



SOCIETY FOR EMBLEM STUDIES NEWSLETTER

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Sabine Mödersheim, Wim van Dongen, Editors

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Important Note

The Newsletter is vital to our community of researchers, providing information and updates on research, conferences, publications and other information. Please send us your updates for inclusion in the next Newsletter.

We ask that you update your subscription information (if you haven't done so before) to include your e-mail address for electronic delivery of the Newsletter. Please write to Mara Wade, mwade@illinois.edu, or Arnoud Visser, a.s.q.visser@hum.leidenuniv.nl, to update your contact information and to inquire about subscription payments.

National Representatives

The National Representatives for the Society are as follows:

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- U.S.A.: Prof. Debbie Barrett-Graves, 25 Shoreline Circle, Apt. 360, San Ramon, CA 94582

Upcoming Conferences

Conference - Sociedad Española de Emblemática 2011

The next conference of the Sociedad Española de Emblemática will be held in Madrid at the Universidad Complutense, in 2011. For more information, please, visit the SEE website: rosalia.dc.fi.udc.es/sociedad or contact Prof. Sagrario López Poza. Universidade da Coruña. Spain.

MLA (Modern Language Association) - www.mla.org

SPECIAL SESSION: "Exotic Collections"

Program arranged by the Society for German Renaissance and Baroque Literature
Presiding: Bethany Wiggin, Univ. of Pennsylvania.

Karin Anneliese Wurst (Michigan State University): "Curiosity, Memory, and the Raritätenkammer: The Grand Tour and Collecting in Early Modern Germany."

Kathleen M. Smith (University of Illinois at Urbana-Champaign): "Redefining the Early Modern Book Collector."

Elio C. Brancaforte (Tulane University): "Baroque Self-Fashioning: The Creation of Duke Frederick III's Kunstkammer at Schloß Gottorf."

For more information please contact Professor Mara Wade
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Emblem Sessions at the Renaissance Society of America Conference 2011 www.rsa.org

Two Panels submitted by the *Society for Emblem Studies*
For information please contact Mara Wade at mwade@illinois.edu

Spanish Emblems of the Golden Age in Spain and the New World
Respondent: John Cull (College of the Holy Cross).

Antonio Carreño-Rodríguez (George Mason University): "Allegories of Power: Emblematic Literature and Political Drama in Early Modern Spain."

*Claudia Mesa (Moravian College): "Emblems as Mnemonics in Lope de Vega's *The Pilgrim or Stranger in his Own Country*."*

*Rocio Olivares-Zorrilla (Universidad Nacional Autónoma de México): "Emblematic Invention in New Spain: Sigüenza y Góngora's *Theatro de virtudes políticas*"*

New Contexts for Emblems

Moderator: David Graham (Concordia University, Montreal)

Respondent: John Mulryan

James Jewitt (University of Pittsburgh): "Eliza Fortuna: The Ditchley Portrait as an Emblem for Sir Henry Lee."

Alison Saunders (University of Aberdeen): "Very different from Whitney; Very different from Palmer: A largely unknown early-modern English manuscript translation of Alciato."

Max Reinhart (University of Georgia): "Overwriting the Template: A French Fictionalization of Ottoman Political Ambitions in a Latin Emblematic Tapestry Series, by a German, of 1641."

Please contact the SES representative regarding emblem sessions at the RSA:

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Emblem Sessions at Kalamazoo 2011 (May 12-15, 2011)

The 46th International Congress on Medieval Studies will take place May 12-15, 2011.

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: www.wmich.edu/medieval/congress/index.html

Emblem Session I

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Peter M. Daly (McGill University)

*Sabine Mödersheim (University of Wisconsin-Madison): "Zwischen den stühlen nidersitzen" - Proto-emblematic Illustrations in Thomas Murner's *Schelmenzunft* (1512/3).*

Pedro F. Campa (The University of Tennessee at Chattanooga): 'The Covarrubias Brothers: The Emblem-Theory Establishment in Sixteenth-Century Spain.'

Sooyun Sohn (University of Wisconsin-Madison): The Art of Memory and Jan Luyken's Het Leerzaam Huisraad (1711).

Emblem Session II

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Pedro F. Campa (The University of Tennessee at Chattanooga)

Peter M. Daly (McGill University): The Importance of Emblems.

Wim van Dongen (VU University Amsterdam): Digitization of Emblem Books.

Bernard Deschamps (McGill University): Emblems On The Web: The Last Five Years.

Call for proposals for 2012:

The 47th International Congress on Medieval Studies will take place May 10-13, 2012.

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at www.wmich.edu/medieval/congress/index.html) are due by **September 1, 2011**.

Emblem sessions website: german.lss.wisc.edu/~smoedersheim/emblem.htm

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

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SES Conference

9th International Conference of the *Society for Emblem Studies* Glasgow (27 June to 1 July, 2011)

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, will take place in Glasgow from Monday 27 June to Friday 1 July, 2011. 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.

We are delighted with the way things are shaping up for the Society for Emblem Studies Ninth Conference. We are expecting over one hundred delegates, from all continents with the exception of Antarctica (they always seem to let us down). The University is to provide us with state-of-the-art facilities in the award-winning Wolfson building, as well as plenary space in the historical Humanity Theatre next to one of the Quadrangles.

Progress is being made on the Hunterian exhibition, *Lost Treasures and Hidden Meanings: The World's Greatest Emblem Collection*, that will contextualise selections from the Stirling Maxwell collection alongside works by Dürer, Rembrandt, Hogarth and Picasso, with an added hint of Johnny Depp and Dan Brown... washed down with Irn Bru. Preparations are under way for a reception at the Hunterian Art Gallery, in addition to a Civic event hosted by the City of Glasgow.

Throughout the conference Glasgow University Library's Special Collections will welcome delegates. Those wishing to prepare such research can consult catalogues via special.lib.gla.ac.uk/

Excursion

Following the theme of 'Looking Back and Looking Forward' our full-day excursion, on Wednesday 29 June, to see one of Scotland's celebrated early-modern emblematic painted ceilings, and to Ian Hamilton Finlay's modern emblematic garden at Little Sparta (www.littlesparta.co.uk/). The cost for the excursion will be £25.



Conference Dinner

The conference dinner will take place on Thursday 30 June at the Ubiquitous Chip, known for its Scottish cuisine with a twist, in Glasgow's West End and within easy walking distance of the conference venues (www.ubiquitouschip.co.uk/). The cost of the three-course meal, not including drinks, will be £40.

Accommodation

University Residences

We have reserved a number of rooms at the Queen Margaret Residences (www.gla.ac.uk/services/cvso/accommodation/universityofglasgowresidences/queenmargaretresidences/). These offer en-suite facilities within walking distance (c. 20 minutes, via the Botanic Gardens) of the University. Rates are £37.50 per night.

Queen Margaret rooms should be booked directly by delegates via the University's conference service at the above link.

Cairncross House is also within walking distance, and offers cheaper accommodation but without *en suite*.

If you are booking rooms in the residences, please remember to say if you will require breakfast.

Please remember to say that you are attending the conference of the “Society for Emblem Studies”.

Hotels

Recommended alternative facilities, from Bed and Breakfast to Five Star Hotels, should be booked directly by delegates via the University’s conference service:

www.gla.ac.uk/services/cvso/accommodation/hotelbookingservice/

Please remember to say that you are attending the conference of the “Society for Emblem Studies”.

Getting to Glasgow

Glasgow is served by two international airports, Glasgow Prestwick (PIK) and Glasgow International (GLA), as well as by Edinburgh International Airport (EDI).

Train services from England are provided by a number of companies and will arrive at Glasgow Central station. ScotRail services (from within Scotland) will generally arrive at Glasgow Queen Street station.

Within Glasgow, the nearest subway station to the University is Hillhead. A map of the transit system is available at www.spt.co.uk/wmslib/Maps/Rail_network_2008.pdf

Further Information

Further information is to be found at the Glasgow City site: www.seeglasgow.com/ or via the National Tourist Board: www.visitscotland.com/

For details please contact Mara Wade or Laurence Grove.

