what he called "molecular beauty," it resides in the chemist's cognitive power to discern essences in vibrating chains and complex latticework.

I propose to open a zone of interaction between cognitive psychologists and neurobiologists, who are trying to understand how the patterns of firings of nerve cells in the brain bind to represent objects in the outside world, and cryptographer-like historians of images, trying to crack the abstract intarsia of non-mimetic symbols. Such ancient abbreviated systems, I argue, offer a model to contemporary neuroscience for the non-Lockean, non-pictorial theory of "mental representation" that is now emerging. I am interested, then, in the deep neurobiological processes that underlie compressive art formats both as a type of cognitive behavior and as a social ritual. I find that understanding the underpinnings, or how the brain works—in particular, the dynamics of competing neuronal assemblies—makes you see those cultural surfaces differently.

This paper examines the scholar in the digital library, reviews some relevant experience with digital projects focused on the representation of early modern printed materials, and discusses the ways in which such projects can facilitate (and felicitate) scholarly communities.
On the whole, Motifgeschichte is today neither customary nor fashionable. But that does not mean that the pursuit of a motif across periods and cultures is necessarily wrong-headed. Motifgeschichte is being applied each time a scholar looks at a particular motif, and the history of this particular motif spans the nearly 2000 years of Christianity. It started as a type for Christ, was appropriated for the Virgin Mary, became a symbol or attribute of charity and sacrifice, both secular and religious, and ended in the world of U.S. politics and North American business. Mine is neither the first word, nor is it likely to be the last word on the subject. In brief summary, the Pelican began her symbolic life at least two thousand years ago as a Christological symbol, which in the early modern period was used by emblem writers for religious, moral, and political statements. In modern times we encounter the same motif in commercial use, as public announcements for philanthropic organizations, in hospitals, and in the secular context of American state politics.
Papers

Adams, Alison
University of Glasgow
Haecht’s *Mikrokosmos* and its “Secular” Sources

Haecht’s *Mikrokosmos* (Antwerp, 1579) famously places motifs from pagan Antiquity in a Christian context, associating a biblical quotation with mostly fairly familiar classical legends. In the selection of his motifs from the ancient world, he draws on earlier emblem traditions. In particular, there are a number of emblems which, at first sight at any rate, appear to show some influence of Alciato in their choice of topic: Death and Cupid, the Three Graces, Fortune, Aeneas carrying his father, Tantalus, Arion, the Remora. My intention in this paper is to compare Haecht’s treatment with his sources, exploring what light this comparison throws on his work and, indeed, on the splendid engravings by Gerard de Jode. Of particular importance is an examination of Mignault’s commentary on Alciato which was published in Antwerp only two years previously in 1577 by Plantin and which might well have exerted a specific influence on Haecht.

Adams, Alison
University of Glasgow
Boissard’s Images as Text

The *picturae* in Boissard’s 1588 *Emblematum liber / Emblèmes latins* are among the most complex in any emblem book. This makes them particularly difficult—and a rewarding challenge—for modern readers, and, consequently they pose particular indexing problems in the context of digital searching. There are several texts attached in different ways to each emblem: inscriptions in Latin or Greek within the *picture*; Boissard’s Latin quatrain; a French sonnet by Pierre Joly; and also outside the printed version, Boissard’s French commentary within an autograph manuscript. The present paper investigates the question of how legitimate it is to have recourse to any or all of these texts in indexing the *picture* proper.

Billings, Marshall
University of Illinois at Urbana-Champaign
Establishing Metadata for Complex Emblems: Some Case Studies from the UIUC Emblem Project

At the Sixth Annual Emblem Conference in A Coruña, Spain, I chronicled the early history of the UIUC emblem digitization project, Digital Emblematica. At that time I was able to touch on a few emblems and emblem books that had been especially difficult to bring in line with the pattern prescribed by our input mask. This paper addresses the type of complex emblem touched on in the previous paper to show that, instead of posing an incommensurable inconvenience, these complex emblems elevate the task of interpreting emblems to generate metadata from simple data-entry to genuine interpretive scholarship. Digital Emblematica’s input mask is based upon the classic tri-partite emblem as described by Henkel and Schoene, providing fields for mottos, providing *subscriptions* online as graphic images, and analyzing images in terms of individual descriptors, *topoi*, and themes. As scholars with exposure to the actual corpus of emblemata can attest, each of these fields can be rendered irrelevant by a given nonconformist emblem. This series of case studies demonstrates how emblem analysis, guided always by the watchword “access,” can flex to accommodate unusual cases, and how these cases can offer interesting insights to the analyst and other scholars accessing the database. As a case study, I analyze an instance of multiple emblems embedded within a master emblem, creating a dialogue between images and *inscriptions*. Generating *topoi* for both the individual and combined emblems interprets the image as a whole. Complexity is often the result not of difference in format, but of the cultural obscurity of the emblem itself. This paper also discusses the challenges of describing emblems which draw on cultural assumptions that are diametrically opposed to current cultural common sense, handling emblems with currently offensive themes, and emblems that draw upon dead *topoi*, necessitating research to uncover their origin and meaning. Ultimately, these examples demonstrate the importance of avoiding a rigidly formalist definition of the emblematic art form, and point toward ways of maximizing accessibility even in difficult instances.
Black, Elizabeth
University of Illinois at Urbana-Champaign
"We've come a long way, baby": Accessing French Emblems on the Internet

The growing number of digitisation projects is testament to emblem scholars' grasp of the opportunities available through computer technology. We all know the importance of such projects. The ability to browse several collections at once—previously only a dream—is now becoming reality. Greater access for a wider audience can only enhance our field; the life of a book is dependent on its readership. This paper provides an outline of what is already available and what is due to be available soon in terms of French language emblems. It also attempts to look forward to what the next stage might incorporate—what David Graham refers to as the "secondary corpus" of emblem books to be digitised. How, for example, might a collection of French emblem books like the one at UIUC play a part? As has been thoroughly demonstrated, it is not enough simply to put these treasures online. Much thought and discussion has been dedicated to formatting, software, access, and interoperability. This paper is less concerned with the technological aspects than with the practical aspect of browsing the sites once they are in place. By looking both at sites which host French-language emblem books and also ones which aim to provide widespread access to a number of emblem sites, such as the UIUC emblem portal, and by evaluating these sites' user-friendliness, the second aim of this paper is therefore to present what has been achieved so far—and what might be done in the future.

Boot, Peter
Emblem Project Utrecht
Digital Emblem Resources in Action

One of the major innovations in Vaenius' *Amoris divini emblemata* is the presence of Divine Love and the Soul in all emblem pictures but one. This paper examines the ways in which these participants' actions (their gestures, the things they look at, the positions of their bodies) serve to heighten the spectators' interest and to reinforce the emblem's message. In many respects, Divine Love and the Soul are actors staging condensed representations of highly symbolic scenes from the drama of human salvation. Their presence turns the emblem pictures into something very much like theater stills. My paper explores the scope of this analogy. In the process of conducting traditional emblem research, the paper also presents and uses tools for text analysis and annotation that can be employed in conjunction with the Emblem Project Utrecht digital editions. The paper argues that facilitating scholarly research does not stop at providing searchable material. The developers of digital editions should be prepared to support the many different kinds of activities that comprise scholarly research.

Brandhorst, Hans
Mnemosyne
Subject Access to Images and Texts

The creation of subject access to the pictorial parts of emblems has long been recognized as a self-evident problem of emblem digitization projects. Subject, themes, motives, and iconographic detail have to be described first to make them retrievable. The problem of retrieving information from the textual parts of emblems, however, is not as readily recognized. The presence of an electronic text, available for full text searching, disguises the fact that there is a difference between the retrieval of words and the retrieval of concepts. Moreover, the retrieval of the concepts and ideas expressed by a sixteenth-century text seems, at first glance, to be a problem that is very different from the retrieval of visual information, described in e.g., modern English. With the help of some practical examples I propose to compare the various types of retrieval, i.e., of pictorial details, of words, and of concepts, to see whether it is not only possible, but also useful to apply the same method of indexing to the various parts of emblems.

Buyens, Vincent
KU Leuven
Guilielmus van der Borcht's *Sedighe Sinne-belden*: A Collection of Emblems at the Crossroad of Early Modern Didactic Traditions

My paper focuses on Guilielmus van der Borcht's *Sedighe Sinne-belden*, published in Brussels in 1642. I recently encountered two copies of this collection of emblems, which was previously believed to be lost. The work can be situated at the crossroads of several related, yet significantly different, forms of early modern didactic literature. On
the one hand, it is definitely an example of a moralizing emblematic tradition of which Poirters would later become the most important representative in the southern part of the Netherlands. On the other hand, at least as far as the picturae are concerned, it relates both to the more encyclopedic form of emblemata that can be found in Camerarius’ Symbola et Emblemata, providing the reader with a categorized survey of God’s creation, and to the more elaborate images in illustrated fable books, especially those faithful to the Gheeraerts’ tradition. Half a century after its publication in 1694, part of the work was used by Van der Borcht’s younger brother Joannes in his own collection of emblems, which more clearly parallels the Poirters tradition.

Campa, Pedro F.
University of Tennessee at Chattanooga
Heraldry and the Emblem: Notes for the History of a Relationship

Whereas the history of the emblem has been traced from its origins to its decadence in the middle of the nineteenth century, the development of the impresa as genre has not been the object of an “étude d'ensemble.” More importantly there are very few studies that discuss the relationship between the emblem, the impresa, and heraldry. As early as 1946, Henri Stegemeir in a pioneer article, "Problems in Emblem Literature," suggested this topic as one possible direction for emblem studies. In 1987 Mason Tung published a study on Peacham's use of heraldic arms in Minerva Britanna. A few years earlier (1981), Michel Pastoreau had published a very incisive article exploring the origins of the emblem and what he termed the crisis of European heraldry in the sixteenth century. Although there is an obvious overlap between the impresa and the heraldic shield, the latter is subject to the strict rules of lineage, and is controlled by ancestral conventions. Emblem scholars have always been aware that there exists a relationship between heraldry and the emblem, yet little attention has been given to this area. This paper attempts to illustrate with examples from the Spanish, the French and the Russian tradition the impact of heraldry in the creation and the evolution of the emblem and the impresa.

Cheney, Liana De Girolami
University of Massachusetts Lowell
Giorgio Vasari's Iconologia: the Influences of Alciato and Valeriano

There is a general underlying philosophy in the Chamber of Fortune of the Casa Vasari that provides unity and meaning to the various personifications, allegories of virtues, and classical stories. However, Vasari's philosophy emerges as a set of personal convictions rather than the results of systematic thought. Vasari relies on the Renaissance Neoplatonic philosophy expounded by Marsilio Ficino where the pagan planetary gods are Christianized; he also associates the Cinquecento emblematic traditions of Alciato and Valeriano in the same manner as he employs the Cinquecento stylistic conventions, evoking the Mannerist pictorial language deriving from them. In addition, Vasari's emblematic collection of images and Neoplatonic meanings provides a new visual vocabulary that Cesare Ripa summarizes and systematizes in a compendium entitled Iconologia (1593,1603). This new iconographical font assists in deciphering and interpreting some cryptic messages in Vasari's paintings as well as other Cinquecento decorative cycles and paves the way towards the understanding of Ripa's imagery in the Iconologia. Vasari describes the paintings of the Chamber of Fortune in a general manner in his autobiography. This room reveals the most complex program of the Casa Vasari. In the Chamber of Fortune, the symbolic complexity of the ceiling decoration (palco) extends as well to the wall decoration. The scheme of the wall decoration is divided horizontally into two parts: the upper zone portrays four personifications and eight allegorical virtues, and the lower zone depicts several istorie, or classical stories, about ancient painters. In the center of the upper zone of the walls, the four personifications - Diana or Artemis of Ephesus, Abundance (Copia), Venus or Aphrodite, and Charity (Caritas) - connect symbolically with the palco personification of Fortune, Envy, and Virtue. The eight allegorical virtues - Honor, Prosperity, Fortitude, Liberality, Sagacity, Prudence, Patience, and Justice - framing the personification allude to its intellectual function and explain the moral meaning revealed in the classical stories. This presentation examines one aspect of the symbolism in the Chamber of Fortune, the eight allegories of virtue and their emblematic signification.

