



**SOCIETY FOR EMBLEM STUDIES
NEWSLETTER
Number 45, Summer 2009
Sabine Mödersheim, Wim van Dongen, Editors**

**President of the Society:
Emeritus Professor Daniel Russel (Pittsburgh)
Chairperson: Prof. Dr. Mara Wade
(University of Illinois, Urbana-Champaign)**

Website: <http://www.emblems.arts.gla.ac.uk/SES/>

Important Changes:

Sabine Mödersheim (editor) and Wim van Dongen (production and distribution) have taken over as editors of the Newsletter with this first electronic issue. Please join us to thank Alison Adams for the many years of her dedicated work! The Newsletter is vital to our community of researchers, providing information and updates on research, conferences, publications etc. We look forward to continuing Alison's excellent work and to bringing the Newsletter to you in a new electronic format

Upcoming Conferences:

Call for papers Kalamazoo (May 13–16, 2010)

Please mark your calendars for the 2010 Kalamazoo Congress, where the Society will again sponsor sessions on emblem studies. The 45th International Congress on Medieval Studies takes place May 13–16, 2010. At the Congress, we will also hold a business meeting and *vin d'honneur* / dinner.

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at <http://www.wmich.edu/medieval/congress>) are due by **September 1, 2009**. Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at smoedersheim@wisc.edu.

Session Organizer: Sabine Mödersheim
University of Wisconsin - Madison
Department of German
818 Van Hise Hall, 1220 Linden Drive
Madison, WI 53706
Fax (608) 262 7949
Email: smoedersheim@wisc.edu

Renaissance Society of America (8-10 April 2010, Venice/ Italy)

The Renaissance Society of America will meet in Venice from 8-10 April 2010, and the Society for Emblem Studies will be well represented by nine panels on various aspects of emblems. Through the allied group for the History of the Book, Paleography, and Text and Manuscript Traditions, Michael Giordano organized a session on Emblematics in England, Scotland, France, and Germany that will contain papers by Michael Giordano, Mara Wade, and Michael Bath. The Society for Emblem Studies has organized a further eight panels, six of which are on traditional emblematics and tentatively feature the following papers:

PANEL ONE: Emblematic Ornamentation.

- The Haller Coats of Arms and Their Sculptural Embellishment, 1455-1460, Andrew Keast, Arizona.
- Emblems and Other Decorations of the Renaissance Town Houses in Krakow (Poland), Beata Makowska, Warsaw.
- Personalizing the Impersonal: Emblem Picturae and Embroidered Book-Bindings, Gilly Wraight, Oxford.

PANEL TWO: Literary Emblems.

- Lope de Vega's Emblem Program in *The Pilgrim in his Own Country* (1604), Claudia Mesa.
- Representing 'Lusso': Making Sense of an Emblem, Catherine Kovesi, Melbourne.
- Vaenius' Glasses. Animals, Natural Phenomena and Scientific Instruments in Dutch Emblem Books of the Seventeenth Century, Tina Montone.

PANEL THREE: Jesuit Emblematic Practices

- The Flames of Fire: Imagery and Symbolism of Martyrdom in *The Emblems of English Catholic Exiles*, Berta Cano & Ana Saez, Valladolid.
- The Invention of the *Hominis novi*: The Emblematic Series of the *Imago Primi Saeculi*, Alessandra Mascia, Fribourg.

PANEL FOUR: Emblematic Practices in the North of Europe

- Piety, Mercy and Fertility: Gendering the Emblematic Funeral in Early Modern Denmark, Birgitte Johannsen, Copenhagen.
- Protestant ex-votos? Emblematic Tablets for the Lost and Drowned in 17th- and 18th-Century Danish and German Churches, Carsten Bach-Nielsen, Aarhus.
- *Het heylich herte* (1659) by Adriaan Poirters. A Recycling and an Appropriation of *Het heylich herte* (1659) by Adriaan Poirters. A Recycling and an Appropriation of Wierix's Heart Emblems, Lien Roggen, Leuven.

PANEL FIVE: EMBLEMS AND HAMBURG, PART I

- An Emblem Cycle in Hamburg's "Little City Hall," Anja Wolkenhauer.
- Times of Trouble in Hamburg and Their Representation on Emblematic Medallions, Maja Kolze.
- Emblematic Devices of Learned Societies and Schools in Hamburg, Gudrun Lund.
- North German Language Societies and Their Connections to Nuremberg, Antje Theise.

PANEL SIX: EMBLEMS AND HAMBURG, PART II, North German Language Societies and Their Connections to Nuremberg.

- Emblem and Illumination: Special Effects in the Hamburg Baroque Opera. An Introduction to Thomas Lediard's Collection *Curieuse Vorstellungen*, Astrid Sängner.
- A Social Play? Hamburg Silver Cups in the 18th Century, Cosima Schwarke.
- Change of Medium and Function – Living with Emblems in Hamburg and Schleswig-Holstein, Ingrid Hoepel.