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Stirling Maxwell Collection (Glasgow)

Glasgow is, of course, the home of the Stirling Maxwell Collection, and the organisers anticipate that delegates will want to consider using this great resource during their stay.

A collection of some 2,000 volumes forming part of the library of Sir William Stirling Maxwell (1818-1878), collector of books, paintings, engravings, silver and ceramics, and author of several scholarly works including *Annals of the artists of Spain* (1848) and *An essay towards a collection of books relating to proverbs, emblems, apophthegms, epitaphs and ana* (1860).

The 2,000 volumes include Sir William's unrivalled collection of emblem and device literature, which he assembled over a period of forty years. His emblem books range in date from the first edition of Alciati's *Emblems* (1531) to the 19th century, and in space over Italy, France, Germany, Austria, Spain, the Netherlands, Switzerland, Russia and England. They are supported by a strong collection of books on allied subjects - fête books and ceremonial albums, medal books and books of allegorical figures.

With such a major research collection in its care, the Library pursues additional emblem and fête literature with enthusiasm. Also included in the collection are a number of early works on architecture (Vitruvius, Alberti, Androuet du Cerceau, Delorme) as well as examples of the work of some of the foremost artists and engravers, e.g. Van Dyck's *Icones* (c.1660), Canaletto's *Urbis Venetiarum prospectus* (1742), Goya's *Los caprichos* (c.1798), and Blake's *Illustrations of the Book of Job* (1825).

See also the following 'book of the month' articles that feature items from the Stirling Maxwell collection:

Johann Saubert *Emblemat Dukhovnyi* (Russia: 1743) Sp Coll S.M. Add. 331

Otto van Veen *Amorum Emblemata* (Antwerp: 1608) Sp Coll S.M. Add. 392

Visions de Pétrarque (manuscript, c. 1534) Sp Coll S.M.M. 2

Metamorphoses illustrated by Virgil Solis (Frankfurt 1569) Sp Coll S.M. 875

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For more information please visit special.lib.gla.ac.uk/collection/stirling.html



Call for Contributions

CALL FOR SUBMISSIONS: THE EMBLEMATIC QUEEN: STUDIES IN EARLY MODERN VISUAL CULTURE

Interdisciplinary contributions are being solicited from scholars specializing in early modern visual culture. Essays should run approximately 6,000 words for the body of the text (and no longer than 8,000 words with footnotes). Submissions should contribute to an

understanding of the strategies that queens—both consorts and regnants, as well as female regents—pursued in order to wield political power within the structures of male dominant societies through their control, or lack thereof, of the printed and visual medias available. Works may focus on analyses in all disciplines, but those with innovative approaches that cross disciplines are especially welcome, including essays that consider emblematic miscellanies and/or other forms of “extra-literary” emblematics, such as paintings, tapestries, carvings, jewelry, funerary monuments, and impresse. Interested contributors may submit either their completed work or an abstract that clearly indicates the core themes, arguments, issues, and/or topics of the proposed essay. Contributors should provide contact information and short bios as well. Submissions should be sent to Debra Barrett-Graves: dlbg@earthlink.net or debra.barrett-graves@csueastbay.edu.

This interdisciplinary collection is being proposed for the

QUEENSHIP AND POWER BOOK SERIES FOR PALGRAVE – MACMILLAN

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Conference Report:

Emblem Sessions at Kalamazoo

The 45th International Congress on Medieval Studies (May 13-16, 2010) featured two sessions on Emblem Studies sponsored by the Society for Emblem Studies, organized by Sabine Mödersheim (University of Wisconsin-Madison). Peter Daly (McGill University) presided over the first session starting off with two presentations on the global impact and distribution of Johann Gossner's "Herz des Menschen (Heart of Man)", first printed in Augsburg in 1812. Sabine Mödersheim made the case that Gossner's emblem book must be regarded as the world's most reprinted emblem book, with a circulation that eclipses the popularity of Alciato's or Drexel's emblems manifold. Wim van Dongen (VU University, Amsterdam) reported on the "The Gobar Circulation of an Emblem Book: Johann Gossner's 'Heart of Man' " documenting how the translations for missionaries produced in South Africa are distributed worldwide today. Hiroaki Ito (Saitama University, Japan) made the convincing argument that the indigenous tradition of 'Shigajiku' (Poetry and Painting Scroll) in Japan, in combination with European influences such as Dutch emblem prints, served as a source of Japanese emblem production and reception. Bernard Deschamps' (McGill University) "Further Considerations on the Digitization of Emblems" prompted a lively discussion on the issues of emblem books on the web.

Pedro Campa (University of Tennessee, Chattanooga) presided over the second session that featured Peter M. Daly's overview over "English Emblems in the Material Culture" and a fascinating case study of "The Tower of London as an Oppositional Emblem in Shakespeare's Henry VI Plays" by Kristen Deiter (Carroll University). William E. Engel (University of the South, Seawane) followed this with a study of the motif of "The Garrulous Crow: A study in late-Medieval iconography, mythography, and hagiography."

Research Articles

EDMUND CAMPION, S. J., AS EMBLEMATIST, ONCE AGAIN

By Lubomír Konečný

Several years ago, I published a study dedicated to “emblematic declamations,” which during his time in Prague—from 1573 to 1580—were organized by the English Jesuit priest and later martyr, Edmund Campion (1540-1581).[1] This particular study was inspired by a short passage in the book *Verisimilia humaniorum disciplinarum*, published in 1666 by the expert emblemist, the Czech Jesuit Bohuslav Balbín (Bohuslaus Balbinus).[2] In a short chapter entitled, “*Emblematicae Declamationes*,” Balbinus defines this literary genre either as a verbal interpretation of the emblem or its theatrical representation on the stage: “*aut si etiam ipsum in theatro producitur*”. He goes on to say:

"Special liking for this kind of declamation was shown by Father Edmund Campion while teaching rhetoric in Prague, in his dialogue entitled *Mutus*, where much is alluded to in silence, but latter explained. As can be seen in a manuscript kept in the [Jesuit] library in Prague, there was a boy in the third act who repeatedly but unsuccessfully tries to break a bundle of arrows which can, however, be easily broken individually. After performing this, the boy states: *Omnia non possunt, sed possunt singula frangi* [All can not be broken at once, but individually]." [3]

The manuscript, part of which is quoted above, has not yet been found. However Campion's *Dialogus mutus* has been published thanks to the presence of his unpublished manuscript at the Westminster Archbishopric archives at the London Oratory, and was printed in a volume of his smaller works in 1888 in Barcelona.[4] This “mute dialogue,” between *poeta* and *filius*, is composed of five acts and four choruses. In the introduction, the poet explains his intentions with the following words: “What the sages of old taught and what I utter aloud in words, what I now write and you read in whispers, accept my son, and inspect with me the living volumes conveyed by the mute figures.” [5]

The acts are entitled as: (1) “POCVLVM MORTIS [The chalice of death],” (2) “PILA ET TESSERA [A sphere and a cube],” (3) “PVER FASCICVLVM FRANGENS [A boy breaking a bundle of arrows],” (4) “CLAVDVS ET CAECVS [The lame and the blind],” and (5) “CLEPSYDRA [An hourglass].” As I have already analyzed previously, Act 3 describes Campion in the following manner: “Things may be broken, but not at once. You can try it: unimpaired ties of brotherly peace provide dignity, strength and and solace. That which is united, flourishes, but those that are divided end in perdition.”[6] The chorus then goes on to explain this tableau with the following “Christian” commentary: “Charitas coelo reparavit alto, / Charitas Christi sociar fideles, / Sancta communis propriaeque firmans / Vincula salutis. [Love of the Heavens strengthened the faithful and the love of Christ joins and anchors bonds of common and personal salvation.]”