Dekoninck, Ralph
Université Catholique de Louvain
De Nadal (1595) à Engelgrave (1648): herméneutique emblématique et emblématisation biblique

Dans les débats qui ont pu voir le jour autour de la définition de l’«emblématique», la question des frontières du genre s'est posée avec insistance, les recherches balançant entre le strict respect du modèle alciatique et un élargissement de l'appellation à une grande partie de la littérature illustrée. Or force est de reconnaître que les
pratiques de l'époque invitent à cette extension du champ d'étude, puisqu'il n'est pas rare de découvrir des recueils d'images qui n'ont a priori rien d'emblématiques, porter dans leur titre le terme d'« emblème ». Le champ de la littérature spirituelle s'avère de ce point de vue un précieux laboratoire, à commencer par le genre des Figures de la Bible dans lequel apparaissent les premières occurrences de l'expression « emblemata sacra ». C'est le cas notamment d'une réédition, à la fin du XVIe siècle, des Imagines et figurae bibliorum d'Hendrik Jansen van Barrefelt. À la même époque paraît un autre ouvrage promis à une longue postérité : les Evangeliae historiae imagines du Père jésuite Jérôme Nadal, recueil de 153 gravures légendées retraçant les faits évangéliques depuis l'Annonciation jusqu'au Jugement dernier. S'il est d'usage de ranger cette publication dans la grande famille de la littérature emblématique, cette assimilation a pu être dénoncée comme étant purement formelle. Pourtant s'y trouve bien en jeu une certaine herméneutique emblématique. Car s'il est vrai que ce recueil présente des gravures réalistes qui ne semblent dissimuler aucun sens emblématique, le texte vient mettre cette évidence en doute en ouvrant en emblématisant les figures bibliques.

Pour mieux rendre compte de cette logique herméneutique, nous tâcherons de confronter l'économie scripto-visuelle propre à l'ouvrage de Nadal avec celle mise en place, une cinquantaine d'années plus tard, par Henricus Engelgrave dans sa Lux Evangelica sub velum sacrorum emblematum recondita in Anni Dominicas (1648). Si la matière est la même (méditations sur les évangiles du dimanche), le traitement en est différent, les scènes narratives faisant place à des emblèmes dont le texte accompagnateur a pour but de révéler la lumière cachée. Les mystères évangéliques se transforment donc en mystères symboliques.

Dimler, G. Richard, S.J., Fordham University, New York
Mendo's Príncipe Perfecto: A Historical and Textual Analysis of Documento XX

Mendo's Príncipe Perfecto was first printed in Salamanca (1657), consisting of 80 Documentos with the following structure: the Documento number and beneath a caption summarizing the principal theme of the Documento in question. The original 1657 edition was later embellished with 80 emblems in the so-called optima editio (Lyons 1662) and is an adaptation into Spanish from the original Latin of Juan de Solórzano Pereira's book, Emblemata centium regio-politica (Madrid 1651). The 1657 edition of the Príncipe Perfecto includes a "Razon de la Obra" that Mendo repeated verbatim in the optima editio of 1662, providing valuable background information on how he came to write his "obra." The first step in the present three-stage textual and historical analysis begins with Solórzano's text itself. There follows an examination of the prima editio, Mendo's first adaptation of Solórzano's text and then of the editio optima. Despite Mendo's statement in the "Razon" of 1662 that he has added many of his own observations in the second edition, this seems to be an overstatement. A comparison of the 1657 edition with the 1662 edition reveals only minor textual changes in the latter. An examination of four emblems (Documentos XX, XXXI, XXXIII, LX) shows that Mendo mainly chose the citations for his "abstract" in the order in which they occur in Solórzano, showing that the question of originality is complicated. Mendo really took over the thoughts and concepts found in Solórzano, making very few changes in the 1662 edition. Solórzano's wordiness and his plethora of citations produce tedium in the general reader, while for the scholar and professor his text is excellent. Mendo says as much in his "Razon," showing, thus, he sought to make the text more manageable. In this, he succeeded, but with the proviso Solórzano so well expressed in his "Epistola ad Lectorem": "...& nove sæpe dixisse non nova." Just as Solórzano, Mendo has not brought forth anything new, but only in a new way.

van Dongen, Wim
Vrije Universiteit, Amsterdam
A Torrid Threesome: Investigating Form and Function of the tripartite Emblem Structure in mid-twentieth-century American Paperback Covers

American readers in 1939 witnessed (one of) the beginning(s) of the mass media era when publishers, one after the other, started bringing out books in a new form: the paperback. By saving significantly on production costs, publishers were able to bring out existing and new titles in large editions at one-tenth of the price of bound books. The new formula was an instant hit, and sales sky-rocketed. The rise of this new media form saw another extraordinary development: the evolution of the paperback cover. In the first two decades of this evolution, the cover went through several stages from simply an illustrated title page to vividly depicted scenes and situations from the specific book “under cover” and finally back to (a different kind of) illustrated title page. Furthermore, during these first twenty years of its evolution the images comprising the covers—almost without exception paintings—underwent treatment similar to many emblems: they were copied for editions in other countries, used for completely different titles, and adapted or changed for different reasons. As with the emblems, specific subgenres can also be recognized, each with its own “language of depiction.” Clearly, there is neither a direct nor an indirect
link between these paperback cover images of the mid-twentieth-century and the corpora of picturae in emblems from the 17th and 18th centuries. However, upon closer examination, the paperback covers reveal similar elements and details compared with the emblem pictures with regard to form and function. Especially the tripartite structure of the emblem (motto, pictura, subscriptio) is clearly present and functions in a very similar way. It seems that both the inventors of emblem picturae and painters of paperback covers had the same or related intentions, those being closer to persuasion than to mere illustration. The paper gives a bird's-eye view of the evolution of the paperback cover, focusing on the tripartite structure of the cover in comparison with the emblem, and tries to point out the specific elements in the image and their intended mutual interaction, that is, the encoding by the inventor, in order to reveal the persuasive aim, that is, the intended decoding by the viewer.

Drysdall, Denis L.
University of Waikato, Hamilton, New Zealand
Devices as “Emblems” before 1531

One case studied by Alciato in his Parergon iuris is of special interest because it illuminates the background of a type of emblem which has not been sufficiently distinguished in the past, but which seems to have had a role in their original creation. Alciato believed insignia began with military symbols and moved from there to use by private individuals and by cities. The emblem entitled “Mediolanum” was included in 1546. The interesting factor here is that Alciato created an emblem out of what he had described in the Parergon iuris as an “insigne.” He had already done something similar in the collection which appeared in 1531, where the first emblem is described as the insignia of the duchy of Milan. There are many emblems seemingly created for individuals or particular occasions which show that Alciato’s collection included from the start compositions that can legitimately be identified as devices, but I am concerned here only with those that provide evidence for the use of terms. The letter to Calvo of 1523 suggests that what Alciato entitled “emblems” in his collection for Visconti were, in some cases at least, versified artistic programmes for personal devices (insignia) to be worn on “shields” (scuta). Elsewhere, however, the term “emblem” seems to be used to mean the device itself, rather than the epigram. The first occurrence of the word “emblem” in Polish literature is found in the title of an epitaph composed by Jan Dantyszek and published in 1531. The contributors to the seventeenth-century edition of Pirckheimer’s works use the word “emblem,” but it is yet to be established whether Pirckheimer himself used the term. A possible conclusion is that the word emblema was used to mean “personal device” before 1531. The reference to scuta and insignia in the letter to Calvo was apparently a contemporary usage, which existed not only in Alciato’s own circle, but in imperial court circles. The usage would also seem to have implications for Alciato’s attitude to the illustration.

Dundas, Judith
University of Illinois at Urbana-Champaign
Speculum Mentis: Art as Mirror of the Mind

The “conceits of the mind,” as the rhetorician John Hoskins said, “are pictures.” More imaginatively, Plato referred to the painter we all have within us as always drawing pictures in our mind. If mental images are little pictures (Van Veen, Emblemata Amorum), then the art of painting aptly represents the internal workings of the mind, including the whole act of perception, as well as the memory and imagination. Just as the mind is in some sense a mirror, so is picture according to such artists as Leonardo da Vinci, who sought to create the illusion of reality in their work. An emblematic print by Hendrick Goltzius points, with the help of a mirror, to the analogy between the sense of sight and the art of painting. Although the painter and his subject—Venus—have pride of place, the other figures in the print, such as the doctor and the astronomer, also have nature as the object of their study. From nature, the artist conjures up a vision of beauty and of pleasure. Visual art, then, may be viewed as both a sensual snare and a reflection of divine beauty. On a higher, religious plane, man himself might be viewed as a picture made in, or imitating, the image of God. His chief task therefore is to perfect the picture soiled by life in this world. Artistic metaphors lend themselves to describing the mental activity needed to fashion the individual as a work of art (La Perrière, Morosophie; Saavreda, Politicas). My article on “Emblems on the Art of Painting” (Glasgow, 1996) dealt with questions relating to the moral value of works of art. The present paper is concerned with art as a metaphor for the mind. This use of emblem approaches the art of painting less as an immediate lesson in how to live than as a model with which to explore how the mind works. The implications for the moral life are thus wide in scope.
The Librarian (ca. 1566) by Giuseppe Arcimboldo is a well-known "composite portrait" of a gentleman cleverly assembled from a pile of books. Though largely forgotten until its rediscovery in the 20th century, Arcimboldo’s painting was influential in its time and widely copied. A woodcut inspired by the painting appears in volume two of Georg Philipp Harsdörffer’s Frauenzimmer Gesprächspiele, a book owned and digitized, in part, by the University of Illinois Library. Harsdörffer’s Librarian continues to be a compelling image: it was selected for inclusion in “Unlocking our Past, Building our Future,” the Library’s celebratory 10 millionth volume. This paper reevaluates the conventional interpretation of The Librarian as a parody of intellectualism, explores the meaningful differences between Arcimboldo’s painting and Harsdörffer’s version of the image, and considers The Librarian in its new context at the University of Illinois at Urbana-Champaign.

A Monstrous Fish Tale: Broadsides and the Emblem in Sixteenth-Century England

Some of the most fascinating of broadsides are those of monstrous fish and it is through a close look at this particular subject group that we can see how the broadside picture could develop from simple illustration and description to something presenting the more complex emblematic relationship between picture and verse. Three broadside pictures, in particular, form the basis of my discussion. The first, “A Moste true and marveilous straunge wonder” (1568), has a picture and a detailed, factual description of a number of whales trapped and captured in Suffolk. The second, “The description of a rare or rather most monstrous fishe” (1566), also contains a description of the creature, but it is accompanied as well by a poem exploring the moral and religious significance of this monster. The last one, “A most strange and wonderfull herring” (1598), is the most interesting and most complex example. There are cryptic signs upon the fish’s body which require interpretation, an activity which comes closest to the emblematic interplay between pictura and epigram. A look at some emblems which use fish by Whitney, Peacham, Willet, Combe, P.S., Thynne, and Wither expand our discussion and provide a useful comparison to the broadside pictures and the way they function. Broadside ballads such as “A description of a strange (and miraculous) Fish” (nd) and wonder books such as Emblems of Rareties (1636) also contribute to our understanding of the context in which these pictures were printed and received. Although it is obvious that broadside pictures are one of those “bimedial genres, which resemble the emblem primarily in their combination of text and image” and are “ analogues of the Renaissance emblem” (Michael Bath, Speaking Pictures, p. 30), they have not been explored specifically in the context of the emblem. My study shows both the pervasiveness and development of emblematic thinking in sixteenth-century England and the porous boundaries of the form itself.