The Society for Emblem Studies has organized two further panels in the "Emerging Technologies" sessions. The panels are called "New Technologies and Renaissance Studies IV (b): Emerging Technologies in Emblem Studies (I), Indexing Texts and Images" and "New Technologies and Renaissance Studies XI (a): Representing, Representing, and Reading (II)." They include the following papers:

- OCR for Rare Books – New Perspectives or Elusive Expectations? Thomas Stäcker, Wolfenbüttel.
- The Information Value of Images, Hans Brandhorst, arkyves.
- Heterogeneous Image Indexing in the BVH Project (Virtual Humanistic Libraries in Tours), Marie-Luce Demonet, Tours.
- The OpenEmblem Portal: A Case Study in Open Access for Humanities Research Projects, Kathleen Smith, Urbana, Illinois.
- Using Latent Semantic Analysis to Position Emblem Books in the Wider Context of 17th-Century Literature, Peter Boot, The Hague.
- Emblem Study in an Immersive Social Network Environment, David Graham, Montreal.

Please consider proposing papers and or enter panels for future RSA meetings to Mara Wade:

- 2011 Montreal, 24-26 March
- 2012 Washington, D.C., 22-24 March
- 2013 San Diego, 4-6 April

We are delighted that there is a robust presence for the Society for Emblem Studies at all international and national meetings. If you would like to consider organizing a session on behalf of the Society for your professional organization's meeting in the future, please contact Mara Wade (mwade@illinois.edu).
(MRW)

9th International Conference of the *Society for Emblem Studies* in Glasgow (2011)

Plans are under way for the next international conference of the Society for Emblem Studies, organized by Laurence Grove, Director of the Centre for Emblem Studies at the University of Glasgow, and scheduled to take place in Glasgow in 2011. The preliminary date, pending coordination with the University of Glasgow's Hunterian Museum and Art Gallery and the University Library's Special Collections/ Stirling Maxwell Collection of Emblem Books, will be Monday 27 June to Friday 1 July. The conference will explore the broader theme of Applied Emblematics. Topics and sections will include:

- Chasing the Emblem - an introduction to emblem studies, 19th century history of emblem studies (Henry Green and Stirling Maxwell)
- Emblems in Art and Literature
- 3D Emblems
- Emblems in the Modern World

Special exhibitions will showcase Glasgow's treasures and are aimed to introduce the subject of emblems and emblem studies to a wider public. Please mark your calendars. A call for papers will be posted on the SES web site (<http://www.emblems.arts.gla.ac.uk/SES/>) and published in the Newsletter. For details please contact Mara Wade or Laurence Grove.

Professor Mara Wade, Department of Germanic Languages and Literatures
2090 Foreign Languages Building, 707 S. Mathews Avenue
University of Illinois at Urbana-Champaign, Urbana, Illinois 61801 USA
Email: mwade@illinois.edu

Dr Laurence Grove, M.A., PhD., Head of French
Director, Centre for Emblem Studies, School of Modern Languages and Cultures,
Hetherington Building, University of Glasgow, Glasgow, G12 8RS
Email: B.Grove@french.arts.gla.ac.uk

Conference Reports:

Emblem Sessions at Kalamazoo 2009

The 44th International Congress on Medieval Studies took place from May 7–10, 2009. The Congress is an annual gathering of over 3,000 scholars interested in Medieval Studies. It features over 600 sessions of papers, panel discussions, roundtables, workshops, and performances. There are also some 90 business meetings and receptions sponsored by learned societies, associations, and institutions and a book exhibit by nearly 70 publishers and used book dealers. A full conference program is available on the congress web site: <http://www.wmich.edu/medieval/congress/index.html>. The Society for Emblem Studies sponsored two sessions, organized by Sabine Mödersheim (University of Wisconsin-Madison), which were held on Saturday afternoon, followed by a business meeting and get-together to welcome

The first session, chaired by Pedro F. Campa (University of Tennessee, Chattanooga), featured presentations ranging from the art of memory to the use of the *impresa* and related forms in medieval literature and Italian Renaissance architecture. Sabine Mödersheim examined how emblematic visualization served as a mnemonic device, e.g. in title pages, illustrated catechisms, on commemorative coins, or leaflets and broadsheets. The presentation showed how the use of emblematic imagery in various contexts is rooted in the theory of memory and mnemonic art of the 17th century.

Two researchers from the Collaborative Research Centres "Aesthetic Experience and the Dissolution of Artistic Limits" (Sonderforschungsbereich "Ästhetische Erfahrung im Zeichen der Entgrenzung der Künste") and "Performative Cultures" (Kulturen des

Performativen) at the Freie Universität Berlin joined us to share their latest research. Beatrice Trinca presented on aspects of literary representations of heraldic imagery in medieval novels. Her paper "Von Drachen und Rosen: Literarische Embleme des 13. Jahrhunderts?" examined the imagery of dragons and roses and their heraldic counterparts in works of Wolfram von Eschenbach and Heinrich von Freiberg. Trinca convincingly argued that the poetic and rhetorical function of those images served to establish intra- and intertextual connections rather than depicting real heraldic shields.

Ulrike Zellmann ("*Sopra un laberinto che portava la Marchesana de Mantova per impresa*. Self-Fashioning und frühe Impresenpraxis am Hof der Gonzaga") showed how the use of *impres*e served to generate a new discourse of individual self-description and self-stylization at some of the courts in Renaissance Italy. Using the example of the Gonzagas in Mantua who chose the labyrinth as their *impresa*, featured in architectural decorations, fashionable embroidery on gowns, music and verse, Zellmann delineated the fascinating performances of self-fashioning including instances of transformation and transgression, and ambiguity.