Act 3, as well as other motifs, upon which Edmund Campion based his “mute dialogues” or “dumb shows” originate in emblematics and through the circulation of emblem books on they became part of contemporary imagination. This pertains particularly to the sphere and cube, the antithesis of which is expressed in the message in Act 2 [7], as well as the pair from Act 4, characters that are well known from Aciato's *Emblematum liber*. [8]

1. Lubomír Konečný, “Edmund Campion, S.J., as Emblematist.” In *The Jesuits and the Emblem Tradition: Selected Papers of the Leuven International Emblem Conference, 18–23 August, 1996*, eds. John Manning and Marc van Vaecck, *Imago Figurata Studies* Vol. 1a (Turnhout, 1999), pp. 147–159.
2. See my article, “Bohuslav Balbín a emblematika,” In *Bohuslav Balbín a kultura jeho doby v Čechách* (Prague, 1992). pp. 165–180, a revised English version will be published shortly.
3. Bohuslaus Balbinus, *Verisimilia humaniorum disciplinarum* (Prague, 1666), p. 220: “Tale Declamandi genus amavit R. P. Edmundus Campianus, cum Rhetoricam Pragae doceret, in dialogo qui inscribitur *Mutus*, in quo agebantur multa silentio, sed postea explicabantur. Est ibi in actu tertio (ut videre est in M.M.S.S. Bibliothecae Pragensis) puer sagittarum fasciculum frangens, qui ubi multa necquicquam conatus esset in omnes, singulas agressus facile perfregit cum dicto: *Omnia non possunt, sed possunt singula frangi* [Všechny nelze, lze je však zlámati po jednom].” For recent critical edition, see *Bohuslai Balbini Verisimilia humaniorum disciplinarum*, ed. and transl. Olga Spevak (Prague, 2006), p. 480.
4. *Beati Edmundi Campiani e Societate Iesu, Martyris in Anglia, Opuscula* (Barcelona, 1888), pp. 292–295. For this information I thank Friar Peter Joseph, from St. Dominic’s, Flemington, New South Wales, Australia, whose revised and augmented edition of Campion’s classic monography by Richard Simpson, *Edmund Campion: A Biography* (London, 1867) has just been published (Leominster, 2010).
5. *Ibidem*, p. 292: “Quae veteres docuere sophi, quae plurima verbis / Insono, quae scriptis mando, quae lecta susurras; / Accipe nunc oculis, et viva volumina mecum / Inspice, mi fili, mutis expressa figuris.”
6. *Ibidem*, p. 294: “Omnia non possunt, sed possunt singula, frangi, / Experiare licet: fraternae foedera pacis / Inviolata, decus, robur, solatia praestant. / Conglomerata vident: pariunt divisa ruinas.”
7. See Erwin Panofsky, “Good Government or Fortune? The Iconography of a Newly-Discovered Composition by Rubens,” *Gazette des Beaux-Arts* 68 (1966): 305–326, esp. 310–315; William S. Heckscher, “Goethe im Banne der Sinnbilder: Ein Beitrag zur Emblematik,” *Jahrbuch der Hamburger Kunstsammlungen* 7 (1962): 35–56, esp. 35–51; rpt. in Heckscher, *Art and Literature: Studies in Relationship*, ed. Egon Verheyen, *Saecvla spiritalia* 17 (Baden-Baden 1985), pp. 217–236, esp. 217–233.
8. Andreas Alciatus, *Emblematum liber* (Augsburg, 1531), p. B 2v: “Mutuum auxilium.”

BIBLIOGRAPHY OF THE LITANY OF LORETTO ILLUSTRATED WITH EMBLEMATIC PLATES BY THE BROTHERS KLAUBER, OF AUGSBURG, OR AFTER THEM.

By Rubem Amaral Jr.

While making the research for the paper I presented at the Conference of the Spanish Society of Emblematics held in Pamplona in 2009, I had to examine many editions of the Lauretan Litany with engravings by the brothers Klauber or by other artists based on theirs, in an attempt to determine which one had been used as the model for the paintings in the roof of an old church in Brazil and to establish the approximate time of execution of such paintings. These engravings were published as illustrations to texts by different authors through a long span of time. But even in the 18th-century editions by the Klaubers themselves, from the second onwards, there were some variations in the design of several plates as compared to the first ones.

As it is well known by Roman Catholics, the Litany of Our Lady or Litany of Loretto is a series of responsory rogatories directed to the Father, the Son, the Holy Spirit, the Virgin Mary, and the Lamb of God, on the occasion of certain liturgic functions. The faithful respond to each invocation by a brief formula like *Kyrie Eleison, Christe Eleison, audi nos, exaudi nos, miserere nobis, ora pro nobis* or *parce nobis*, according to its addressee. It originates from rogatory and penitential processions practiced in Rome since the 5th century, but its present popularity dates back from the 16th century and the Sanctuary of the Annunciation in Loretto, near the Italian city of Ancona, to where, according to a pious tradition, angels had

miraculously transferred the house where Mary had supposedly lived. In 1587 it was made official by a bull of Sixtus V.

A new text was approved by Pope Clement VIII in 1601, combining different litanies. In the outset it was composed by forty-four invocations. Since the 18th century, new ones were added by other pontiffs to the section addressed to the Virgin, which is the most numerous, and nowadays they contain fifty-one.



Since the beginning of the 18th century the Lauretan Litany received varied emblematic treatment, especially in Augsburg, the first of them being the *Elogia Mariana Ex Lytaniis Lauretanis Deprompta*, published in 1700 with engraved plates containing images, the invocations, anagrams and four-verse subscriptions by August Casimir Redel and accompanied by long prose and verse explanatory texts and prayers by Isaac von Ochsenfurth. They were translated into German and published again in Würzburg in 1703. In 1732 Redel's plates were redesigned by Thomas Scheffler and engraved by Martin Engelbrecht in Augsburg. These plates have been also studied by me for the preparation of a paper presented at the Conference of the Spanish Society of Emblematics held in Gandía in 2007 in relation with their influence on Marian paintings at a convent in Salvador, Bahia.

In 1750 the *Litanie Lauretanae ad Beate Virginis Caelicæ Reginae Mariae* was published with text by Franz Xaver Dornn and emblematic plates by

Joseph Sebastian (1710-1768) and Johann Baptist Klauber (1712-1787), official engravers for the Archbishop of Augsburg, under the theological inspiration of the Jesuit priest Ulrich Probst. Each rogatory of the Litany, accompanied by the respective engraving and a paraphrase, commentary, meditation or prayer, in prose or in verse, presents the formal structure of a canonical tripartite emblem: on the top of the image, the invocation functions like a motto or *inscriptio*; on the upper half of the plate, a medallion with the figure of the Virgin in attitudes and with the attributes related to that particular invocation, having below and all around it scenes, personages, and verses from the Holy Scriptures, function as the *pictura*; finally, a biblical quotation in the bottom and the additional separate texts take the place of the *subscriptio*. As stated in the beginning of this note, some of the plates suffered substantial changes or were thoroughly replaced by other images in subsequent prints.

Due to their formal emblematic arrangement, volumes of these two litanies have been included in the project *Digitalisierung von ausgewählten Emblembüchchen der frühen Neuzeit* of the Bayerische Staatsbibliothek in Munich.

Because of their excellent quality, the original plates by the Klaubers or remakes by other artists after theirs, added with newly-drawn images for the invocations created in later times,

kept being used over and over again, not only in translations of Dornn's book but most notably in the numerous editions with the meditations by the Abbé Edouard Bathe, published originally in French since the middle of the 19th century with the title "Monument à la gloire de Marie. Litanies de la Très-Sainte Vierge" and afterwards translated into the main Western European languages. But they were also frequently printed with texts by other authors until the present day, often in high quality graphic presentation with richly decorated bindings. There are editions of Dornn's and Barthe's meditations that do not include the plates.

In the course of my study, I became increasingly impressed by the high degree of popularity and prestige reached by the iconography of these litanies and by their deep and durable influence on religious imagery both in Europe and in America. Besides, they inspired the emblematisation of other renderings of the Litany of Loretto up to the 20th century, as it was the case, e.g., with *Le Litanie Lauretane Celebranti le Glorie della Vergine Madre di Dio Illustrate e Commentate*, published in Genoa in 1931 with plates drawn by Dino Mora and comments by



Domenico Razzore. Besides these emblems, the Klaubers produced an abundant and equally influential catholic iconography.