"Pour inventer les hiéroglyphes artistiques - et l'art est tout entier composé d'hiéroglyphes - l'artiste devra accomplir un effort d'autant plus grand qu'ils seront plus étroitement comparables aux impressions sensorielles qui nous viennent de la nature" (Max LIEBERMANN, "Die Phantasie in der Malerei", Gesammelte Schriften, Berlin, 1922, 41). Le statut des emblèmes au XXIe siècle est-il analogue à celui des siècles passés? L’actualité de cette question se ressent plus fortement encore à l’observation des mutations survenues dans le champ de l’art et de la rhétorique dès l’aube du XXe siècle où la devise, l’emblème et la terminologie associée font peau neuve. Cette contribution propose une réflexion autour de l’équation suivante: emblème/enseigne/art. Les arts favorisent les relations entre les champs disciplinaires, et ici notamment avec les sciences de l’information et de la communication. Alors que les emblèmes suscitent avec pertinence, incongruité et parfois même un certain iconoclasme (dans les pratiques artistiques contemporaines) une réflexion sur les limites des choses, des formes, des figures dans l’espace, le temps, les genres, cette approche étudie la médiatisation du message artistique sous des formes plurielles: drapeaux, projections, usages des panneaux publicitaires. Dans cette perspective, la présence de l’emblème face à ces multiples croisements, formes hybrides ou mutantes, s’appuie autant sur les textes fondateurs (Alciat) que sur des hypothèses de travail car le répertoire iconographique et textuel contemporain déborde des conceptions traditionnelles. Alors, si l’invention dont nous parlent Max Liebermann s’exemplifie au travers de l’art, elle trouve également sa présence dans l’emblème et au travers de l’analyse de la notion d’enseigne au sein desquels
cohabitent la force, l'âme et le corps. Les différentes approches de la notion d'enseigne dans les pratiques artistiques contemporaines revisitent la question de l'identité, ses modalités de monstration et s'appuient sur la tradition de l'emblème en actualisant ses outils et finalités. La communication est convoquée hier comme aujourd'hui mais s'envisage au regard de pratiques spectaculaires.

Gehl, Paul F.
The Newberry Library, Chicago
Early Emblematic Printer's Marks

The well-known 1522 letter in which Alciato mentioned his first collection of emblems described the new genre with specific reference to the marks of three scholarly printers. One of the three, moreover, was the addressee of that letter, Francesco Calvo, a printer/publisher at Rome whom Alciato elsewhere claimed to consider the ablest of his own publishers. Although Alciato clearly intended to flatter Calvo (and we do not know how sincere the flattery was), it remains true that the context of the first emblem book was firmly anchored in the tradition of learned printer's marks. This paper explores that printerly tradition in the years leading up to Alciato's invention, with specific reference to other precursors of the emblem that saw print in some form: heraldic devices, coins and medals, shop signs and hallmarks. The function of printer's marks is comparable, too, to the "speaking initials" (iniziali parlanti) that became popular at Venice precisely in the years when the first emblem books appeared. In printed form, all these "speaking" symbols mediated between highly learned and more popular cultures and recapitulated in some sense the mediation between learning and commerce that is embodied in the printer's mark.

Gehl, Paul F.
The Newberry Library, Chicago
Collecting Emblem Books at the Newberry: A Hundred Years and Counting

At the Illini Center in Chicago, Paul F. Gehl will give a brief history of collecting emblem books at the Newberry Library. He will describe the parameters devised in the 1920s for books of this sort and the role of more recent bibliographers such as Hans Baron and John Tedeschi in enlarging the collection. He will also mention some notable, recent emblem-book acquisitions.

Giordano, Michael J.
Wayne State University, Detroit
Gilles Deleuze's Concept of Emblematics in Le Pli: Leibniz et le Baroque (1988)

This paper examines the way Gilles Deleuze, one of the foremost French philosophers of the twentieth-century, incorporates concepts of the emblem and device into his study titled Le Pli: Leibniz et le Baroque (Minuit, 1988). This presentation concentrates on how Deleuze uses notions of emblematic discourse to develop his own account of Leibniz's Baroque philosophy. Ultimately, I respond to the question, How is the emblem conceptualized in Le Pli? My discussion focuses on one part of the last chapter of Le Pli, titled “La Nouvelle Harmonie” (170-174), where Deleuze provides his notions of the core components of emblematic discourse, and then, branches out to consider how these components can be expanded and enriched by relating them to Le Pli as a whole. One of the most challenging and seminal of twentieth-century philosophical works, Le Pli develops the view that such studies as Leibniz's Monadologie bear an arsenal of notions conducive to one of Deleuze’s most cherished values—the invention and production of concepts capable of actualizing virtualities. Deleuze shows that what makes Leibniz Baroque are the tensions between monadic individuality and preestablished harmony which emerge as events (“événements,” Ch. 6) or creative forces incessantly folding, unfolding, and enfolding in inexhaustible series. For Deleuze, haecceity (a term derived from Duns Scotus meaning "this" or “thisness”) describes the absolute singularity of folds which, while maintaining their uniqueness, spontaneity, and individuality, unfold in a separate, but parallel, harmony of counterpoints that spiritualize matter and materialize the spirit. Deleuze's synthesis of Leibniz draws emblematics into these tensions, and, in particular, I concentrate on those of soul and body, symbol and allegory, the visible and the legible (“entre'expression,” 44), subject and superject, frame and overflow. For Deleuze, these are actively cultivated operations or events characterized by tension-release, contraction-dilation, enveloping-developing, involution-evolution (13). As an ever-creative musical score, they perform the concert of monadology harmonizing variations on “Omnis in unum” and the unity of the multiple (173).
As John Manning writes in *The Emblem*, Francesco Colonna “anticipated many developments in emblems before the emblem was truly born” (73). Among the examples Manning cites from the *Hypnerotomachia Poliphili* is an unusual architectural decorative medallion in which elephants become ants, and ants elephants. Manning does not mention the one undeniable emblematic instantiation of Colonna's protoemblem, which is to be found in Guillaume Guéroult's *Premier livre des emblemes* (1550). In this curious book, which juxtaposes and jumbles emblem, enigma, and fable to an extent not found in any other early emblematic writer, Guéroult takes up, revises, and severs Colonna's protoemblematic medallion to create two fully realized emblems, whose subject encompasses both the growth and decay of nation states and human prosperity in general. Guéroult's emblems raise a number of questions. His suggestion that his emblematic program is validated by classical practice may appear - deliberately? - ironic in light of Colonna's apparent *ex nihilo* invention of the "elephant and ant" motif. The issue of what may have prompted Colonna himself to devise what appears to be a wholly new visual motif may lead productively to proverb and natural history lore and to his assimilation of the more arcane aspects of classical temple architecture, including the potential contributions to his thinking made by Mantegna's *Triumphs of Caesar*. Other questions lead inevitably beyond purely emblematic corpora to consideration of related fields, and especially to applied emblems in numismata, the heraldic devices of states, nations, and guilds, and printers’ devices. Finally, an account of how Guéroult's emblem transforms and links Sallust's text and Colonna's image enables a clearer understanding of the separation between protoemblem and emblem, and of the processes governing the transmutation of pre-emblematic ore into the fully refined product of the emblem writer's metamorphic art.

Graham, David
Memorial University of Newfoundland, Canada
*Corpus electronicum cano*: Some Implications of Very Large Electronic Emblem Corpora

It is now technologically feasible to construct a comprehensive electronic corpus of European emblem books, but as with all possibilities opened up through advances in technology, the question of whether such an initiative would be desirable remains open. This paper examines some potential implications of a commitment on the part of the scholarly community to creating very large electronic corpora: such a project entails not only technological, but financial and intellectual consequences. On the technological front, the radically reduced cost of mass storage has recently brought within the financial reach of academic research consortia disk arrays of a size sufficient to house the entire body of emblem books. The major costs of creating a comprehensive emblem corpus are therefore likely to be associated not with equipment but with the labor-intensive process of digitization itself and more particularly the tagging of images through a controlled vocabulary such as ICONCLASS. It seems clear that when entire corpora become readily available in a common format, new possibilities for scholars are thereby created: these obviously include such innovations as the ability to draw conclusions based on the ready display and examination of a far wider selection of visual and textual material than ever before. It is entirely legitimate, however, to ask whether the benefits likely to be derived by scholars from a comprehensive electronic corpus are worth the cost and effort associated with them. I argue that the inherently public nature of a comprehensive electronic web-accessible data set, whether centralized or distributed, may be the single most important advance: it makes possible – even mandatory – the replication of research results in a way previously associated far more with the natural sciences than with the humanities. This fact, too, entails consequences for scholars and for institutions.

Guiderdoni, Agnes
Katholieke Universiteit Leuven
*De la théologie emblématique de Sandaeus (1626) au dictionnaire emblématique biblique d'Oetinger (1776)*

Dans sa *Theologia symbolica* (1626), Maximilian Vander Sandt divise sa matière symbolique en six genres parmi lesquels on trouve « la théologie emblématique ». L'emblématique est ainsi instituée en discours théologique et l'emblème fournit un modèle de lecture privilégié du mystère de Dieu. Sandaeus explique longuement ensuite comment l'écriture peut être emblématisée afin qu'on en découvre le vrai sens. Il ne propose rien de moins qu'une exégèse emblématique. Il théorise ce qui était pressenti dans les *Evangelicae historiae imagine* de Nadal (1595) et qui sera mis en forme systématique dans la *Lux Evangelica* d'Engelgrave (1648). L'emblématisation de la Bible peut suivre encore d'autres formes que celle d'un « recueil d'emblèmes », poussant le principe d'emblématique biblique à son comble. On s'intéressera ainsi à des ouvrages réformés datant du XVIIIe
siècle, tels que Heilige Augen-und Gemüths-Lust de J.U. Kraus (1706), les Emblematata sacra de W.E. Ewald (1732) ou le Biblesch und Emblematisches Wörterbuch de F.C. Ötinger (1776). L’ouvrage de Kraus constitue à la fois un ouvrage symétrique de celui d’Engelgrave de par sa destination mais également une transition vers l’emblème comme outil technique d’exégèse comme il apparaît chez Ewald, puis comme objet symbolique biblique tel qu’il est utilisé par Ötinger.

Derrière cette indifférenciation, qui est aussi une évolution du genre et du mot "emblème" de la fin du XVIe siècle à la fin du XVIIIe, on cherchera à définir un dénominateur commun grâce auquel l’emblématique est avant tout un principe herméneutique.

Hardin, Patricia D.
Virginia Military Institute, Virginia
Digital Gryphius: Emblems in the Works of Andreas Gryphius

Digital web-based emblem resources allow scholars far greater access to emblem books that are often geographically distant in location. However, this greater accessibility has brought with it an increased recognition of the need for greater, and more standard, search capabilities. An increase in the sheer number of available emblems can cause the search for a single emblem or pictura, for example, to become an overwhelming quest for a needle in an ever-growing haystack. Thankfully, several efforts, such as the collaborative effort between the University of Illinois and the Herzog August Bibliothek, are underway to facilitate multi-conditional searches of web-based emblem resources. This paper, however, is concerned not with the creation of these improved search capabilities, but rather presents a case study that highlights the particular needs of the user, in this case an emblem scholar and teacher, with respect to those search capabilities. My research examines the emblems and emblematic devices used by the seventeenth-century German author Andreas Gryphius (1616-1664) in his many dramas, poetry, funeral sermons, and festival plays. This research has certainly been facilitated by the increased availability of digital emblem resources. However, it has also presented a unique challenge to those resources due to the broad range of search conditions it has required. Through the use of my research as a case study, this paper reviews the facility by which a variety of current digital emblem resources meets a broad range of multi-conditional search requirements and presents suggestions about how those resources could be improved for the end user.