The second session was chaired by Sabine Mödersheim and featured papers on emblems in England: Francis Quarles' moral emblems and English editions of Saavedra-Fajardo's political emblems. Unfortunately, Peter M. Daly (McGill) and Pedro Germano Real had to cancel their participation, but graciously Prof. Campa stepped in to present a detailed history of English translations and redactions of Saavedra-Fajardo's *Empresas Politicas*. Jonathan H. Pope (McMaster University) spoke about "Generation and Ensoulment in Francis Quarles' Emblems," exploring the fine line walked by Quarles in both *Emblemes* and *Hieroglyphikes of the Life of Man* (1638) as he attempted to balance an interest in the nature of the relationship between the body and the soul with what he perceives as one of the limits of human knowledge: the womb. In his presentation Pope paid specific attention to Quarles' references to the unification of body and soul during the Creation as well as his discussions of generation and the 'ensoulment' of the unborn child, the moment at which the soul was believed to enter the body. This issue is particularly emphasized in the two opening emblems of *Hieroglyphikes*, which discuss the passage of the 'divine flame' from God to the corporeal self. Ultimately, Quarles combines physiological, theological, and meditative perspectives in order to discuss the generation of the devotional subject.

The last paper: "The Emblem and the Web: New Challenges" (Bernard Deschamps, McGill University) discussed the impact that the World Wide Web has had on the discipline of Emblem Studies over the past ten years. Deschamps gave an overview of existing web sites and electronic editions as well as the various emblem portals. He stressed the urgent need for a comprehensive emblem portal, open access, and the importance of professional researchers to provide reliable content and context. Looking at methods of acquisition, processing and rendition of emblem books on the web, with regards to authenticity and costs, problems of housing and networking, as well as the need for a reliable search engines, Deschamps concluded with a review of the role that the web

can play in emblem studies in the future for students and scholars by creating a challenge but also a new forum of discussion for the discipline.

Emblem Studies Session at the Sixteenth Century Society and Conference (28 - 30 May, 2009; Geneva, Switzerland)

- **Session "Language and Images in Early Modern Publications"**

Organized by Jeffrey R. Watt of the University of Mississippi, Chair of the Program Committee and Vice-President of the society, the session was capably chaired by Peter Hess of the University of Texas, Austin.

John Roger Paas of Carleton College delivered a paper entitled "The Spread of Marvelous News in the Early Modern Period: Broadsheets about a Monstrous Tartar Archer, 1664." Paas demonstrated and interpreted the broad appeal of the monstrous and the wondrous, both to the general public and to the scientific community. A geographically wide-ranging phenomenon with manifestations in Madagascar and numerous European countries and embodying extraordinary strength and valor, the broadsheets could have literary dimensions, inspiring poetry, for example. Decades after their first appearance, the visual images continued to be discussed and bought, testifying to a widespread commercial market.

Mara R. Wade of the University of Illinois, Urbana-Champaign, presented "Georg Philipp Harsdörffer (1607-1655): Emblems and Gender in the *Stamm- und Stechbüchlein*." Focusing here on the aspects of emblems and gender in Harsdörffer's expanded 1654 version, Wade plans to examine elsewhere the publication history of the volume. Along with the 100 emblems, equally divided for women and men, are instructions on the use of the book as a parlor game in social situations among "trusted friends." Struck by Harsdörffer's unusually direct manner in addressing gender, Wade closely examined the title engraving and a pair of "male" and "female" emblems to interrogate gender presentation. The heart is central to these emblems: in contrast to the pious tradition or "Herzfrömmigkeit," Harsdörffer's tripartite heart emblems may explore secular themes. Wade's detailed examination of the title matter of the *Stechbüchlein* demonstrated that its various elements "frame the book as a fun, didactic, social activity that leads to acquiring virtue in a pleasant manner." Her study of examples from the women's and the men's emblems, read against one another, indicates a few noticeable differences such as in levels of discourse, yet her preliminary findings suggest an overall balance and structure.

Robin Beuchat of the Université de Genève, presented "Le motif du Turc bourreau de lui-même: *Le Meurtre exécrable et inhumain* de Nicolas de Moffan (1556) et *L'Amant libéral* de Miguel de Cervantès (1613). Beuchat aptly demonstrated how the widely accepted attestation of René de Lucinge that great Empires generally succumb to internal disorders ("De la naissance, durée et chute des estats," 1588) is reworked in two

examples of narrative literature of the Renaissance, the first historical (Moffan's), the second fictional (Cervantès). The authors share a common experience which is as well the matrix of their narratives, that of captivity in Islamic countries (Moffan in Turkey and Cervantès in Algeria). Beuchat analyzed Moffan, showing how the life experience of the latter fleshes out Lucinge's attestation, giving it depth, pathos, even joy. Cervantès's captivity, as Beuchat discloses, is both diffracted in numerous texts and genres (theatre, novel, nouvelle, etc.) and fictionalized. In Cervantès's nouvelle examined here, the Turks kill each other and the Christians become spectators of this "théâtre sanglant [... où] la violence intestine éclate," reestablishing the order of social nature. Beuchat effectively validates the originality of Moffan and Cervantès who deliver political expertise in dynamic yet divergent fashions.