From the editorial point of view, the plates of the *Litanie Lauretane* by the Klaubers were much more successful than those of the different series of the *Elogia Mariana*.

The list presented below, classified by language in alphabetical order in English and chronological order within each of them, including the most relevant bibliographical data available, does not intend to be exhaustive; I have in fact reason to suspect the existence of some edition about which I have read vague mentions but was unable to locate any copy. Nevertheless it represents the result of a thorough search in the virtual catalogues of many important public libraries and booksellers all over the Western world, besides my own private collection, as well as bibliographic references in other works. Some editions may have slipped out of my scrutiny due



to insufficient data in their description. Needless to say that I did not examine most of them personally. Even so, I hope it may be of some help to other researchers in their studies related to those images and would appreciate any contributions for its improvement.

BIBLIOGRAPHY

IN LATIN

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IN DUTCH

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Ehren-Titlen fürgeflecktenestell, und mit kurtzer Beyschriften erklärt von Franciscus Xaverius Dornn, Dechant und Ordinari-Predigern in Fridberg. Zweyte vermehrte Auflage. Cum Licentia Superiorum, & privilegio Caesareo. Augspurg / zu finden bey Hobann Bapt. Burckhart, nächst [1754] (possibly 1.st ed. in German). 2nd ed. (?); 3rd ed., Augsburg: J. B. Burkhart, 1763; 4th ed., Augsburg: Matthias Rieger, 1768; 5th and 6th eds., probably Augsburg: Matthias Rieger (no copies located); 7th ed., Augsburg: Matthias Rieger, 1809; 8th ed., Augsburg: Mathias Rieger, 1831; 9th ed., Augsburg: Matthias Rieger, 1840.

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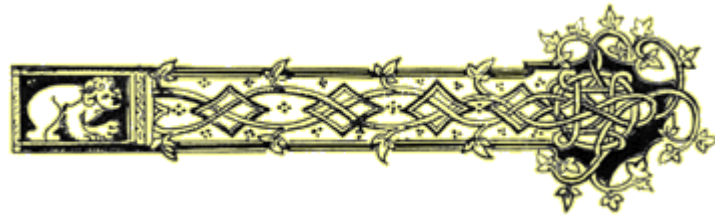
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Online Publications

Digital Emblem Books on Web (DEBOW)

SIELAE Research Group announces: The fourth edition of DEBOW (Digital Emblem Books on Web) is now available here: rosalia.dc.fi.udc.es/emblematica .

In this fourth edition, the catalog includes online access to 1,837 digitized emblem books or similar works available via Internet in libraries around the world.

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Hispanic Emblematic Literature. Bibliography, Links and News

Review By Bernard Deschamps (McGill University)

In June of 2010, Professors Sagrario López Poza and Sandra Maria Fernández of the Universidade da Coruña in Spain announced the online appearance of the fourth edition of the DEBOW (Digital Emblem Books on the Web) / Catalogue of Digital Editions of Emblem Books and Similar Works, accessible here: rosalia.dc.fi.udc.es/emblematica.

This fourth edition of the catalogue, online since 1996, was compiled thanks to a grant received from the National Plan I + D (Inter-ministerial Commission for Science and Technology) of the Spanish government. It contains, we are informed, “1,205 records of Emblem Books or similar works in digital format (446 more than the third edition), with one or more copies available on the Internet, with links for a shortcut.” Links are thus provided to 1,837 copies on the site.

The bilingual site (Spanish/English) is well conceived and the home page, although simple, provides an adequate interface that ensures a smooth navigation.

The main menu reads as follows:

– **Research Team on Spanish Emblem Literature**

– **Bibliography:**

o Repertoires

o Editions

o DEBOW (Digital Emblem Books on Web)

- o Studies
- o Recent publications
- **News**
- **Links to other pages on Emblematics**
- **Virtual libraries of Hispanic Emblematic Literature:**
 - o Access to database and virtual library of Spanish emblem books
 - o Access to virtual library of emblem books translated into Spanish

The first section – Research Team on Spanish Emblem Literature – is short but to the point, explaining the aims of the project’s designers, in short, to “put on the foundations of the research for the bibliographical storing, the Digitisation and study of the Spanish books of Emblems from XVI-XVIIIth Centuries, task of importance to know the learning of Early Modern Spain, the interrelation between Literature and Art, and the presence of Emblematics in the iconographic programs of ephemeral art dedicated to public festivals in the Renaissance and Baroque Courts of Spain.” This section is also accompanied by a brief history of the project itself.

The Bibliography section is impressive. The Repertoire, Editions, Studies, and Recent Publications entries link us to an exhaustive list of publications where individual works are linked to other sites when possible. The painstaking and meticulous work that has gone into the preparation of these pages is evident.

The DEBOW (Digital Emblem Books on Web) link takes us to a 187 page long PDF document which enables us to visit the various library web sites responsible for scanning the books. Here again, it is clear that a lot of hard work has gone into the preparation of the bibliographical information and into the web research for the books themselves. Unfortunately, as it is too often the case with the digital media, some of the links were already down, or obsolete, at the time of our visit.

The interface giving access to the database and virtual library of Spanish emblem books mimics the reading room of a library, complete with librarian desk and filing cabinet. The books themselves however, at least as far as I could see, are not yet scanned, that is, only title pages and introductions are present, but the emblems pages are so far omitted. The navigation in those pages, it must be said is not as easy as it should be. The interface for the book is also somewhat cumbersome.

On the whole, this web site represents a welcomed addition to our little corner of the world. And it is hoped that the participants will carry on expanding it in the future.



***Biblioteca Emblematica* at the University of Bergamo *Centro Arti Visive* (Centre for Visual Arts) - Italy**

The *Biblioteca Emblematica* project is part of the University of Bergamo *Centro Arti Visive* (Centre for Visual Arts) activities. The CAV research group, in particular the PUNCTUM group (www.unibg.it/cav/punctum.htm), concentrates its work on the interrelated themes of visual representation, literature and science. The purpose of the Centre is to encourage

researchers to draw upon a wider range of such resources than is customary within the discipline of art history. Its methodologies are, therefore, diverse and hybrid, constituting a sort of dynamic interface between Art History, Literature Criticism, Scientific Imaging Practices, Film and New Media Studies.

From this point of view, the *Biblioteca Emblematica* site, with the complete edition of 372 emblem books published in Europe from 16th to 19th century, aims to highlight the mutual collaboration between image and word in European traditional literature, attesting to a complex interplay of pictorial and verbal codes that has shaped our cultural practices.

Access to the *Biblioteca Emblematica* archive is free, username and password are provided for study purposes only. Reproduction in whole or in part in any form or medium of the site's contents is prohibited. To obtain a username and password please visit www.unibg.it/cav/emblematica or write to *Biblioteca Emblematica* <emblematica@unibg.it>

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Authors in the collection include:

Abraham à Sancta Clara, Albricht, Alciato, Ammirato, Ammon, Andriessen, Aneau, Aresi, Ayres, Arndt, Baardt, Baerle, Barberino, Bargagli, Baudoin, Berkenkamp, Beza, Bie, Bivero, Boch, Boissard, Borja, Bosch, Boudard, Bouhours, Boxhorn, Broeckhoff, Bruck, Bruin, Brune, Bry, Burg, Burgundia, Camerarius, Camilli, Capaccio, Castro, Cats, Chesneau, Ciampini, Clavière, Clément, Contile, Court, Coustau, Covarrubias, Cramer, Dan, David, Delafosse, Dexel, Doni, Dorp, Duplessis, Elger, Engelgrave, Estienne, Félibien, Ferro, Flamen, Fredro, Friedrich, Furmenius, Gallner, Giovio, Goodyere, Goropius, Gravelot, Groenewegen, Haeften, Hawkins, Heinsius, Heräus, Heyns, Hillessemius, Hildebrandt, Hofferus, Hoogstraten, Horapollo, Houbraken, Hoyer, Hugo, Hulsius, Huygen, Jocelin, Junius, Karl Ludwig, Ketten, Klinkhamer, Kreihing, Krul, La Faye, La Perrière, La Rivière, La Rue, La Serre, Labia, Landia, Lassenius, Le Jay, Le Moyne, Leenheer, Leuve, Lubbaeus, Luiken, Luzon de Milares, Maccio, Maier, Martinet, Masen, Mendo, Menesterie, Mercier, Meyer, Meyster, Moerman, Montenay, Müller, Mylius, Nerrincq, Neugebauer, Niedek, Obert, Offelen, Ogilby, Oraeus, Outreïn, Palazzi, Pallavacino, Passe, Pauwels, Peacham, Pers, Petity, Pfeffel, Picinelli, Pietrasanta, Pinnock, Pirckheimer, Pistrucci, Pittoni, Poirters, Pona, Poot, Ramler, Riedel, Reinzer, Reusner, Richardson, Ripa, Rodenburg, Rollenhagen, Ruscelli, Saavedra, Sambucus, Saubert, Scarlattini, Schaep, Schim, Schoonhovius, Sfondrati, Sluiter, Smids, Solórzano, Sperling, Spieghel, Spinniker, Stengel, Sucquet, Sudermann, Sweerts, Tasso, Taurellus, Tollenaer, Tomasini, Tronchin Du Breuil, Typotius, Veen, Vermeren, Vernulaeus, Visscher.



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

By Mara Wade

The joint digitization project between the Herzog August Bibliothek (HAB), Wolfenbüttel, and the University of Illinois at Urbana-Champaign that is funded by a bilateral Digital Humanities grant from the NEH and DFG has made great strides in its first year. This report focuses on the perspective of work accomplished at the University of Illinois, while in the next newsletter we will feature the work at the HAB.

“Emblematica Online” the Illinois Perspective

Collection Assessment

The first task before digitization was to categorize the emblem books with the help of secondary literature in the following way:

Category 1 Books: German language books published in the Holy Roman Empire with mostly emblems.

Category 2 Books: Non-German language books with mostly emblems.

Category 3 Books: German language texts with some emblems interspersed.

Category 4 Books: Non-German language texts with some emblems interspersed.

Category 5 Books: Books related to emblems

A physical inspection of the whole emblem collection of 740 books was conducted to assess their conservation status and margins; for digitization to be successful, margins must be bigger than one-quarter inch. Additionally, each catalog record was checked before digitization. All data was added into an existing Excel spreadsheet expanded to serve as the main database for the emblem collection.

Book Scanning

To date the project has digitized the entire collection that can be digitized owing to conservation reasons. Through Internet Archive 365 we have digitized Renaissance Emblem books with a corpus of 32,00 individual emblems. Between September 2009 and November 2010, twenty-two shipments with 17 books on average per shipment were sent to the campus Internet Archive scanning center. Each shipment took about two weeks to be fully processed. Please see the attached appendix where this data is presented in a spreadsheet.

Motto Transcription

We have been working to transcribe mottos since January 2010. The creation of emblem-level metadata focuses on transcribing and normalizing mottos. For effective searching, accessibility is facilitated by the normalization of the Early Modern German to Modern German. We have begun transcribing the mottos from 58 German emblem books for inclusion in the German emblem database; we now have app. 25% of the German emblems completed.

The emblem book genre was international and multi-lingual. Many have mottos in multiple languages with Latin forming what could be termed a default language for emblem mottos. Books in Category I contain emblems with both Latin and German mottos. Some have just Latin mottos, a few have exclusively German mottos, and very rarely there are books

employing several languages with German and Latin among them or books with German and a language other than Latin. This project generally favors transcription of the German mottos and transcribes the Latin mainly for books that did not offer German mottos. The handful of emblem mottos with neither Latin nor German mottos consist of several monolingual Greek and a few Dutch, French, and Italian language mottos, that were transcribed eliding accent markings not supported by the standard German computer alphabet. For shorter books, both Latin and German mottos were transcribed. Additionally, a note field records regularities, such as typographical errors and manuscript entries.

Book collation

In January 2010, the collation of books started to ensure the completeness of the digital copy. This work was not anticipated in the grant workflow as Internet Archive was supposed to have a quality control in place. Several of our scanned books were discovered to be incomplete when we began transcribing mottos for metadata creation. This necessitated checking the entire scanned version against the hard copy of the book for completeness. So far, this process has been completed for all category one books, of which fourteen were found to have pages missing from the digital copy. This necessitated re-sending the books for scanning, in some cases twice, and added to the processing procedure for shipments.

Graduate students are also learning to stitch books digitally, of which five are completed.

Prospects

Owing to funding from Mara Wade's university research account, we could fund the two graduate students so that their appointments aligned with the university semester. They began August 26, 2010 with the NEH grant kicking in on November 1, 2010. For this reason we were able to make excellent progress in scanning and collection assessment, and to begin motto transcription.

In November 2009 two researchers from the HAB, Thomas Stäcker and Andrea Opitz spent five days at UIUC on a site visit. These discussions situated us very well for maximum cooperation between the projects. The UIUC team is hoping to make a site visit to the HAB in March 2010 with non-NEH funding.

The graduate students will continue to transcribe and create modern German versions of the mottos, a time consuming phase of the work. We will proceed with stitching books.

We are working with consultants at arkyves (arkyves.org) to establish the exchange format of the metadata for Iconclass mark up. Both the HAB and UIUC are now entering the phase for intense exchange of digitized books and metadata. We anticipated possible glitches in managing workflows and hope we have anticipated well to avoid delays. We enter this phase in January-February 2011. Iconclass mark up and development of the OpenEmblem Portal are our main focus for 2011.

Emblem Registry

We developed an emblem registry to identify each emblem from the books digitized by the Herzog August Bibliothek (HAB) and University of Illinois at Urbana-Champaign (UIUC). Although each institution has its own system to manage their emblem collections, until now

there was no registry of individual emblems. The registry works effectively both as a book and an emblem registry by providing emblem identifiers (CNRI handle) for each registered emblem in the context of their parent emblem books. This assists scholars in identifying and citing emblems and related books. Additional work to enhance the application as a book registry is planned.

Enhancing/modifying/implementing the SPINE schema

The SPINE is the metadata standard for describing emblems. To make the SPINE function better in the digital environment and to incorporate the emerging cataloging standard Resource Description and Access (RDA), which is based on the Functional Requirements for Bibliographic Records (FRBR), we enhanced and modified the SPINE schema. We added an optional attribute, <globalID>, to the schema definition of the <biblioDesc><emblem> element; added the same optional attribute to the definitions of <copyDesc>, <digDesc>, and emblem elements <motto>, <pictura>, <subscriptio>, <commentatio>; and modified the definition of <copyDesc> to allow it to be repeated (maxOccurs="unbounded") to allow an implementer to address in a single SPINE metadata record the digitization of multiple print copies of the same edition of an emblem or emblem book, and added an optional attribute, <globalBookID>, to the <biblioDesc> element.

The SPINE metadata created for the project is based on the new schema. A stylesheet was created that transforms mottos and bibliographic records in MACHine Readable Cataloging (MARC) format into the SPINE record that includes the book-level and emblem-level (and pictura) information.

Presenting emblems and associated metadata

A new workflow has been developed that generates the complete emblem images and an isolated pictura view. Emblems consist of a motto (text), pictura (graphic), subscriptio (text), and possibly also a commentatio (text). These elements may be on one page or may span multiple pages or parts of pages. In order to present the emblem in its complete form, a new web application was developed using the open source ImageMagik software suite. To meet scholars' needs for a pictura-only view, project staff isolates the pictura from the emblem image, and then creates the persistent URL for the pictura, using a local implementation of aDORe djabatoka. This approach will give us greatest flexibility in how digital emblems are displayed to scholars in the OpenEmblem Portal and elsewhere.

Users can also view all the important metadata for individual emblems as well as entire books. The book title is displayed with CNRI handles that includes detailed bibliographic information of books, the motto in both transcribed and normalized forms, and Iconclass, a controlled vocabulary used in the emblem community. The Iconclass class number in the user interface is connected to the Iconclass web page, which provides access to the full hierarchical descriptions.