Hayaert, Valérie
European University Institute, Florence
*Juridical Humanism and Emblematic Mentality: the Case of Pierre Coustau’s Pegma cum narrationibus philosophicis (1555)

Pierre Coustau, author of the Latin emblem book Pegma cum narrationibus philosophicis (Lyon: Macé Bonhomme, 1555), was a barrister in the Parliament of Paris and the homonymous son of Pierre Coustau, who was "commissaire-examineur au Châtelet de Paris." His Pegma is connected to law both by virtue of the author’s profession and by dint of the numerous legalisms appearing in the emblems themselves. One of the epigrams enjoins that: "One who tries to fulfill the right honors of the Tombeau of the learned Emile" should " put the Latin toga to civic laws" and "add to it the painted language of chiseled emblems." The practice of emblem-making in legal circles must be seen as the otium corresponding to the negotium of legal practice. Through the examination of a case study, the question is addressed of how the legal profession predisposes a certain category of scholars to invent emblems during their leisure time. The Renaissance jurists following in the footsteps of Budé, Alciato, and Zazius had two main goals when they reinterpreted the fragmentary texts of Roman law. First, they adapted the Roman texts to the realities of their time, and second, contrary to scholastic methods, examined them according to philological and historical principles. Given the fact that emblem-making was often the otium of the law profession, the focus of this paper is on the practice of juridical hermeneutics during the Renaissance. If the main goal of Renaissance jurists was to reinterpret a problematic amount of fragments in light of more accurate tools of philology, what characterizes the emblematic mentality of Pierre Coustau is precisely the conjunction of the symbolic, the fragmentary, and the marvelous. The relationship between juridical exegesis and its object continuously changes, and can, thus, be compared to the invention of emblems, which is almost always a variation on a previous pattern.

*This paper will be delivered in French.
A new trend in emblems was inaugurated in 1608 with the near-simultaneous publication of Daniel Heinsius’ and Otto van Veen’s collections of love emblems. This essay surveys this subgenre with an eye not only to precedents from earlier emblem literature and Petrarchan lyric, but its debt to Aristotelian psychology. In Aristotle’s *De anima* mental images play an instrumental role in the operation of both reason and the will. An image which moves the soul to the highest pitch of emotion (whether terror or desire) is, then, capable of interfering with the orderly operation of the mind, becoming an *idée fixe*, a cynosure of thought. This understanding of the psyche underlies the claim of the Petrarchan conceit to something approaching verisimilitude. For Petrarch and his followers do not admit to practicing a poetic craft, but claim rather to write from inspiration alone, recording in their verse the mental experience of love: love’s brief ecstasies of hope, its long hours of despair, above all its strange patterns of association, through which everything serves to call just one thing to mind. Van Veen and Heinsius discovered in the emblem a means of portraying this habit of mind with a much greater degree of immediacy. This change of medium is strikingly similar in effect to the change from the novel (the characteristic medium of narrative in the nineteenth century) to the motion picture: for the love emblem borrows many of its conventions from erotic verse, but is, by contrast to verse, a high-tech, corporate production, less intimate but more fully actualized. To invoke the terminology of Marshall McLuhan, the love emblem is a “hot medium,” projecting upon its passive readership the tyranny of vision which is characteristic of love: the love emblem places the world in all its variety literally before readers’ eyes in the form of pictures, then enacts within their minds the chain of association through which everything—from a bellows to a beehive to even (in the work of Jacob Cats) a dead body—sets the lover brooding upon the beloved and the predicament of love.

Höpel, Ingrid
University of Kiel
Augustin Chesneaus *Emblemes sacrez* von 1667 – Naturkunde und Abendmahl


Kandler, Johannes
Bad Aibling, Germany
The Emblems of S. Maria Assunta in Arco (Italy)

Franz X. Dorns *Litaniae Lauretanae* (Augsburg 1750) and Isaac of Ochsenfurth’s *Elogia mariana ex Lytaniis Lauretanis* (Augsburg 1700) are examples of books presenting mariologic icons. While these books containing the Lauretani litany present the emblems in their entirety, we have comparable examples in applied emblematics only in
the 17\textsuperscript{th}-century Marienkirche of Luzern. This church possesses more than three hundred emblems, all in honor of the Virgin Mary: the total Lauretan litany and further mariological emblems. Most European churches present a smaller program, such as in the 16\textsuperscript{th}-century Italian example of Saint Maria Assunta, Arco, with its sixteen emblems, decorating the two wooden doors—both from the early 1950s—of the main entry of the church. This paper pursues presents a survey of the Arco emblems, and tries to clarify whether there is an emblematic program or not. The second part of the presentation treats the question of tradition. How do the mariologic emblems of St. Maria Assunta relate to comparable programs? My presentation depicts comparable emblems from six different churches useful to understanding the program of St. Maria Assunta: Heilig Kreuz, Biberbach (emblems ca.1753); Maria Himmelfahrt, Höchstadt a.D. (emblems ca.1740); Maria Heimseuchung, Hohenpolding (emblems ca. 1750); Maria Heimseuchung, Kirchwald (emblems 17th century); Maria Brünlein, Wemding (emblems 1750 to 1752); and the Benediktuskirche, Freising (emblems probably early 18th century). The summary examines the subject of the conference—Emblems in the Twenty-First Century - the material and the medium. Both doors of St. Maria Assunta date from the 1950s, thereby addressing the significance of emblematic structures in the present time.

Kember, Pamela
Chinese University, Shatin, Hong Kong
Tainted Venus: The Woman-House Dichotomy within Emblems, Art, and Architecture

The relation of gender identity to the creation and habitation of domestic spaces has a long tradition of the association between “woman” and “home.” Gender assumptions implicit in areas of western philosophical discourse from Plutarch, to Bachelard, Thomas Aquinas, Kiergaggard and Kristeva's feminist critique, also link the house, or interior space, as the location or realm of the feminine. Yet, there has been little focus to date on a specific emblematic personification of the Venus tortoise tropic figure of woman-house as derived from the Athenian sculptor Phidea's original form at the gardens of the Temple of Zeus in Elis. For in Graeco-Roman myth, the tortoise was regarded as the feminine powers of the waters, hence its association with the birth of Venus. My paper examines how the image subsequently diverged as an emblematic woodcut devise with its accompanying motto from Plutarch's conjugal precepts, in the \textit{Morals}. The emblem persisted throughout the 16th and 17th centuries in various guises, sometimes as a metaphor for women's silence outside the home, and to denote the place and constitution of the “homely wife.” References will be made to multiple renderings of the Venus tortoise motif from John Gibson's “Tainted Venus” (1854) and an anonymous, 19\textsuperscript{th}-century “Crouching Aphrodite” to Louise Bourgeois's series, “Femme Maison,” examining this emblem in a contemporary form within Western art and architecture.

Kilton, Tom
University of Illinois at Urbana-Champaign
Subject Access Provided by an Emblem Portal: A Common Standard for Students and Scholars

The emblem scholar, the librarian, and critical writings on emblems no longer need to serve as intermediaries to assist students and scholars in identifying emblems based on a common theme. With the development of electronic portals, such as the UIUC OpenEmblem portal, the relatively uniform access protocol to a family of emblem databases enables the researcher to identify quickly emblems related by common themes and to. To ensure continued progress for such access, the interplay of scholar, librarian, and technician is, and will always remain, crucial. The present paper explores common standards for students’ and scholars’ access as we develop the OpenEmblem portal.

Klecker, Elisabeth
University of Vienna
Darius, Manduria, Virgil, and Lucan. Classical Learning in an Emblematic Manuscript by the Graz Jesuits

Emblematic poetry in the area of present-day Austria was in the early 17th century primarily cultivated by the \textit{societas Jesu}, who knew how to utilize the public appeal of the new medium for the aims of the Counter-Reformation. An outstanding example is offered by a manuscript of the Graz Jesuit University written in 1603 (ÖNB Cod. Vind. 10.178). In 55 emblems written by the professor of poetics and his pupils a complete program is presented: pictures taken from mythology, ancient and biblical history, from natural history and hieroglyphics praise the sacrament of the altar in ever varying forms and present Catholic doctrine, simultaneously attacking Protestantism. At the same time, the university honors the Habsburg sovereign prince, Ferdinand II. of Inner Austria, as a pioneering champion of the Counter-Reformation.
Although a facsimile was published in 1973 (ed. Grete Lesky), neither the reception of ancient literature nor the use of emblematic traditions has been studied sufficiently. An analysis of sources and poetic models shows the high quality of individual poems, in which quotations from the Corpus-Christi-hymns of Thomas Aquinas are combined with the imitation of Virgil, and well-known emblematic subjects, like the anchor and the dolphin, are interpreted as religious symbols. By means of a philological interpretation, it is also possible to remove misunderstandings, e.g. of a sacrificial bull presented as wearing a bishop's mitre, and to promote a better understanding of the book as a document of the Counter-Reformation. On the whole, the book can be recognized as a document of Jesuit methods of education. By means of emblemata the pupils of Jesuit gymnasias memorized quotations from poets for the inscriptions, they used ancient literature containing exempla and mirabilia for the res significans, and finally practiced different metres in the epigrams. At the same time religious truths were committed to memory, so that classical learning went hand in hand with religious education, while the illustrations facilitated a combination of prodesse and delectare, which made emblems an ideal exercise.

Klein, Joan Larsen
University of Illinois at Urbana-Champaign
Shakespeare and the Emblem Tradition: "Latet anguis in herba"

It is a scholarly commonplace to note that descriptions of loci amoeni like the Garden of Hesperides or the Elysian fields were read into later visions of Edenic paradises. Among their other attributes, such gardens were characterized by perpetual spring and harvest, as Spenser wrote, "continuall, both meeting at one time"(F.Q.3.6.42). Although this last attribute is not specifically mentioned in Genesis, there is no missing the serpent in later Edenic gardens. When the many accretions to Biblical descriptions of Eden and the Fall were compressed by emblem writers and others into pictures, mottos, adages, and devices, emblemologists working at the house of Plantin seem to have compressed larger pictorial images of Eden into the single image of the strawberry plant. Paradin's Devises Heroiques (1557), for instance, has the inscriptio, "Latet anguis in herba." Its pictura reveals a strawberry plant bearing flowers and fruit as a serpent winds its way up the stem. Whitney, in his Choice of Emblems (1586), used the same wood-block from Plantin's stock, although he replaced Paradin's subscriptio with one which was even closer to common understandings of the serpent's tongue: "Of flattringe speeche, with sugred wordes beware, /Suspect the harte, whose face doth fawne, and smile." Shakespeare seems to have turned to this emblem and its cognates on several occasions, using it in diverse and complex ways, in Romeo and Juliet, for instance, when Juliet calls Romeo a "serpent heart hid with a flow'ring face" (3.2.73), in Richard II, when Richard begs his land to guard it with a "lurking adder" (3.2.20) from those who would pluck its flowers, and in Othello, where Desdemona's handkerchief "Spotted with strawberries" (3.3.440) appears to symbolize her wedding sheets and may recall the marriage in Eden, ruined by the serpent's tongue. Shakespeare comes closest to Whitney's emblem in Macbeth, where Lady Macbeth, already fallen, tempts Macbeth to "look like the innocent flower, /But be the serpent under't" (1.5.63-64)-- although Scotland in this play is so far removed from Eden that only at the play's end is there any hint of a green world, when Birnam Forest comes to Dunsinane.