Peter Hess led the attendees in a lively exchange which ranged from discussion of print culture, news, tabloids, artistic identity and stereotypical images of the Turk. The audience appreciated the opportunity of viewing a large number of the images analyzed. (Report by Christine McCall Probes)

- **Session "Confession and the Emblem II: Calvin and the Sixteenth-Century Emblem"**

This session was sponsored by the *Society for Emblem Studies* and organized by Mara Wade (University of Illinois, Urbana-Champaign). It was chaired by Justyna Kilańczyk-Zieba (Jagiellonian University, Kraków).

Justyna Kilańczyk-Zieba's paper "A Goat Nibbling on a Tree--One of the Polish 16th-century Printers' Devices and its Emblematic and Iconographical Context" discussed the printer's device used by Maciej Wirzbieta—a Calvinist publisher working in 16th-century Kraków—showing a goat nibbling on a willow tree. Even though this device is not directly derived from an emblem book, its emblematic references should not be ignored, as a similar image can be found in Joachim Camerarius' *Symbola et Emblemata*, in Gulio Cesare Capaccio's *Della imprese trattato* and in Girolamo Ruscelli's *Le imprese illustri*. Most probably the Polish printers' mark—produced and used before those collections of emblems and *imprese* were published—drew from the iconic culture of contemporary Europe, just as the emblematic work of the Nuremberg physician and the Italian authors did. Interestingly, however, the Polish publisher used them differently than his contemporaries in German and Italy; in their emblematic compositions a goat climbing a tree and trying to reach the high-growing leaves symbolizes virtue and the ability to overcome difficulties. In Wirzbieta's device, it is the tree that serves as an image of positive connotations: the willow symbolizes indestructibility and the strong faith of the Protestant painter.

Luciana Villas-Bôas (Universidade do Estado do Rio de Janeiro, Brazil) spoke on "Banning the Tongue: Penal Exile and Colonial Interpreters in Sixteenth-Century Brazil." Early modern anatomical discourses portray the teeth and lips as natural instruments to chastise and restrain a maliciously slippery tongue. However differing, speech and combat, eloquence and strength are systematically related in the power they wield over bodies.

Their physical power is strikingly illustrated in both the image and text of emblem XC of Andrea Alciati's *Liber Emblemata*. "Hercules old and grey carries a bow and a club. His tongue is pierced by chains which easily draw men along. (...) Arms yield to eloquence which bends even the hardest hearts to its wishes." This paper outlined the transmission in print of this particular emblem to illuminate the representation of colonial interpreters in sixteenth-century Brazil. Alciati's emblem suggests a striking parallel between the dismembering of the tongue in moral treatises and the use of penal exiles as colonial interpreters by the Portuguese Crown. Like the sinful tongue detached from the body, the exiled *lingua* appears not only as the object of violent reform, but also as the subject of bellicose action.

Finally, Tina Montone (Università di Bologna) looked at the influence of Erasmus, Lipsius and especially Calvin's *Institutio* as an inspiration for Jacob Cats' moralistic emblems in her paper "A Smithy of Mankind: Calvinistic Inspiration, Original Wisdom, and the Metamorphoses of the Ethics in Jacob Cats' Emblems."

Research Article:

"Cupid and the Bees" Once More.

The problems with the two Alciato emblems on Cupid and the bees (nos112-113 in the sequence of the 1621 edition) remain unresolved, and perhaps unresolvable, despite the good efforts of Bath, Adams, and Manning (Rawles, 50, n6). The lack of fit between *scriptura* and *pictura* was brought into focus when Lorenzo Pignoria had failed in 1618, but John Thuius succeeded in 1621, in reversing the illustrations (Bath, 60-64). In this note I should like to shed some new lights on several cruces concerning the epigrams and their illustrations so that the reader may understand better the causes of the iconographical disconnections. English translation of Alciato is taken from the *Index Emblematicus* volumes, eds. by Peter Daly et al.

In the 1531 Steyner edition, the motto "Dulcia quandoque amara fieri" [Sweet things sometimes become bitter] is placed above the woodcut of a blindfolded Cupid holding an arrow and running from a swarm of bees towards a nude Venus holding an apple. On the next leaf (E5), the epigram of six verses led by "Matre procul licta paulum secesserat infans" [Leaving his mother behind, the child had gone off by himself a little way] is printed above the second poem of eight verses, entitled "Ad idem" [On the same]. Beginning with the verse, "Alueolis dum mella legit, percussit amarem," [While he was gathering honey from beehives (a bee) stung Eros], the second epigram is not illustrated in this edition (Fig 1, Bath, 78).

The first crux is whether this woodcut truthfully illustrates the text of the "Matre procul licta" epigram. The answer is no because the first verse mentions neither the name of Cupid, nor that of Venus. Furthermore, the epigram is difficult to illustrate *in toto*

because it is written in the form of an apostrophe, a direct address to the bees: “but you cruel bees attacked him.