Preliminary plan for the portal design

The new portal will provide different levels of search and discovery functions. Since the registry works not only for the emblem books, but also for the individual emblems associated with the books, the portal will allow users to choose the scope of the search and browse, i.e., book and emblem separately or together, and then display the search result by the type of resources. Also, users will search books and emblems using motto (or motto

keywords) and Iconclass to see the related emblems and/or books together. (This is just a preliminary plan for the portal; portal development will be a research focus in 2011.)

How to Download Entire Emblem Books Now

Because UIUC and other major institutions, such as the Getty Research Library, are digitizing their collections with Internet Archive, you can go there now and read or download in various formats entire emblem books now: www.archive.org/details/texts

You will immediately notice that the “Spotlight” book is Daniel de la Feuille’s DEVISES ET EMBLEMES ANCIENNES & MODERNES, TIREES DE PLUS CELEBRES AUTEURS.

Please consider attending the panels on the Joint HAB and Illinois project at the triennial meeting of the international Society for Emblem Studies to learn more about the project!



Emblem Books and Emblematic Works in the Stuttgart State Gallery. By Cornelia Manegold.

The Stuttgart Department of Prints, Drawings and Photographs is among the great and most important collections of Europe having as its nucleus a royal collection. Thanks to acquisitions, generous gifts and bequests, the department holds more than 400,000 works on paper by over 12,000 artists from the late Middle Ages to the present time. The appointment by King Frederic I of Württemberg (1754–1816) of the painter Eberhard Wächter (1762–1852) as the first inspector of the Royal Cabinet of Engravings and Drawings in 1810 marks the foundation of what is now the Department of Prints, Drawings and Photographs. Extensive holdings testify to the activities of the artists at the splendid court of the Dukes of Württemberg in the late eighteenth century.

The Stuttgart State Gallery owns a unique collection of sketches, preparatory drawings in relation to the execution of medals, and notes, rendered by Johann Heinrich Dannecker, Philipp Jakob Scheffauer, and Friedrich Hetsch, professors at the *Hobe Karlschule*, the military and art academy founded by Duke Charles Eugene in Stuttgart. Today these preparatory drawings are the only visual evidence of the Government anniversary of Charles Eugene, Duke of Württemberg (1728–1793)[1]. Opened to the public at large in 1843, the collection was held in the Museum of Fine Arts (today’s *Alte Staatsgalerie*). Since 2003, the collections, workshops and study room of the department are housed in the special extension of the *Alte Staatsgalerie*. The exhibition ‘...Only paper, and yet it is the whole world...’ celebrated the 200th anniversary of the foundation of the Department of Prints, Drawings and Photographs with a display of some 300 works, and ran from July 17th until November 1st 2010. [2]

Among the important collections of old master prints and illustrated books at the Department of Prints, Drawings and Photographs is the small collection of about a dozen emblem books, including collections of imprese, such as Jerónimo Ruscelli’s *Le Imprese illustri* (Venice, 1584).[3] Emblematic works on natural history are represented through Jacob Hoefnagel’s *Archetypha studiaque patris Georgii Hoefnagelii...*(Frankfurt/Main, 1592). The

Stuttgart Department of Prints, Drawings and Photographs owns a rare hitherto unrecorded first edition of this famous and influential series. [4]



Fig. 1: Sebastian Furck, Frontispiece, in: Daniel Meisner / Eberhard Kieser, *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein...* (Frankfurt on Main, 1629), II,3
Stuttgart, State Gallery, Department of Prints, Drawings and Photographs
Inv.No. B 323,2,23r,107

There are several emblematic works in the collection which are bound together with other illustrated books. An outstanding example is the *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein guter Herren vnnnd bestendiger freund...* (Frankfurt/Main, 1623–1631), edited by Daniel Meisner and Eberhard Kieser [5], without question one of the most extensive German emblematic collections with a general ethical-moral direction. The emblems offer beneath a Latin, on occasion also a German motto, and a picture combining a townscape with an emblematic representation. The plates are by various hands, e. g. Sebastian Furck who signed the frontispiece [Fig. 1] of the third book of the second part, published in 1629. [6] The dominance of the townscape over the emblematic motif is seen clearly, for example, in the fifty-first emblem of the eighth book of the second volume [Fig. 2]. Under the motto JUSTITIA ET PACE, which is translated with the German phrase "*Mit Gerechtigkeit und Fried*" ("With Justice and Peace") there appears a bird's eye view of the town of Ziegenhain in northern Hesse. In this picture the properties of Justice and Peace are combined in a single figure, holding a sword, symbol of her power, in the right hand. The scales, which date from the Roman era, signify impartiality. Olive branch and dove in the left hand, are attributes deriving from Genesis (8,10–11), representing the legal and the religious spheres. The Latin

distich is formulated from the perspective of the public: "*Justitia, populi placida et cum pace reguntur, His demptis ordo nullus in orbe viget / Der Fried und die Gerechtigkeit, / Regirn de Völcker allezeit. | Und wo diese Tugendt nicht sein / Da ist keine Ordnung in gemein*". (Justice and Peace / Reign forever over all lands/ And where these virtues are not present / There is no general order.")