Koetter, Nuala
University of Illinois at Urbana-Champaign
Harvesting of International Collections of Emblem Metadata and the OpenEmblem Portal

In this presentation, I discuss the most recent implementation of the OpenEmblem Portal software. The portal allows for the use of harvested metadata from a variety of institutions, each of which is developing metadata according to different standards and schemas. I discuss how this metadata can be combined to create a searchable interface to international emblem collections. In addition, I showcase some of the additional features of the Portal interface. Independently of the portal, I also showcase the digitized emblem collection at the University of Illinois and the software which is being developed and used specifically for that collection.

Küchen, Ulla Britta
Munich
Johann Daniel Majors Emblemata de purpura (1671): Eine akademische Rede zwischen zoologischer Empirie und moralischer Weltdeutung

Johann Daniel Major (1634-1693) war Inhaber des medizinischen Lehrstuhls für theoretische und ab 1670 auch für praktische Medizin an der neugegründeten Universität Kiel und zugleich der Gründer und Direktor des wissenschaftlichen "Museum Cimbricum" in seinem Haus in Kiel. Sein weites Ansehen wurde durch seine
In The Emblem and the Device in France (1985), Daniel Russell points to the affinities that run from the emblematic process of thought originating in the Renaissance emblem to the modern conception of text, in which the reader's active participation is essential to the production of meaning. In this paper I propose a reading of Michel Butor's third novel, La Modification (1957), in the light of these affinities. Though there are no visual images in La Modification, the novel is through and through determined by the iconic. The text's repertoire includes nearly a hundred different references to actual artworks in Paris and Rome presented to the reader in ekphrases of various length. By way of their relative fame, the real artworks referred to are likely to be fairly familiar to readers, whether they have seen the work in situ or not. Imported into the fictional universe these art references thus function as fragments that will actualize the symbolic systems they originally were part of as a semantic background in the readers' conscience, enabling them to make sense of them in the text. Due to their new context, however, their meanings will gradually be deferred in the act of reading as the fragments partake in the coherent and dialogic structure of a different text.

Not only on the story level of the novel is the image given such a foregrounding. The discourse equally adopts the iconic code by giving the material dimension of specific textual passages iconic form (iconicity). The way in which ekphrastic, pictorialist, and iconic modes interrelate in the novel suggests that the text prepares a particular mode of reading. This paper attempts to show how the dialogue between verbal and visual elements results in an emblematic composition with textual strategies guiding the reader in the production of meaning, drawing on the concepts of Wolfgang Iser and his understanding of the act of reading as an interaction between text and reader.

Lazure, Guy
Université de Montréal
"Un vehemente deseo de comprender la imagen de aquel famoso Templo se adueña de mí": Juan Bautista Villalpando, the Temple of Solomon, and Jesuit Biblical Imagery, c. 1600

The monumental graphic reconstruction of the Temple of Solomon by the Spanish Jesuits Juan Bautista Villalpando (1552-1608) and Jerónimo Prado (1547-1595), entitled In Ezechielem Explanaciones, was published in Rome from 1596 to 1605 in three enormous in-folio volumes of erudition and craftsmanship. The book, lavishly illustrated, contained close to thirty spectacular engravings, sometimes over a meter long and seventy-five centimeters high. Destined primarily for an audience of learned scholars, architects and theologians, this work, illustrated, contained close to thirty spectacular engravings, sometimes over a meter long and seventy-five centimeters high. Destined primarily for an audience of learned scholars, architects and theologians, this work, integrated text and images in an innovative way that helped define the exegetical and meditative function of imagery within the Society of Jesus. This paper will focus on the study of the second volume, the De postrema Ezechielis prophetae visione of 1605, authored by Villalpando, which argued for the importance of a pictorial representation of the Temple. I will begin by placing the book within the tradition that connected religious texts to pictorial images, from devotional and emblem books to illustrated episodes of the Bible and the life of Christ, especially but not exclusively in the context of Jesuit spirituality (the work of Spanish humanist Benito Arias Montano will be of particular interest here). I will then pay closer attention to Villalpando’s use of the Ignatian concept of composition of place as a source of inspiration for the meditative use of biblical images and a guide in his reconstruction of the Temple of Solomon. I will finish by reflecting upon the intimate connection...
between the project of the *Explanationes* and the Jesuit order’s other major typographical and iconographical venture of the time, Jerónimo Nadal’s *Evangelicae historiae imagines* of 1595, which set the hermeneutical standard for the relationship between word and image.

Mansueto, Donato
University of Bari, Italy
The Ass and the Knight: On a Theological-Political Emblem

The subject of this paper is Alciato’s famous emblem ”Non tibi, sed religioni,” depicting the *asinus portans mysteria*. The ancient motif of the animal carrying a holy image, whose most famous modern version was offered by Erasmus’s *Adagia* (2.2.4), is generally used to represent the behavior of those who abuse the power deriving from their ecclesiastic or political function. The animal, who does not understand that people are worshipping not him, but the icon of the goddess Isis on his back, is an effective image of these abuses relying on a solely negative reading of the symbol of the ass. A deeper consideration of its political meaning, however, seems to require a different approach, based on a wider examination of its symbolic references. My assumption is that by examining some positive meanings of the asinine figure, it is possible to connect the emblem to a set of political questions characterizing the transitional period leading to the birth of the modern system of national states. The iconographic and exegetic traditions concerning Palm Sunday, considered through their evolution and mutual exchanges with the iconography, texts, and rituals of the Emperor’s *adventus*, are the chief sources of the positive symbology which can be detected under the surface of Alciato’s emblem. Some historians have demonstrated that such symbolic exchanges between Church and State played an important role in the elaboration of the modern notion of sovereignty. Therefore, through the analysis of the strict interrelationship between negative and positive meanings in the emblem ”Non tibi, sed religioni,” it becomes possible to elucidate some fundamental contradictions or paradoxes of so-called “political theology” and to draw some general considerations about the relationship between symbolic figurations and politics. Finally, emblems reveal themselves to be an ideal ground to analyze and understand why and how the *ass-politics* has to carry images to people, that is, why power, according to a Hobbesian formula, has to be “visible.”

Massing, Jean Michel
King’s College, Cambridge
*Paradisaea apoda*: The Bird of Paradise in Emblematic Literature

In my communication, I will study various traditions linked to the Bird of Paradise and its symbolism in the emblematic literature of the sixteenth and seventeenth century. I will relate the emblems to the wider discussions of the specific character of the bird, which was meant, among others, to be footless. Following systematically both textual and visual traditions will introduce much new material and illuminate the extraordinary symbolism of this particular bird – a rare surviving visual testimony of Portuguese interest in the Spice Islands.

McKeown, Simon
King’s College School, London
Unrecorded Emblems for Ulrika Eleonora the Elder

On the 26th July 1693 Ulrika Eleonora the Elder, Queen of Sweden, died at the age of thirty-six at Karlberg Palace outside Stockholm after a long and lingering illness. Deeply loved by her husband Charles XI, and adored by the Swedish people, her death triggered an extraordinary outpouring of grief in Sweden and the Baltic territories. Some observers in later years even saw her death as the moment when Fate turned against the northern power, initiating a period of disasters ending only with the collapse of the Swedish *imperium* in 1718. This paper concentrates upon one aspect of the public mourning for Ulrika Eleonora: manifestations of grief and esteem expressed in the emblematic mode. Since the rituals surrounding her funeral were among the most elaborate court ceremonials in the whole span of Sweden’s Age of Greatness, they inevitably included emblematic elements, notably an imposing *castrum doloris* designed by the court architect Nicodemus Tessin the Younger. But what has not been previously observed is the emblematic character of a memorial sermon preached by the cleric Simon Isogæus in the Stockholm parish of Klara on the afternoon of the queen’s funeral in November 1693. Some two years later, Isogæus’s sermon was published in Stockholm accompanied by four fine emblematic plates. With *scripturæ* written in Swedish, the plates constitute the earliest-recorded instances of printed emblems in the Swedish vernacular. I shall look at the sophisticated iconography of these emblematic images, particularly in relation to developments in royal image-making by the court-painter David Klöcker Ehrenstrahl. Did Isogæus have sole responsibility for
devising the iconographic terms of his emblems, or is it possible to discern in their composition the intellectual palimpsest of “The Father of Swedish Painting”? If so, the funeral engravings provide an instance of close encounter between the emblematic and fine arts, as well as hinting at the involvement in emblematic invention of a cultural giant of seventeenth-century Sweden.

Meakin, Heather L.
Case Western Reserve University
Reading Spaces: The Painted Closet of Lady Anne Drury

The walls of the closet of Lady Anne Drury (1572-1631), friend and patroness of John Donne, consist of panels of painted pictures and Latin mottoes, grouped under Latin sentences taken from classical and Biblical texts. Some panels have been borrowed from popular emblem books, common proverbs, and works like Aesop's Fables. The sources of other panels are more recondite, while still others are perhaps original compositions of the room's creator. Below the emblems are panels of various herbs and plants seemingly chosen for their symbolic significance. The room has been designed as a kind of three-dimensional emblem book, and one of the Latin sentences points to a female owner. Instead of exactly quoting Cicero's Latin proverb, "Nunquam minus solus, quam cum solum," the painter has modified the adjective “alone” (solus, -a, -um) to reflect a feminine rather than a masculine subject. The creator of the closet has created a "theater" or "garden" (metaphors used by emblem book writers) of some sophistication into which Lady Anne can literally enter and read, mentally strolling amongst the flowers of moral wisdom and indeed acting out in her own spiritual theater. When read together, the panels exhibit a *contemptus mundi* theme and reflect a struggle with ambition, pride, and even despair. This paper suggests that domestic arrangements of the early modern period, the conceptualization of private and public spaces, and the implications for female subjectivity, are much more complex than the simple dichotomy of private and public would suggest. When "reading" Lady Anne’s room we must ask how women are positioned in relation to interiority differently from men; whether the woman who once prayed, read, or wrote in the room viewed it as a retreat or as a confinement, solitude on her own terms, or a kind of "internal exile." Lady Anne’s "architext" is relevant to a wide range of early modern disciplines but is as yet largely unappreciated.

Mínguez Cornelles, Victor, a joint presentation with Rodríguez Moya, Inmaculada
Universitat Jaume I, Castellón, Spain
Symbolical Explanation of the Coats of Arms of the Kingdoms under the Spanish Monarchy according to Juan de Caramuel (1636)

Juan de Caramuel y Lobkowitz (Madrid, 1606-Vigevano, 1682) was one of the most brilliant intellectuals of the Spanish Golden Age. A true Renaissance scholar, his proficiency in a wide range of subjects, including mathematics, philosophy, theology, astronomy, architecture and linguistics, reflects a truly encyclopaedic knowledge.

At seventeen years old he joined the Cistercian Order, then studied at the Universities of Alcalá and Salamanca, and went on to obtain the title of Doctor at Lovaina in 1638. This was followed by a series of religious positions: Abbot in Scotland, Prague and Vienna; Vicar-General of the Order in England; Coadjutor Bishop in Mainz, Bishop in Campania-Satriano (Naples) and Vigevano (Lombardy). More than two hundred works are attributed to him, of which his complex mathematical research is particularly exceptional. In 1636, his *Declaracion Mystica de las Armas de España, invictamente belicosas*, dedicated to the Cardinal Infante Don Fernando de Austria was published in Brussels. In this most interesting book, never previously studied, Caramuel constructs a mystic-symbolic defence of the coats of arms of the Spanish monarchy. Divided into fifteen chapters, Caramuel meticulously analyses the coat of arms of each of the kingdoms that formed the monarchy, with a particular in-depth explanation of the iconic elements: Castile, Leon, the imperial coat of arms, the Golden Fleece, Portugal, Aragon, Granada, Burgundy, Brabant, etc. Each chapter is illustrated with an engraving, showing the coat of arms in question. The *Declaracion Mystica* is not an emblem book. However, its structure, in which the discourse is accompanied by illustrations, and especially their symbolic implications, places this work in the universe of emblematic culture and establishes the guidelines for many hieroglyphic series that represent political territories or geographical allegories through the symbolically explained coats of arms. Some examples include the allegories in the Felipe IV tumulus in Valencia, the hieroglyphics on the catafalque of María Luisa of Bourbon in Palermo or the emblems in the funeral rites of María Amalia of Saxony in Barcelona. Moreover, the political reflections derived from the images that Caramuel notes down in the style of a Mirror of Princes induce us to connect this work with the essential political emblematas published in Spain: the emblem books of Diego Saavedra Fajardo, Juan de Solórzano Pereira, and Andrés Mendo.
Papers will be presented in Spanish.