Andrea Alciato's *Emblemata*, Padua, Petro Paulo Tozzi, 1621
Reproduced from Glasgow University Library: SM1226
From the Website "[Alciato at Glasgow](http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A21a)"
(<http://www.emblems.arts.gla.ac.uk/alciato/books.php?id=A21a>)

He had approached you thinking you were gentle birds, when not even a vicious viper would be so cruel.” The only part the artist could illustrate was “bees attacked him.” Basing the apostrophe on the epigram of Brianor in the Greek Anthology (9.548), Alciato’s Latin translation follows the original fairly closely but with some significant changes. Since the original epigram has not so far been mentioned by earlier studies, it deserves to be quoted in full in English translation by W. R. Paton: “Ye children of the ox, how wrong of you to kill Hermonax, the straying baby boy. The poor child, in the innocence of his heart, went to you thinking you were bees, and you proved worse than vipers. Instead of giving him a dainty feast you drove your murderous stings into him, bitter bees, contrary in nature to your sweet gifts.” The content of this source epigram may explain why Alciato did not mention Cupid or Venus in his paraphrase of it. However, he changes “bees” to “gentle birds” but, following Brianor, still compares them with vipers, a comparison perhaps unnecessary because his bees did not kill their victim. (For arguing that the bees did kill their victim, see Knott, 426.) Echoing Brianor’s point, the remainder of Alciato’s epigram brings out the moral: “Ah, you bees give stings in exchange for your sweet gift of honey; Alas, pain, no favor is given without you,” which conforms with his motto, “Sweet things sometimes become bitter.”

Not knowing initially perhaps how to portray the Lydian child and his mother, Jörg Breu, who designed the 1531 illustrations, decided to draw the traditional Cupid and Venus, who are the named characters in the second poem. The result is that his woodcut fits the second poem equally well if one ignores the parts about a bee’s wounding Cupid’s finger and Venus’s response to his complaint. In a strange sort of way, Breu managed to make one illustration serve both poems, since both deal with bees attacking a child. (For Breu’s cavalier and minimalist approach to his illustrations, see Manning, 131.)

But things became more complicated and problematic when the 1534 artist tried to illustrate the second poem, having modeled his cut of the first poem after that of Breu’s. His decision to draw a child and his mother instead of the traditional Cupid and Venus as the text requires becomes the second crux that perpetuates the disconnect between word and image. His cut, ironically, fits its text well—was Alciato involved in this?—but for the characters without their traditional identifying features. (For Alciato’s role in his emblems’ illustration, see Manning, 133.) In particular, he pictures a hole in the tree for *alveolus*, literally a small hollow, used by the bees as their hive, a bee on the tip of the boy’s finger, who “stamped the ground, and showed his hurt to” his fully clothed mother, who “smiling at him” said, “You too, my son, imitate this creature, for though small, you also inflict so many hurtful wounds” (Fig 2, Bath, 79). What saved the 1534 artist from charges that he had ignored part of Alciato’s text was the fact that the two woodcuts and their texts are printed on separate pages, an anomaly in the printing of Wechel’s Paris edition, which otherwise keeps motto, picture, and text on a single page opening (Bath, 63). It should be noted that further discrepancy between word and image occurs in subsequent editions by other artists/engravers, where the bee is no longer pictured on the child’s finger. In fact, in the Antwerp Plantin editions of the 1570’s all the bees have retreated near their hive in the tree (Fig 7, Bath, 83), a design followed by the 1621 edition.

In addition to artists/engravers and printers, however, commentators, editors, and translators also play their role in keeping word and image from being “in sync.” The crux is in the change of Cupid’s behavior in the 1548 Latin edition by the Lyons team of Rouille and Bonhomme. Both the 1534 artist and Bernard Salomon of the 1547 Lyons de Tournes edition have followed more or less the 1531 design of the first epigram. But when the 1548 artist came to design his, he decided to make Cupid fly in the air (Fig 6, Bath, 82). Where could he have found the source of this idea? He could have read it in Le Fevre’s 1536 translation in *Livret des Emblemes*: “Et moult entour elles vola” [and he flew about them a great deal]. On the authority then of Le Fevre, who got the idea from Theocritus (1621, p. 470), the artist thought—why not have Cupid fly back to his mother and get her words of comfort in mid-air, not only quicker that way but more dramatic? Alciato’s text be damned! The upshot of this change is to widen the gap between text and image in the “Alueolis dum mella” epigram when the illustrations are reversed. Le Fevre, on the other hand, was not done yet. He added Cupid and Venus’s speech to the first epigram in the 1536 edition, put both epigrams *but in reversed order* on the same page facing that of the “Matre procul licta” epigram, and added two new *buitains* on the same page

facing that of the “Alueolis dum mella” epigram in the 1539 edition (Figs 1 & 2, Adams², 175f.). In the interest of minimizing the rift between text and image (Adams¹ & Adams², 172), Le Fevre chose to rewrite Alciato’s text, thereby muddying further, it seems to me, the already murky water.

When Thuilius the antiquarian editor finally succeeded in reversing the two illustrations, at the insistence perhaps of Pignoria the antiquarian editor and commentator, they forced the first readers of the 1621 edition (and modern readers ever since) to face the flying Cupid with the following text: “The boy, distressed because of his swollen finger, groans, and *running about he stamped the ground* and showed his hurt to Venus” (emphasis added). The editors could not have been blind to this particular disconnect between text and image, yet Pignoria had the audacity to decry the barbarism committed by engravers in their efforts to ignore Alciato’s intentions (Bath, 64). It is a blot on their antiquarian scutcheons. For more examples of their misses with an occasional success, see my study of Alciato’s death emblems (Tung, 40-41).