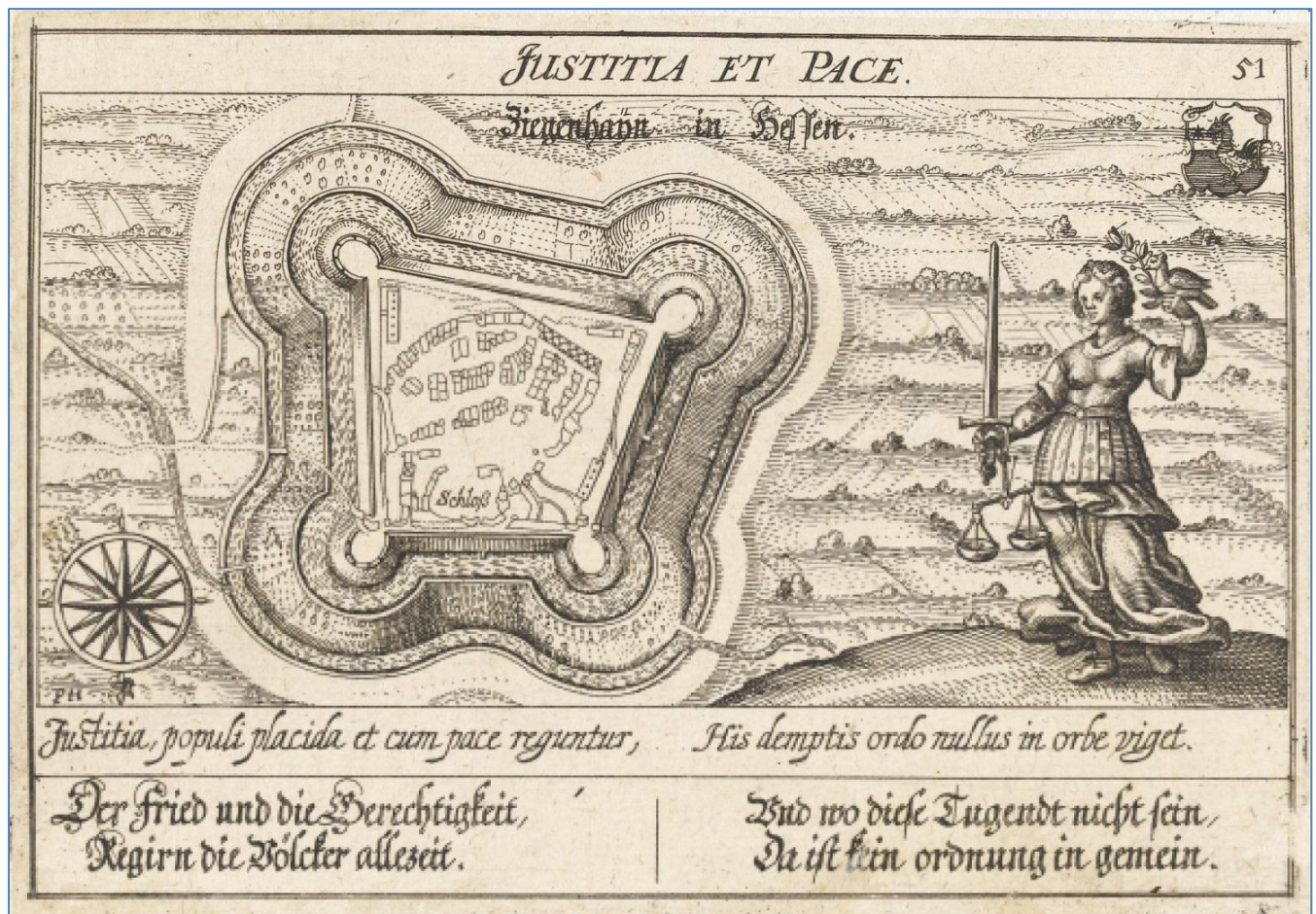


Fig. 2: Daniel Meisner / Eberhard Kieser, *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein...* (Frankfurt on Main, 1631), II,8, No.51
Stuttgart, State Gallery, Department of Prints, Drawings and Photographs
Inv.No. B 323,2,88r,421

The Department of Prints, Drawings and Photographs has among its holdings love emblems, such as Otho Vaenius' polyglot edition *Amorum emblemata* (Antwerp, 1608) [7], and innumerable examples of religious emblematics in its most varied kinds with the participation of Catholics and Protestants. The series of engravings by Raphael Custos after Lucas Kilian under the title *Emblemata sacra Salvatoris Nostris Iesu Christi...consecrata* (Augsburg, 1620) contains eleven leaves that depict angels bearing the instruments of the Passion. [8]

One of the most successful emblematically illustrated song books was created by the nobleman Wolfgang Helmhard Freiherr von Hohberg, an Austrian Protestant. The present copy of the first edition of his *Lust- und Artzney-Garten des Königlichen Propheten Davids* (Regensburg, 1675) [9] comprises a double cycle of 150 emblems. The engraved page by Georg Christoph Eimmart offers on the *recto* side in an oval frame an emblem with a motto-like inscription and a short Latin quotation from the psalm, which is followed by a German rhymed translation. On the *verso* appears the representation of a plant, with the name of the

plant in German and Latin, and a German quatrain, which is also preceded by a quotation from the psalms like a motto. Also present in the collection are Melchior Mattsperger's *Geistliche Herzens-Einbildungen* (Augsburg, 1686), with engravings by Johann Georg Bodenehr [10], and Abraham a Sancta Clara's (Johann Ulrich Megerle) *De welvoorziene wynekelder, in welken meenige dorste ziel zich geestelyker wyze laven en verquicken kan, ...* (Amsterdam, 1742). [11]

The many different manifestations of the emblem can only be indicated in this contribution, but the titles and the short descriptions give an idea of the main interests of these acquisitions. In addition to the variety of types of emblem book there are also different uses of emblems, for instance in illustrated single sheets, broadsheets, graphic portraiture, illustrated Flemish proverbs, ex libris, and guild signs.

Upon request, visitors have the opportunity to inspect originals of their choice in the study room of the Stuttgart State Gallery (Opening hours: Thursday 3:00 – 8:00 pm). The Digital Catalogue presents digital images of selected items from the collections which are outstanding, frequently used, or currently most relevant for research. All digitized works may be accessed via the Internet (www.staatsgalerie.de).

1 Inv.No. C 25/55; cf. Ulrike Gauss, *Die Zeichnungen und Aquarelle des 19. Jahrhunderts in der Graphischen Sammlung der Staatsgalerie Stuttgart, Bestandskatalog* (Stuttgart, 1976); Elisabeth Nau, *Medaillinentwürfe zum fünfzigjährigen Regierungsjubiläum Herzog Karl Eugens von Württemberg*, in: *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, 24, 1987, pp. 33–42.

2 On the early history of the Department of prints and drawings see the comprehensive exhibition catalogue: "...Nur Papier, und doch die ganze Welt...". 200 Jahre Graphische Sammlung, Texte von Corinna Höper, Sean Rainbird u. a., hrsg. von der Staatsgalerie Stuttgart, (Ostfildern, 2010)

3 Inv.No. B 496; cf. Mario Praz, *Studies in Seventeenth-Century Imagery*, second edition considerably increased, (Rome, 1964), p. 482.

4 Inv.Nos. A 13630 – A 13681; cf. Thea Vignau-Wilberg, *ARCHETYPATA STUDIAQUE PATRIS GEORGII HOEFNAGELII 1592. Natur, Dichtung und Wissenschaft in der Kunst um 1600 / Nature, Poetry and Science in Art around 1600* (Munich, 1994); *Das Flämische Stilleben 1550–1680. Eine Ausstellung der Kulturstiftung Ruhr Essen und des Kunsthistorischen Museums Wien*, 18. März – 21. Juli 2002, Kulturstiftung Ruhr Essen, Villa Hügel, 1. September – 8. Dezember 2002, hrsg. von Wilfried Seipel (Lingen, 2002).

5 Inv.Nos. B 323,1 and B 323,2; cf. John Landwehr, *German Emblem books 1531–1888, A Bibliography*, (Utrecht / Leyden, 1972), No. 426.

6 Inv.No. B 323,2, fol. 23r, No. 107; cf. Dietmar Peil, *The Emblem in German-Speaking Regions*, in: *Companion to Emblem Studies*, ed. by Peter M. Daly (New York, 2008), pp. 189–192.

7 Inv.Nr. B 576; cf. Praz, *Op. cit.*, p. 524; John Landwehr, *Emblem and Fable books printed in the Low Countries 1542 – 1813, A Bibliography*, 3rd edition (Utrecht, 1988), No. 825; It would be interesting to compare these emblems with a collection of minuscule drawings which depict variations of Vaenius's Cupid from the *Amorum Emblemata*. Cf. Hans-Martin Kaulbach, *Deutsche Zeichnungen vom Mittelalter bis zum Barock, Bestandskatalog, mit Beiträgen von Guido Messling und Texten von Heinrich Geissler (1927–1990)*, Staatsgalerie Stuttgart, Graphische Sammlung, (Ostfildern, 2007), Nos. 973–982. The copy of Vaenius's *Emblemata Horatiana* (Amsterdam, 1648), one of the most widespread emblem-books in Europe, is among the works destroyed in World War II.

8 Inv.No. A 2001/7110b (KK); cf. Hollstein, No. 4. In addition to this emblematic series there is a preparatory drawing to plate No. 8 with an angel bearing the cross; cf. Kaulbach, *Op. cit.*, No. 148.

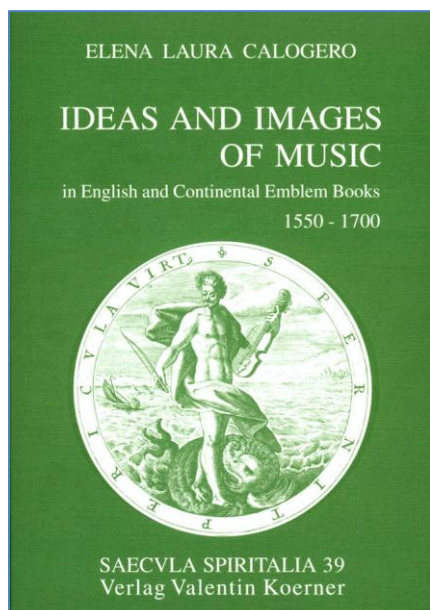
9 Inv.No. B 550; cf. Praz, *Op. cit.*, p. 343, 371; Landwehr, *Op. cit.* (1972), No. 349; Peil, *Op. cit.*, pp. 197–199.