Mödersheim, Sabine
University of Wisconsin, Madison
"Schauplatz des menschlichen Elends"—Emblems in the Heilig-Geist-Spital in Nuremberg

A unique series of 16 murals from the early 17th century, displayed in the hospital wards of the Heilig-Geist-Spital (Hospital of the Holy Ghost), Nuremberg, offers rare insight into the concepts of illness and the reality of early modern public health care and its institutions. The murals were irretrievably lost in the 17th century, but copies of the paintings exist as copperplate engravings published in 1626: "Johann Pfann: Biblische Emblemata und Figuren, welche in dem Hospital zum heil. Geist in Nürnberg allen Kranken zum Trost vorgemalt worden, in Kupfer gestochen, und Aigentlicher Abriß der Neuen im Spital üfgehengten Tafeln, Nuremberg 1626." Pfann's emblems depict scenes of illness, medical treatment, death, and mourning and were intended to comfort the patients, by showing them hope and consolation in the true faith in God. The religious edification contained in the emblems provided spiritual therapy for the patients who learned to await their fate and find reason and purpose in their suffering.

The Heilig-Geist-Spital as an institution of public welfare provided housing and free health care for the poor and is regarded as one of the early examples of civic responsibility for public health, hygiene, and social welfare. Considering the nature of the institution and the low social rank of its inhabitants, it is rare and unusual to find an elaborate decorative program in such a facility. Beyond the comfort and religious education for the patients, the emblems also provide admonitions to the wealthy citizens to support the poor and sick for the benefit of the whole community and one's own spiritual welfare. In fact, the program can be read in part as a rationale of responsibilities shared by the community. The paper attempts to place the iconographic program in its socio-historical context allowing the interpretation of these visual expressions of early modern concepts of health and welfare in their cultural, political, and ideological complexity.

Mulryan, John
St. Bonaventure University, New York
A Parochial Twist on a Secular Proverb: Occasio's Bald Pate and the "Opportunity" to be Good in J. David's Typis Occasionis

Except for Milton's adaptation of the emblem to the behavior of his Satan, most of the commentators and emblem writers take a decidedly secular approach toward the concept of Occasio or Kairos, the opportune time to do something. Occasio or Kairos must be grasped by the forelock, for she (and it is usually she) is bald behind. See, for example, Jean Jacques Boissard's Emblemata (1584) with the motto "A Tergo Calva Est," or Otto Van Veen's Amorum Emblemata (1608), in which Cupid grasps Occasio by the forelock as she leans forward to present him with the Horn of Plenty. Quite different is the very moralistic emblem book, Typis Occasionis (Antwerp 1603, 1605), composed by the Jesuit schoolmaster J. David and illustrated by Theodore Gallaeus. Such figures as Regret and Penitence interact with Occasio, or Opportunity, to inform us that we are losing the opportunity to do good works rather than the opportunity to pursue our own pleasures. And the new penalty is not pleasure deferred through time lost, but hell's pains experienced through bad or delayed choice. Thus, the Christian writer has attempted to shift the focus of his emblems away from the gospel of ambition and toward the philosophy of well-doing, simultaneously adding salt to the mix by combining the regret for lost opportunity with the tortures of the damned. The emblems are suitably lurid, focusing on inflamed sinners and (e.g. emblem nine) an airborne Occasio, equipped with the emblems of time (scythe and hourglass) putting distance between herself and the Dutch citizens surrounded by avenging angels.

Olivares, Rocío
Universidad del Claustro de Sor Juana, Mexico
Emblematic resources and parallels in a Colonial Mexican poet: Luis de Sandoval Zapata

The study of literary texts produced during Siglo de Oro in Hispanic cultures has recently been enriched by the consideration of emblematics and its influence on thematic and structural components of poems, plays, and diverse literary pieces related to festivities and Colonial social events. In the case of Colonial Mexico, besides the well-known example of Sor Juana Inés de la Cruz, whose major poem, "Primero sueño," I have proposed elsewhere to read as a whole emblematic artifact, there is the case of Luis de Sandoval Zapata, a contemporary of Sor Juana,
whose thirty preserved sonnets show, in many cases, evident or encoded inspiration from emblematic figures and topics. The way in which Sandoval Zapata profits from the emblematic legacy of not only Spanish emblem books, but also Italian and Flemish ones, whose literary component, as usual, was written in Latin, allows us to appreciate the nature and scope of his poetic creations. Remarkable, also, is the presence of alchemical allegories in some of his sonnets, explained by the interest he shows on the subject in his other texts, such as his "Panegírico a la paciencia," and other of his lost writings. This essay analyzes the various ways in which Sandoval Zapata's poetry is reminiscent of emblematic images and allegories. Sometimes the influence is topical and evident, while in others we can find an intentional enigmatic purpose related to, and inspired by, emblematic precedents. These instances show a structural conception of the poem in which the emblematic meaning is present in the formal composition as well. The richness of these influences says much about some authors of the Baroque period in Colonial Mexican literature, much more than traditionally acknowledged by critics and historians.

Opitz, Andrea
Herzog August Bibliothek (HAB), Wolfenbüttel
The Emblem inside the Emblem Book—The Structuring and Indexing of Texts and Images

The Wolfenbüttel Digital Library presents in digital facsimile selected items from its collections which are rare, outstanding, frequently used, and currently most relevant for research. A special genre of Renaissance publications, the emblem book, consists of both texts and images. Based on the experience gathered from the digitization projects of both illustrated festival books and emblem books at the Herzog August Bibliothek, the paper discusses the possibilities and problems of indexing electronically supplied emblem books. My presentation focuses on the following questions: What is the most suitable form of content indexing (texts and images), what sort of metadata may be applicable? Which standards like TEI, XML, OAI can be taken into consideration? How can we realize cooperation with other projects?

Pastor, Juan José
Universidad de Castilla-La Mancha, Spain
Las imágenes emblemáticas musicales en los textos cervantinos

A lo largo de nuestro trabajo realizaremos una serie de reflexiones que trataban de desvelar el sentido de algunos elementos musicales incorporados a los textos cervantinos desde la literatura emblemática con la que estos convivieron. En realidad los libros de emblemas constituían una poderosa fuerza cultural, tanto visual como literaria, que influirían de un modo definitivo sobre los hábitos de lectura durante los siglos XVI y XVII. La permeabilidad de la literatura del Siglo de Oro al pensamiento emblemático se manifiesta tanto en la presentación de las mismas obras como en las imágenes contenidas en los propios textos, tal y como han revelado algunos estudios sobre san Juan de la Cruz, Salas Barbadillo, Espinel, Gracián, Lope, Calderón (Lokos, 1991:132) y el mismo Cervantes (Álvarez, 1988a:150). En el caso de nuestro autor, es posible que el conocimiento y familiaridad con los mismos le viniera de mano de la todavía controvertida enseñanza jesuítica que recibiera en su juventud.

Procuraremos un estudio detenido de todas aquellas imágenes literarias cervantinas vinculadas al universo musical que refleja y que cuentan con importantes ascendentes en la expresión emblemática. Se examinarán con detalle diferentes textos extraídos del Quijote, Rinconete y Cortadillo, la Numancia, El Coloquio de los perros, etc. Estos elementos nos permitirán evaluar la relevancia de un contexto musical y su consiguiente manipulación en el conjunto de su obra.

Peil, Dietmar
University of Munich
A Church—or a Library of Emblem Books? The Possibility of Linking an Emblem Database with a Virtual Tour of a Baroque Church

The church with the richest emblematic decoration in Munich—a city with many churches in which there are emblems—is the Church of the Holy Trinity, built in the early eighteenth century. This paper explores the emblematic program of this church and its focus on the Holy Trinity, using digital emblems and emblem databases for my research, thereby illustrating the new levels of research made possible by projects participating in the OpenEmblem portal.
Freiherr Friedrich von der Trenck's (1727-1794) so-called "Blut-bibel" (1760) must be considered a unique example worldwide of the famous baron's struggle for justice and liberty. It consists of some thousand pages Old and New Testament (Luther) interleaved with blank pages, depicting over 500 emblems in German and French written with a nail in his own blood. Trenck had been imprisoned for nine years (1754-1763) in the Magdeburg fortress under extremely harsh conditions, especially during the first years. In 1760 the Prussian Court ran the risk of ultimate surrender to Russia and Austria during the Seven Years' War. Queen Elizabeth Christine and the King's sister Princess Amalie, Abbess of Quedlinburg, headed to Magdeburg for shelter. There the former "couple"—Trenck and Amalie—met again after their short love affair of 1745; that is to say, these intense and ardent emblems speak to the Princess directly in a very new expression of personal, subjective suffering, of longing for more humane conditions, and for a final release. With this manuscript Trenck inaugurated a new style in the history of emblems during the age of Enlightenment. Isolated, nourished only by his memories of life, and possessing a strong will to survive, he managed to make use of his excellent education at the University of Königsberg and the Court of Berlin. Every emblem attests to a personal way of thinking and thinking about things, of fantasy, and is morally or erotically charged. The "Blutbibel" is heretofore unknown in the scholarly world and undeserving of its long neglect. Until now, only the laboratory's proof of blood and a short description of the contents (including Trenck's life between 1745 and 1754, other stories, poems, and letters on the empty pages) have been published (1970s). After Frederick the Great's death in 1786, Trenck's "autobiography" with its four volumes of copperplates spread his fate all over Europe.

Pinson, Yona
Tel Aviv University, Israel
Le triumphe de Haulte folie - The Triumph of Dame Folly

Le triumphe de Haulte folie (Lyons: Antoine Volant, c.1550), a booklet by an unknown author, demonstrates in many respects an affinity with Brant's edifying discourse. This composition, like the vernacular version of La Nef des Folles, reflects the vogue for secular-didactic books following the great popularity of Brant's Ship of Fools, which began in France at the end of the fifteenth and continued into the first half of the sixteenth century. The Triumphe de la Haulte folie belongs to an important sub-culture, a large number of popular didactic works presumably designated for a literate, but not highly educated, reading public, especially women. Toward the mid-sixteenth century, we witness the blossoming of illustrated didactic books, considered as the golden age of French printing, a period in which the emblem books were most popular. Small format illustrated books, to which Le triumphe de Haulte folie belongs, replace the larger folio volumes, which were much more common at the turn of the century. This type of book addressed both men and women of the middle-class urban literate milieu. However, it could address as well the illiterate women who could have read the "visual text" conveyed through the woodcuts. This sub-text, sometimes manifestly autonomous, could in fact have been "read" separately. Nonetheless, this kind of instructive work, with its simple verses, as I suggest, might be also intended for an audience belonging to an oral culture, and could have been read aloud to women by men, as lessons for ladies. On the one hand, Le triumphe de Haulte folie apparently draws its inspiration from the Northern traditions and the Italianate modern style that was a part of the tradition of moralistic emblematic instructive literature. On the other hand, it shows close affinities with the newly established tradition of allegorical and ethical triumphal processions.