Finally, there is the crux of whether the two epigrams are separate poems or versions of the same subject or theme. Bath is certainly correct in arguing for the second view, quoting Hutton (p. 2) in the process: “It was, as it happens, conventional for neo-Latin collections in the Renaissance to offer alternative versions of the same epigram” (60, n7). It is more significant, however, to emphasize that, according to the ideals of the Greek epigram, the alternative versions are required to show brevity (*brevitas*) and wit (*argutia*) in making a different point (more on epigram theories, see Hutton, pp. 55-71). Alciato’s two versions of the Cupid and the bees provide a good example of his having met this requirement. The point, or the moral, of the first “Matre procul licta” epigram is, of course, “Sweet things sometimes become bitter,” or in its concluding words, “pain, no favor is given without you,” or, as in Whitney’s paraphrase (Fig 6, Bath, 82): “No baite so sweete as beautie, to the eie, / Yet ofte, it hathe worse poyson then the bee.” In the “Alueolis dum mella” epigram, the point is not on the bitter/sweet dichotomy but rather on the power of the small: “for though small, you also inflict so many hurtful wounds,” or again in Whitney’s paraphrase from Theocritus: “if that a little bee? / Doe hurte so sore: thinke howe thou hurt’st² that art a childe to see” (Fig 7, Bath, 83). Had Alciato repeated the same point of the first in the second epigram, he would have been judged as unsuccessful in making a different witty point, in other words, in achieving *argutiam*. That such success of *scripturarum* did not produce matching *picturas* must have caused Alciato to turn over in his grave.

Works Cited

- Adams, Alison. “The Translator’s Role in Sixteenth-Century Editions of Alciati,” *BHR*, 52 (1990): 369-383. Cited as Adams¹.
 _____. “Cupid and the Bees: A Translator’s View,” *Emblematica*, 5,1 (1990): 171-176. Cited as Adams².

- Bath, Michael. “Honey and Gall or: Cupid and the Bees, A Case of Iconographic Slippage,” in *Andrea Alciato and the Emblem Tradition: Essays in Honor of Virginia Woods Callahan*, ed. Peter M. Daly, New York: AMS Press, 1989, pp. 59-94.
 Daly, Peter M. Callahan, Virginia W., & Cuttler, Simon H. Eds. *Andreas Alciatus: vol. 1: The Latin Emblems, vol. 2: Emblems in Translation*. “Index Emblematicus Series,” Toronto: University of Toronto Press, 1985.
 Hutton, James. *The Greek Anthology in Italy to the year 1800*, (Cornell Studies in English, XXIII), New York: Cornell University Press, 1935.
 Knott, Betty I. “Nothing to do with Cupid? A Discussion of Alciato’s Emblem 112,” *Emblematica* 9,2 (1995): 415-427.
 Manning, John. “A Bibliographical Approach in the Illustrations in Sixteenth-Century Editions of Alciato’s *Emblemata*,” in *Andrea Alciato and the Emblem Tradition: Essays in Honor of Virginia Woods Callahan*, ed. Peter M. Daly, New York: AMS Press, 1989, pp. 127-176.
 Paton, W.R. Tr. *The Greek Anthology*, 5 Vols. “The Loeb Classical Library,” Cambridge, Massachusetts: Harvard University Press, 1915-1925.
 Rawles, Stephen. “Layout, Typography and Chronology in Chrétien Wechel’s Editions of Alciato,” in *An Interregnum of the Sign: The Emblematic Age in France, Essays in Honour of Daniel S. Russell*. Ed. David Graham, Glasgow: Glasgow Emblem Studies, 2001, pp. 49-71.
 Tung, Mason. “More on the Woodcuts of Alciato’s Death Emblems,” *Emblematica* 8,1 (1994): 29-41.

Mason Tung.

Recent Publications by SES members:

Jean Michel Massing's presentation at the Urbana emblem conference was published here: "Paradisaea apoda: The Symbolism of the Bird of Paradise in the Sixteenth Century", in *Encompassing the Globe: Portugal and the World in the 16th & 17th Centuries*, 3: Essays, Jay A. Levenson ed., Exhibition catalogue, Washington, D.C., Arthur M. Sackler Gallery in partnership with National Museum of African art, 24 June – 16 September 2007, Washington, D.C. 2007, pp. 28-37 and 258-261; and republished in: Jean Michel Massing: *Studies in Imagery, II: The World Discovered*, London 2007, pp. 425-457.

Wolfgang Harms. *Bildlichkeit als Potential in Konstellationen: Text und Bild zwischen autorisierenden Traditionen und aktuellen Intentionen (15. bis 17. Jahrhundert)*. Berlin: Walter de Gruyter, 2007.

Ed. Wolfgang Harms, Gilbert Heß. *Joachim Camerarius d. J.: Symbola et emblemata tam moralia quam sacra. Die handschriftlichen Embleme von 1587*. Tübingen: Niemeyer, 2009 (Neudrucke deutscher Literaturwerke / Neue Folge 54)

New Journals

IKON – Journal of the Iconographic Studies.

Brepols has launched a new journal: *IKON – Journal of the Iconographic Studies*.

ikon is a new, annual journal devoted to the study of iconography, edited by Marina Vicelja of the University of Rijeka in Croatia. *ikon's* first issue focuses on Christological Themes: "Word and Image in Christian Iconography," the second issue is slated for publication in July 2009. An on-line version will be made available through Metapress.com.

From the publisher's advertisement:

"The journal promotes wide range of contents and themes of iconographic studies, focusing on the role and function of "image" within the period and place of its origin as well as its contemporary reception and discernment. The Journal seeks to present different perspectives in understanding and interpreting images incorporating cross-disciplinary studies and recent results in other complementary disciplines. IKON is an annual published by the Faculty of Arts and Sciences at the University of Rijeka."

For more information and submissions, please contact:

Marina Vicelja,
Department of Art History,
University of Rijeka,
Trg. I, Klobucarica 1,
51000 Rijeka, Croatia.
marina.vicelja@ri.t-com.hr
<http://www.ffri.hr/pu/>

Kunstgeschichte. Open Peer Reviewed Journal.

This international and cross-epochal scholarly journal for art history was launched in January 2009. *Kunstgeschichte* is an open access journal sponsored by Ludwig-Maximilians-Universität München through its program LMUexcellent; its papers are accessible worldwide free of charge and free of any limitations. The editorial board is comprised of Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart); Hubertus Kohle (Ludwig-Maximilians-Universität München); Hubert Locher (Universität Marburg/Bildarchiv Foto Marburg); Tanja Michalsky (Universität der Künste Berlin); and Christoph Wagner (Universität Regensburg).

Navigation is available in English and German, but at this point, most of the postings are in German. Currently, there are several discussion papers published, which are searchable by date of posting, topic, or author name. There is also a discussion forum on the topic of "Historiography of Art History" organized by Hubert Lochner (Universität Marburg/Bildarchiv Foto Marburg), containing contributions on the occasion of the 30th Deutscher Kunsthistorikertag, which took place in Marburg in March 2009. The first articles are expected to be published after they have passed through the sixth-month process of public peer reviewing.

Call for Papers and Comments:

Conceived as a forum for the entire discipline, its first edition covers a range of subjects: Italian Romanesque architecture, a critical opinion on Old Masters' exhibitions led by connoisseurship, French and German 19th century painting, Ed Ruscha's photography, as well as installation art by Paul Thek. One paper investigates the potential of Ernst Cassirer's philosophy of perception for the visual studies; another describes in terms of system theory the museum as a place of learning and experience.

Besides publishing new and innovative research, the journal offers a forum for the reassessment of elder scholarly literature, i.e. texts that initially did not meet with the reception they deserved, or those that offer new perspectives today. The rubric »Reconsidered« starts off with Heinrich Wölfflin's Prolegomena zu einer Psychologie der Architektur of 1886. His analogy between the human body and architectural form may be of interest to modern art history, which places the body at the center of its interest. Also, the »spatial turn« might profitably relate to this short text.

Under the rubric »Theses and Points of View«, *Kunstgeschichte. Open Peer Reviewed Journal* wishes to give space for debates, particularly on the current status of art history and on perspectives for its future development. To begin with, we publish the contributions to the panel on the »Historiography of Art History«, which will be held on the occasion of the 30th Deutscher Kunsthistorikertag (Biannual German Art History Convention) in Marburg on March 27, 2009.

Kunstgeschichte. Open Peer Reviewed Journal is committed to the principles of public peer review. Papers submitted to the e-journal are first put up as »Discussion Papers« for public peer assessment over a period of six months. After this stage, the authors have the option of revising their work according to the public comments. Only then will the definitive papers be published as »Journal Articles«. By proceeding thus we capitalize on the specific possibilities of the internet: It allows scholars to interact immediately, and to contribute comments, criticism, and additional information online to the papers published in *Kunstgeschichte. Open Peer Reviewed Journal*. We would like to underline that all comments will be furnished with a proper URL so as to be citable as independent publications.

Finally, the format of online publishing gives readers different kinds of access to the papers: searches may be conducted by authors, epochs, sort of text, or publication date. Moreover, the journal offers full-text search, i.e. the search by names or keywords." (Nils Büttner, Hubertus Kohle, et al.)

Papers and commentaries may be submitted in German, English, French, or Italian.

Editorial Office: Dr. Andrea Lermer

Institut für Kunstgeschichte

Ludwig-Maximilians-Universität München

Zentnerstraße 31

D-80798 Munich

Phone: +49 (0)89 2180 3243

redaktion@kunstgeschichte.uni-muenchen.de

www.kunstgeschichte-ejournal.net

Miscellanea

Emblematica Online: Emblem Digitization, The German Emblem Database, and The OpenEmblem Portal.

Professor Mara R. Wade, Department of Germanic Languages and Literatures, University of Illinois at Urbana-Champaign, and Dr. Thomas Staecker, Head, Wolfenbütteler Digital Library, Herzog August Bibliothek, Wolfenbüttel, are the recipients of a joint NEH/DFG (DFG=German Science Foundation) grant of \$300,000 over two years to digital renaissance emblem books in the collections of their respective libraries.

The grant will allow the University of Illinois and the Herzog August Bibliothek to present emblem books in an innovative digital environment and to develop the portal for a key genre of Renaissance texts and images. *Emblematica Online* will fulfill its goals through its three constituent activities: 1) *Emblem Digitization*: the complete digitization of two emblem collections of world-wide prominence; 2) *The German Emblem Databases*: the creation of extensive metadata with broad functionality for the German emblems of both institutions; and 3) *The OpenEmblem Portal*: the development of the portal as an open access research site incorporating book-level metadata from emblem digitization projects worldwide and emblem-level metadata from Illinois and the Herzog August Bibliothek (HAB). The OpenEmblem Portal offers the ability to search across significant levels of granularity, creating functional access to the entire collections of emblem books at Illinois and HAB, to book-level metadata for a number of projects worldwide, and to a large corpus of emblem-level metadata for German emblems from the collections of Illinois and the HAB. Because major search engines such as Google can find the data from these projects, the mass digitization undertaken for *Emblematica Online* will serve scholarly communities in Germany, the US, and beyond, for research and in higher education.