Plotke, Seraina
University of Basel, Switzerland
Emblematics and Visual Poetry from a Semiotic Perspective: Two Different Kinds of Bimediality

This paper illuminates the similarities and differences between emblematics and visual poetry, primarily from a semiotic perspective. Using contrastive examples, I will demonstrate the expressive and communicative potential of emblems and pattern poems based on their respective bimedial characteristics, focusing on text-image relationships and how they manifest themselves in the two genres. On the one hand, visual poetry, like the emblem, is by definition a bimedial art form, blending text and image inseparably. In visual poetry, one and the same sign—the arrangement of words and letter forms on the page—should be read as a verbal text and simultaneously regarded as an image. Many pattern poems open new realms of meaning that are derived neither from the text or the image alone, nor from the juxtaposition of image and text, but through the synthesis of both media. On the other hand, the pictorial segment of most emblems distinguishes itself by a complexity generally not
found in visual poetry, allowing for possibilities of expression not available to visual poetry. Taking as an example
the motif of the tree common to both genres, one would generally not be able to recognize what type of
tree—poplar, fir, etc.—is depicted in visual poetry (at least not based solely on the image). In the emblem, however,
the *pictura* reveals not only the type of tree, but even shows whether this tree is young or old, in bloom or withered,
etc. - aspects which could indeed be relevant. The methodology employed to demonstrate these differences
consists of a contrastive analysis of an emblem and a pattern poem, examining more closely the specific
characteristics of the two media of text and image and the different ways in which each presents itself in these
genres.

Poska, Olivia Vitale
University of Michigan
“Pictoribus atque Poetis”: *Silenus Alcibiades sive Proteus* Reconsidered

In 1618, Jacob Cats published *Silenus Alcibiadis, sive Proteus* (short title), an exquisite volume of emblems
featuring engraved illustrations and original poems in Dutch, French, and Latin. Although authorship of this text is
generally ascribed to the eminent Dutch writer and statesman Jacob Cats, it was, in fact, collaboratively produced
by Cats and the Dutch artist Adriaen van de Venne, one of the seventeenth-century’s preeminent print designers.
*Silenus Alcibiadis* inaugurates an exceptionally long, productive, and complex partnership between Van de Venne,
who devised the emblematic illustrations, and Cats, who contributed the verse. While many literary critics and
historians have investigated *Silenus Alcibiadis, sive Proteus*, the visual dimension of the text all too often remains
peripheral to the poetic verse. Assuming that images are as fundamental as the verses, I argue that the relationship
between word and image is actually central to the epistemological concerns in this collaborative undertaking.
Although sometimes described as a code of manners and morality, in the prefatory remarks of *Silenus Alcibiadis*,
where Cats puts forth the aims of his emblem project, the poet also makes plain that his concerns lie with the
interpretive practices of reading, both words and images. My paper reconsiders the local status of *Silenus
Alcibiades* in seventeenth-century Holland as a literary and pictorial experiment, one that speaks not only to a
manner of reading words, but also suggests a mode of pictorial literacy that was activated by a complex interplay
between word and image. With its focus on the relationship between word and image, my proposed analysis of
Silenus Alcibiadis not only provides another dimension to previous scholarship on this fascinating text, but it also
has important implications for understanding the different strategies that contemporary viewers used to reading
images.

Probes, Christine McCall
University of South Florida
Engraving, sonnet, devise: Harmony or Disharmony at the Intersection of Emblematic Art and Poetry in the *Sonnets
franc-comtois*?

Critics of Jean-Baptiste Chassignet have focused on his *Mespris de la vie et consolation contre la mort* (1594). The
neglected *Sonnets franc-comtois* (1612-1615) were only published in the late nineteenth century by Théodore
Courtaux who posited their authorship after comparing their themes and styles with those of the *Mespris*. Raymond
Ortali concurs with Courtaux, devoting a chapter of his 1968 monograph to the *Sonnets franc-comtois*, while other
scholars such as Daniel Russell and Gilles Banderier are less certain about the attribution. Ortali argues that
Chassignet wrote the sonnets guided by the engravings of Pierre de Loysi, rather than the inverse. We know,
thanks to the scholarship of Russell, Saunders and others, that historically this is generally the case. Ortali holds
that the animals, occasioned by the engravings, “ne sont que prétextes, oubliés aussitôt que cités.”
I argue, against Ortali, that the elements of de Loysi’s engravings (animals, plants, material objects, persons) are
essential to the sonnets. My recent publications (2003, 2004) touch on the question, although my focus has been
on other aspects of the *recueil*. The present study is more comprehensive, encompassing all eighty-nine
engravings and poetic text, and permits me to reply definitively to the question of harmony and “contextualization.”
The present study offers a systematic examination of the harmony of the emblematic *Sonnets franc-comtois*,
focusing on the appeal of image and text to the five senses, the crucial role of images (from nature, architecture,
heraldry, fable, bestiary, etc.) and historical examples (Domitien, Alexander, Machiavelli, etc.) as “proofs,” the motif
of woman as warrior and counselor, and moral and political reflections, often in parentetic style. The paper is
illustrated by projections of representative emblems from the de Loysi volume (64466 Res. III.), a rare early modern
text which I have studied in the Besançon library.
Quebraic, Genevieve  
Lycée et Université Rennes 2, France, see Elizabeth Gardere, Université Bordeaux 1, France (a joint presentation)

Rawles, Stephen  
University Library and HATII, Glasgow  
Fleshing the Spine: Practical Application of Information Headings in the Glasgow Project

At the Wolfenbüttel conference in 2003, the participants in the OpenEmblem working group unanimously agreed to the Glasgow “spine of information” for indexing emblem books and presenting them on the web. Since that time, the Glasgow research group has received a substantial, highly competitive research grant from the Arts and Humanities Research Board (AHRB, UK) to digitize a discreet corpus of 25 French emblem books and create the metadata for them. My paper presents the problems and solutions to working with our template, the “spine of information,” in the practical world of the Glasgow project.

Reinhart, Max  
University of Georgia  
Overwriting the Template: The Pacification of Mars by the Fruchtbringende Gesellschaft in the Young Harsdörffer’s Turkish Tapestries of 1641-42

In 1641 G.P. Harsdörffer set off an unexpected and serious discussion in the Fruchtbringende Gesellschaft with a gift to Prince Ludwig of his Latin translation of a patriotic French pamphlet whose argument was constructed around a series of emblematic Turkish tapestries, interpreted to enhance the position of Louis XIII’s (and Richelieu’s) political position in the Empire, with the corollary bellicose thesis of undertaking a Christian holy war against the Turks. Prince Ludwig charged an anonymous member of the FG to write a rebuttal, emphasizing the (Heidelberg-Confession Reformed) society’s peaceful intentions. The rebuttal was made using the very same tapestries as in the French (then Latin) original, but interpreted in the opposite manner. The exchange offers a fascinating insight into the mind and interests of the young (i.e., pre-1644, Latin-writing) Harsdörffer, previously little known to German scholarship; the delicate balance of power in Europe in the final third of the Thirty Years' War, with the Turks being a possible wild card; and an extraordinary glance into the tightly protected internal operations—and political-philosophical thought—of the irenic-minded FG.

Ripolles, Carmen  
University of Illinois at Urbana-Champaign  
Reflecting Upon the Emblematic Practice: “Arbitrariness,” Fortune, and the Emblem Tradition in George Wither’s A Collection of Emblemes

In the UIUC Rare Books and Special Collections Library there is a well-preserved copy of George Wither’s A Collection of Emblemes (London, 1635). Much scholarship of Wither’s book has insistently focused on its perceived “arbitrariness.” His unusual and undogmatic borrowing and subsequent re-interpretation of Rollenhagen’s emblems has been seen and understood as arbitrary, leading some scholars to see clear evidence of the decline of the emblem tradition. Furthermore, the notion of arbitrariness, clearly related to the concepts of Chance and Fortune, is significantly structured into the book in its most unusual feature: the lottery that appears at the end. By literally spinning the lottery, the readers were led to a particular emblem, and, in turn, their experience of the book was totally controlled and ruled “by chance.” While the lottery has been traditionally understood as a reinforcement of the arbitrariness of Wither’s Collection, my focus is on how the lottery determines the structure of the book and how it was used. I suggest that Fortune’s presence in Wither’s A Collection of Emblemes not only determines the structure of the book, but also the whole issue of its arbitrariness. Wither’s purposeful arbitrariness amounts to a complex meditation about the nature of the emblematic practice, a kind of reflection upon the genre that, I wish to suggest, is implicitly embedded through the figural, conceptual and framing presence of Fortune.

Rodríguez, Inmaculada, see Mínguez Cornelles, Victor, a joint presentation
Royal entries, especially at the beginning of new reigns, were meant to carry propaganda messages of considerable complexity. Multiple problems in communicating these messages were caused by the nature of the event and its audience. Complicated texts would not communicate very well because of the untutored nature of much of the presumed public and the movement of the procession in relation to a largely stationary audience. The display of long texts was simply not the solution. Instead, the messages were often summarized in emblematic tableaux or in mythological costumes. These constructions were explained in the *livret* that served as a program guide and memento for the audience. Such tableaux and masquerades could also be presented in broad sheets, paintings, ballets, and the like. That is, the emblematic syntax of the entries was used in other kinds of smaller presentations. Triumphal chariots and costumes that served as the paper for messages coded in emblematic marks and mythological attributes prolonged the effect of the entry display and provided the flexibility needed for a more diffuse and ongoing kind of communication. In this paper I propose to show how emblems and devices served as vehicles for propaganda and markers for identifying the players in such tableaux as well as for understanding the roles they played.

Sandore, Beth
University of Illinois at Urbana-Champaign
Digital Emblem Collections—Approaches to Metadata Creation and Interoperability

The international emblem community has converged around the digitization of emblem books as an opportunity to embark on an open exchange and ongoing discussion of best practices and standards. The standards that are being focused on include those related to metadata creation, the use of vocabularies for subject and thematic access, protocols for interoperable searching across collections, and image capture quality and preservation. We are all working essentially with similar materials in a well-defined genre, but our local needs and our research perspectives on these collections often result in different approaches to access. This paper looks at current best and emerging practices in the work on collection-level and item-level description for digital collections. Reflecting recent discussions in this community about developing a method to search across digitized emblem collections internationally, this paper explores practical ways of assuring interoperability and reaching our goals.