The term “semantic web” is so often used that it has almost become a meaningless buzzword. That is unfortunate since a semantic web is exactly what the portal is spinning over a unique corpus of early modern imagery and texts. By gathering 10,000 specimens of

one of the most popular and widespread Renaissance art forms and by offering access to its subject matter in unprecedented depth and detail, completely new research become feasible. Creating a database of the mottos and indexing the meaning of the imagery make possible highly associative searching and browsing that by its very nature offers the opportunity of what may be called “knowledge discovery.” This concept, often used to describe new forms of research that become possible when biomedical or chemical data are collected in huge databases such as PubMed, will also be applicable to *Emblematica Online*. The essential analogy is that a large quantity of material is combined with sophisticated information about its content.¹ Reliable quantitative information will become available about themes and motives in artistic and literary sources, a hitherto unknown phenomenon. Scholars using this material will no longer have to describe many thousands of images to grasp their content, but can devote their energy to new research questions.

The Renaissance emblem in its canonical form was a three-part invention consisting typically of a titular inscription, a picture, and a short text, usually in verse. The idea for a genre developed around the title the Milanese jurist Andrea Alciato had chosen for his collection of illustrated epigrams from the Greek Anthology, published in Augsburg in 1531 as *Emblematum liber*. The Latin juridical term *emblema* referred to various types of attached or inserted ornaments that did not fundamentally change the nature of the dish, drinking cup or, metaphorically, the text to which they were attached. Each combination of picture and text is to be understood as a rhetorical unit in which all parts interacts with and comments upon each other and together reorients the reader’s understanding to present a new and unexpected message. The first German emblem books were published in the last quarter of the 16th century.

Cultural objects interact with one another only through human mediation. The project proposed here provides the human interface for sophisticated scholarly inquiry of the humane sciences in a digital environment. It will provide concrete new models for the digital humanities, including

- a.) creating a mirror of the OpenEmblem Portal at the HAB;
- b.) comparing the DFG viewer and the METS viewer by Indiana University;
- c.) managing workflows of large scale digitization with Iconclass markup and;
- d.) establishing granularity of searching book- and emblem-level metadata in the portal.

The grant recipients would like to express their profound thanks to the various members of the Society for Emblem Studies who read and commented on versions of the grant, wrote letters of support, served as consultants to our projects, attended workshops and meetings on digital emblematics over the years, and everyone who has supported our work in so many ways. (MRW)

¹ http://en.wikipedia.org/wiki/Knowledge_discovery

Herzog August Bibliothek Wolfenbüttel Alumni Network.

The Herzog August Bibliothek Wolfenbüttel announces that they plan to add a new feature to their web site by the end of the year that will display the names and research areas of current and former grant recipients. Please visit www.hab.de for information about their various grants and fellowships.

Network of former recipients of Herzog August Bibliothek Wolfenbüttel grants:

Die Herzog August Bibliothek Wolfenbüttel wird ein Alumni-Netzwerk als Informationsforum für ehemalige Stipendiatinnen und Stipendiaten einrichten. Hierzu sollen auf den Internetseiten der Bibliothek (www.hab.de) öffentliche Informationsseiten und ein durch ein Passwort geschützter Bereich für die Alumni geschaffen werden. In einem ersten Schritt werden Alumni der Findel-, Schneider- und Wiedemann-Stiftungen gebeten, am Alumni-Netzwerk mitzuwirken. Wir hoffen, bis Jahresende 2009 alle Seiten einstellen zu können, und können Sie dann dazu einladen, ein Passwort für den geschützten Bereich zu beantragen. Auf dem öffentlich zugänglichen Teil der Seiten sollen möglichst alle bisherigen Stipendiatinnen und Stipendiaten mit ihren Forschungsthemen erscheinen.

Contact:

Dr. Gillian Bepler, Herzog August Bibliothek
Postfach 13 64
38299 Wolfenbüttel
Fax.: (0 53 31) 808 266
E-Mail: alumni@hab.de

Submission Deadline

We would like to hear from you. Please send us updates on your latest research projects, recent publications, reviews. Let us know about graduate student projects, upcoming conferences, presentations etc. We also welcome research questions, book and conference reviews.

For the January Newsletter we need to receive your copy by **November 20**, for the July edition by **May 20**. Please contact Sabine Mödersheim (smoedersheim@wisc.edu) for more information.

Format:

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

Please send copy to:

Sabine Mödersheim
University of Wisconsin - Madison
Department of German
818 Van Hise Hall, 1220 Linden Drive
Madison, WI 53706
Fax (608) 262 7949
E-mail: smoedersheim@wisc.edu

Distribution

Please let us know if you prefer to receive a printed copy in the mail. To sign up for electronic delivery, please send your email address to "emblemnews@yahoo.com". (Distribution by undisclosed recipient list, your contact information will not be visible to other recipients).

Newsletter Distribution:

Wim van Dongen
Molenstraat 31
B-2018 Antwerp, Belgium
E-mail: emblemnews@yahoo.com