Saunders, Alison
University of Aberdeen
Classical or Home-produced? The Emblematic Menagerie in Sixteenth-Century France

The animal world was a particularly important source of subject matter for early writers of emblems. In early editions of Alciato and likewise in the various French emblem books produced in the first half of the sixteenth century about thirty percent of the emblems relate to animals. Although the animals themselves recur from emblem book to emblem book, there is a significant distinction between the ways in which they are exploited by the originator of the form, Andrea Alciato, and thereafter by his subsequent imitators. Alciato draws heavily on classical sources, and characteristically refers to these in his Latin verses. In contrast, while the early French emblem writers would undoubtedly have been familiar with the classical sources used by Alciato, and may indeed have had these in the back of their mind when composing their animal-inspired emblems, they virtually never make mention of this, situating their emblems instead within a more familiar bestiary, fable or proverbial tradition or within a realistic everyday context. Writing for a different audience, the French vernacular emblem writers take Alciato as their basic model, but adapt their material to their target audience. The emblematic structure adapted by Corrozet in his *Hecatomgraphie* with each short emblem accompanied by a lengthy verse gloss would have permitted him, had he so wished, to exploit (and explain) in more accessible terms the classical material succinctly alluded to in Alciato’s emblems, but he does not choose to do so. Even in La Perrière’s bilingual *Morosophie* which does include significantly more classically based emblems than his earlier vernacular *Theatre*, this change of emphasis does not affect his animal emblems, which remain for the most part as accessible and familiar as those of his *Theatre*. Although more constrained as translator rather than composer of emblems, Jean le Fevre, the earliest French translator of Alciato, shows the same tendencies in his remarkably free translation.
Confrontation with otherness in various forms was a growing concern in sixteenth-century Europe, including England. Much more often than not, difference was seen to pose a dangerous threat to established patterns of thought, nationality, religion, economy, society, and so on, rather than a welcome opportunity for change. The responses to this never-ending challenge of the strange and foreign were generally fear, distrust, and attempts to assimilate or deny the other. Emblems possess a split personality in their attitude toward the mysterious and foreign. They rely utterly on the different and the strange, and yet use them in the service of the universalized and the familiar. Geoffrey Whitney’s “A Choice of Emblemes” (1586), as one of the earliest, most significant, and representative English emblem books, provides a significant site for examining the emblem’s exploitation of the unfamiliar. Although decidedly English in its preoccupations, it was completed and published in the Low Countries and borrowed extensively from continental emblem books. The circumstances of its publication, as a work dedicated to the Earl of Leicester during his disastrous campaign against the Spanish in the Low Countries, embroil it in politics and rivalries removed from the ostensibly internal moralizing of its individual emblems. Its intertextual marginal notes serve to direct the reader outward and back to other emblem books and authors, including ancient writers. The question of how one knows or is known is returned to again and again in the course of the emblem book. While the authors in the marginalia live on through their works, that assurance cannot be taken for granted. Even in his dedicatory letter to Leicester, Whitney refers to this problem, pointing to Leicester as one of the rare examples of someone whose illustrious reputation makes him known even in foreign countries. The emblems are filled with strange animals made into familiar lessons and familiar aspects of everyday life turned to unusual purposes. The world, past and present, natural and human, apparently contains all manner of mysterious oddities that should not be. The foreign or strange or dangerous can lurk even in the familiar, disguised as friend or even as oneself.

Spangler, Jonathon
Centre for Emblem Studies, University of Glasgow
The Glasgow Emblem Project and the OpenEmblem Portal

As the research co-ordinator for the Glasgow Emblem project, my position allows me to investigate practical ways in which our project can migrate its metadata for French emblem books into the OpenEmblem Portal hosted by the UIUC. On the basis of comparison with the present data sets from the UIUC and Emblem Project Utrecht (EPU), I will discuss ways in which we can bring our digitization project into the portal.

Sparitis, Ojars
Latvian Art Academy, Latvia
The Pulpit as A “Tool” for Educational and Political Messages

While Latvian sacred interiors exhibit only a few sets of emblematic programs, during the 17th-18th centuries the use of emblems was wide spread throughout both Protestant and Catholic areas. Several institutions of learning—Jesuit colleges, Protestant Latin schools, the Swedish royal Lyceum, and the cathedral school in Riga—were established for the education of the population and fostered the understanding of a complicated vocabulary of emblematic speech in the Duchy of Courland as well as in Livonia. My presentation offers an interpretation of two sets of devotional emblems on pulpits in two Protestant churches of Polish Latvia – Lestene and Burtnieki. Both of these churches are significant and possess very rich interiors of sacred art and, as the products of wise, civic-minded, and progressive (as far as possible for the circumstances of that time) landlords–benefactors, represent the highest intellectual and artistic synthesis of spiritual devotion. The one—the pulpit of the Lestene church (1704-1709) - is devoted to the moral evolution of the true Christian. The other—the pulpit of the Burtnieki church—was built a generation later in 1736. The chronological distance between the two structures was caused by the cataclysms resulting from the Great Nordic War of 1700-1721. Epidemics and war killed many people, leading to the collapse of the entire country. The evolution of the emblematic program on this pulpit depicts the joys of peace and prosperity established by end of war and the hope for continued freedom. In Baltic and Latvian culture during first half of 18th century the pulpit became an instrument for social education, an ideological “tool” for generalized expression of political ideas through emblematics.
Stäcker, Thomas  
Herzog August Bibliothek (HAB), Wolfenbüttel  
Practical Issues of the Wolfenbüttel Emblem Schema

Participants in the OpenEmblem research initiative decided to develop a common XML-schema allowing the exchange of metadata among the various international emblem projects. A preliminary draft was published on the website of the HAB in Wolfenbüttel in late 2003, which has been continually improved since then as a result of the ongoing discussion about the representation and indexing most suitable for digitized emblems. This paper discusses the details and implications of this schema and its application to various forms of emblems. It focuses on questions such as the relationship to the Text Encoding Initiative (TEI), different encoding levels, particular forms of emblems (e.g., tripartite emblems), and image indexing.

Strasser, Gerhard F.  
Emeritus, Penn State University  
Do Emblematic Representations of the Four Last Things and Grisailles of the Five Senses a Program Make? Newly Discovered Emblematic Ceiling Paintings in Two Bavarian Churches

A close analysis of the nine ceiling paintings of the All Souls’ Chapel in Landshut reveals that four of them are emblematic representations of the Four Last Things in camaieu-technique, in other words, of Death, Judgment, Hell and/or Heaven, while the five remaining paintings are grisailles highlighting the pains of Purgatory, illustrated in an exemplary manner on the Five Senses. This conference presentation shows in detail how the four emblems incorporate stock emblematic materials to generate unique emblems of the Four Last Things, and how the five grisailles each illustrate a sinner (man or woman) suffering the pains of Purgatory that are specifically related to sins he or she had committed on earth. The analysis carries over to the altar piece, where many of the elements seen in the ceiling paintings are further developed. It is clear that a program must have existed to interconnect the altar piece (signed in 1707) with the ceiling illustrations that were executed some five years later by an unknown artist. The slightly earlier emblematic ceiling illustrations in the nearby Our Lady's Chapel are of a much simpler and more straightforward manner; they use the praises of the Laurenian Litany as their theme. While their analysis yields no relevant new insights in the field of emblematics, it provides background information when seen in relation to the new emblem constructs in the All Souls’ Chapel that may well have been executed by the same painter. Their importance lies in the fact that a detailed program was found for their execution, which makes it all the more plausible that an elaborate program once existed for All Souls’ chapel—which has yet to surface.

Van Vaeck, Marc  
Catholic University of Leuven  
A Curious Late 17th-Century Adaptation According to De Passe’s and Rollenhagen’s Nucleus Emblematum Selectissimorum

The lecture deals with a series of three Latin-Dutch emblem books published in Amsterdam around 1700. Most of the 38 copperplates turn out to be very curious adaptations of Crispin de Passe’s circular etchings, i.e., in de Passe and Rollenhagen’s Nucleus Emblematum Selectissimorum. The copperplates in the three volumes are published in different states and by different publishers for different audiences. The paper reveals some aspects of the emblem tradition in the 18th century, the way 18th-century printers make use of 17th-century material, and the way copperplate material is passed on from one printer to the next and published in adapted states for different audiences.

Visser, Arnould  
University of St Andrews  
Sin and Salvation in Humanist Emblem Books

The relationship between the humanist emblem and the religious debates of the Reformation is intriguingly elusive. While some scholars have claimed that these learned emblem books were meant to promote conciliation, others have argued that the subject of religion was consciously avoided. At first sight, some Neo-Latin emblematisists, such as Alciato and Junius, indeed seem to keep aloof from discussions of original sin, salvation, grace and other key Reformation issues. Closer inspection, however, sometimes reveals subtle comments and hidden religious statements (e.g. in Bocchi and Sambucus). Later in the sixteenth century, religious statements become more explicit, and a Protestant discourse can be discerned, for instance, in the works of Camerarius and Boissard. In my
paper I would like to contribute to a fuller assessment of the interaction between topical religious debates and the humanist emblem, by concentrating on the doctrine of divine grace and the reception of the works of St Augustine. One of the most explosive ideas of the Protestant parties, the notion of human's complete dependence on grace was in fact not new, but a restatement of Augustine's ideas on salvation. However, as the church father had been a strict defender of the unity of the church as well, two central Augustinian doctrines were at the heart of the Reformation project. In view of the humanist's predilection for veiled and enigmatic epigrams, it may be rewarding to look at the intellectual foundation on which the emblems are based. Thus, in my analysis I shall pay special attention to the (explicit and implicit) use of classical and Christian texts as a technique to present a religious argument.

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

This paper focuses on an emblematic ballet, Von der Unbeständigkeit der Weltlichen Dinge (1650), performed and printed in celebration of a dynastic wedding—and celebrations commemorating the Peace of Westphalia—at the North German court at Gottorf in Schleswig-Holstein. Relying on my previously published article, "Emblems and German Protestant Court Culture: The Duchess Marie Elisabeth's Ballet in Gottorf (1650)," Emblematica, 9 (1995), 45-109, I demonstrate here how to use our growing corpus of digitized emblems books and databases for conducting new research. In addition to showcasing the digital emblems associated with this important cultural text, I also rely on the digital facsimile of this ballet in the Wolfenbüttel Digital Library, and through establishing bi-directional links point the way toward new forms of digital research. This paper has significant implications for post-modern scholarly research at several levels: 1) the ability to reach new conclusions as a result of greater access to traditionally rare texts via the WWW, 2) suggestions for new tools for such digital research, 3) the linking both virtually and intellectually of new research, 4) new methods of dissemination, writing, and reading modern scholarly research in traditional fields, and 5) new ways of understanding the interface between Renaissance printed works and digital resources.

Wakil, Vanessa S.
Reading as Emblematic Act: Stephen Bateman's A christall glasse of Christian reformation

The religious anxiety of late 16th- and early 17th-century England is reflected in many of that period's prolegomena to reading: emblem books, such as those by Bateman, Whitney, Peacham, Quarles, and With. These books reflect the nervously realized connection between the increasingly private act of reading and the religious tumult surrounding Christian practice in England, an environment in which reading becomes a particularly politically charged activity. Metaphoricity is seen by some, such as Bateman, as a fall from the height of man's prelapsarian language. A moral reading of words and images, promulgated in Bateman's The christall glasse of christian reformation, wherein the godly maye beholde the coloured abuses used in this our present tyme (1569), becomes the attempt to approach that original language of Adam, God and Nature. Though his creative work as a writer depends upon the metaphoric realization of connections among emblem elements, Bateman's epistle to his readers belies a wariness that such realizations be available to readers. He does not deny the availability of choice and the multiplicity of meaning to be derived or invented from his three-part emblems, but he forcefully closes off all meanings but one, that expounded in his exposition: the right, moral reading. Reading is not entertaining a multiplicity of meaning potential; rather, it is a process of discerning the correct, true meaning amidst a vast choice of distracting, even dangerous, "coloured abuses." Reading becomes an emblematic, rather than a metaphoric, attempt to rein in the power of words and images, to ensure they function under the control of reason formed by virtuous dedication and in service to God. English emblem books sought to moralize through delighting readers by the eye and ear. A metafunction of emblem books, such as Bateman's, was, I shall contend, to teach readers how to read, not only words and images, but the world.

Young, Alan R.
Acadia University
Sir John Tenniel's Emblematic Shakespeare Cartoons for Punch

Among the artists who played a significant role in the early history of the English humour magazine Punch was John Tenniel. This artist is remembered today chiefly for his designs for the wood engravings that illustrate Lewis Carroll's Alice in Wonderland (1865) and Through the Looking-Glass. And What Alice Found There (1872).
However, it was his work for *Punch* that earned him a knighthood in 1893 and that was remembered most when he died in 1914. This paper examines the emblematic characteristics of a number of his cartoons for *Punch*, suggesting in doing so that in structure, purpose, and function, many of Tenniel’s cartoons are analogous to emblems, although this is not a term he ever applied to his designs. Nonetheless, as the paper will argue, the analogy between the emblem and Tenniel’s cartoons is worth exploring since it illuminates the complexities of those cartoons and the relationships between their graphic images and their various accompanying texts. For convenience, the examples discussed here are largely restricted to a few of the ninety-two cartoons in which Tenniel made use of material from Shakespeare.