10 Inv.Nos. A 41716, A 41728, A 41674, A 41789 etc; cf. Praz, *Op. cit.*, p. 415, 271

11 Inv.No. D 2005/628. Praz, *Op. cit.*, p. 242; Landwehr, *Op. cit.* (1988), No. 6.

Review

Elena Laura Calogero. *Ideas and Images of Music in English and Continental Emblem Books 1550–1700*. [Saecvla Spiritualia 39] Baden-Baden: Verlag Valentin Koerner, 2009. (www.koernerverlag.de)



Elena Laura Calogero's study of *Ideas and Images of Music in English and Continental Emblem Books 1550–1700* appears in the series edited by Dieter Wuttke, *Saecvla Spiritualia*, brought out by the publishing house of Valentin Koerner in Baden-Baden, which over the years published important contributions to emblem studies in German and English, including works by Warburg, Heckscher, Bialostocki, Heckscher, Bath as well as Festschriften (Heckscher, Daly).

Building on studies of the role of music in English Renaissance literature and recent scholarship in emblem studies, Calogero's book examines the presence of images of music in English and European emblem books and situates these depictions and ideas within the context of Early Modern literature, rhetoric and poetics as well as art history.

The book comprises three sections titled "The Power of Music and the 'Music' of Power," "Emblems of Love and Music," and "Music and Spirituality." The first part on the "Power of Music" treats aspects of the mythological tradition pertaining to Orpheus, Amphion, Arion, and Apollo. Musical instruments such as the lute and the lyre symbolize the rhetorical power of poetry and music. The second part of the study ("Emblems of Love and Music") addresses the role of "Cupid as Musician", symbols of "Concord in Love and Friendship" as well as the seductive power of the Sirens. The last part of the book offers a stimulating examination of the role of music in relation to religion and spirituality in the context of English Reformation culture, not only as a ritual practice but also in a metaphorical sense and even as symbolizing the vanity of all human actions. Musical instruments represent the human soul, played on by its maker. The figure of King David the poet and musician stands as a symbol for the devout ruler.

The range of the examples in Calogero's book echoes the diversity of allegories of music and corresponding poetry, influenced by Classical sources of mythology and by depictions of those mythological figures in European art history. The study's focus is on English emblem books and their sources in the context of Early Modern English literature, in particular of didactic and allegorical poems of the fifteenth through seventeenth centuries. European examples are considered where they have an influence or connection, such as Alciato's "Emblematum Liber" or Dutch and German emblem books, e.g. Zingref.

The treatment of musical notation is excluded, for good reasons, as English emblem books do not feature musical notation, except in rare cases (90-92), in contrast to



Continental emblem books, Dutch and German emblem books in particular, one outstanding example being Michael Maier's "Atalanta Fugiens" (cf. Paul Raasveld: *Pictura, poësis, musica: een onderzoek naar de rol van de muziek in emblemliteratuur*, 1995; with a detailed bibliography). Calogero therefore gives particular attention to the depiction of musical instruments in emblems and their allegorical use, e.g. as the emblem of concord and to the mythological figures playing those instruments (Orpheus, Amphion, Arion, Apollo, Amor, Ulysee's Sirens).

Of particular value in this volume are the 63 full-page illustrations reproduced in excellent quality, including emblems by Alciato, Whitney, Peacham, Quarles, Combe, Cats, Vaenius, Luzvic, Haeften, Reusner, Zingref, Saavedra, as well as examples of prints from illustrated Ovid editions. A bibliography of primary and secondary sources and index conclude the volume.



Recent Publications in Emblem Studies and Related Fields

***Emblemática y religión en la península ibérica (Siglo de Oro)*. Eds. Ignacio Arellano; Ana Martínez Pereira. Madrid and Frankfurt: Iberoamericana, Vervuert and Universidad de Navarra, 2010.**

- *Gabriel Andrés*: Estrategias de emblematización de los componentes del ciclo festivo de barroco valenciano.
- *Ignacio Arellano y María Gabriela Torres Olleta*: Emblemas en fiestas jesuíticas portuguesas. Sara Augusto "Estranhos artificios": representação emblemática na novela pastoril portuguesa.
- *José Javier Aranza López*: Alciato moralizado : los emblemas alciatinos como "exempla" en la oratoria sagrada.
- *Antonio Bernat Vistarini y John T. Cull*: Pues si miramo ese escudo imperial : imbricación de la palabra e imagen en el sermón de Jerónimo de Florencia (S.J.) para las exequias funerales en honor de la emperatriz María de Austria.
- *Christian Bouzy*: De lo sagrado a lo divino : los Emblemas morales de Juan de Horozco (1589) como parénesis Cristiana.
- *José Julio García Arranz*: Emblemática inmaculista en la azulejería barroca portuguesa : el programa de la iglesia parroquial das Mercês de Lisboa.
- *Rafael García Mahiques*: Retórica visual en torno a San Francisco de Borja en el Palacio Ducal de Gandía : La Galería Dorada.
- *Luís Gomes*: Emblemática nos sonetos religiosos de Vasco Mousinho de Quevedo Castelo Branco.
- *Víctor Infantes*: Marginalia emblemática (II): Juan González de la Torre y su Diálogo llamado Nuncio Legato mortal, una imagen poeográfica de la muerte.
- *Víctor Mínguez*: Matrimonio y emblemática: el rito de la dextrarum iunctio y la representación de los enlaces nupciales en la Casa de Austria.
- *Isabel Morujão*: Emblemas e problemas em Aves ilustradas em avisos de Soror Maria do Céu.
- *Cristina Osswald*: Discutindo emblemas e educação na Companhia de Jesus.

"Con parola breve e con figura": Emblemi e imprese fra antico e moderno, edited by Lina Bolzoni and Silvia Volterrani, introduction by Marc Fumaroli. Pisa: Edizioni della Normale 2009.



The volume contains the proceedings of the conference meeting "*Con parola breve e con figura*": *Emblemi e imprese fra antico e moderno*, held at the Scuola Normale Superiore in Pisa from 9 to 11 December 2004. With their plurality of approaches, the studies presented in this book reflect the multidisciplinary research on emblems and heraldic devices, including aspects of emblems in the material culture. Particular consideration is given to the problems related to the construction of digital archives dedicated to emblems.

- *Daniel Russell*: The Device and the Mirror.
- *Pierre Laurens*: Un aspect de la fortune du De remediis de Pétrarque en Europe du Nord: de l'illustration à la mise en emblèmes.
- *Andrea Torre*: Petrarca in emblema. Il manoscritto W476 del Walters Art Museum di Baltimora.
- *Ari Wesseling*: Devices, Proverbs, Emblems. Hadrianus Junius' Emblemata in the Light of Erasmus' Adagia.
- *Sonia Maffei*: «Iucundissimi emblemi di pitture». Le imprese del Museo di Paolo Giovio a Corno.
- *Hilary Gatti*: Paolo Giovio in Inghilterra: la traduzione inglese di Samuel Daniel.
- *Gianluca Genovese*: Il Libro primo de le Lettere di Pietro Aretino e una medaglia di Leone Leoni.
- *Alessandro Della Latta*: Dar forma alle imprese: epica, parole e immagini per gli scudi del Cinquecento.
- *Silvia Volterrani*: Al doloroso albergo. Imprese, insegne e osterie fra Cinque e Seicento.
- *Massimiliano Rossi*: Impresistica monumentale di Berardino Rota.
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- *Sagrario Lopez Poza*: Uso politico de la emblemática en la Espana de los siglos XVI y XVII.
- *Alessandro Benassi*: Tanto di senso copioso, e abbondante. Note sulla Virginia di Èrcole Tasso.
- *Fabrizio Bondi*: Casoni emblematico.
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- *Marzia Cerrai*: Il teatro delle imprese nel XX canto dell'Adone di Marino.
- *Ingrid D. Rowland*: L'emblematica di Athanasius Kircher.
- *Paulette Choné*: Emile Galle, «la nuance emblématique».
- *Peter M. Daly*: Issues in Digitizing the European Emblem. An Update.
- *Peter Boot*: Facilitating Emblem Research at the Emblem Project Utrecht.
- *Donatella Castelli, Pasquale Pagano*: Digital Libraries: Exploiting Digitized Material in Research Activities.



Miscellanea

Fraudulent Reprints on Abebooks and other Bookseller's Web Sites

Mike Bath alerts us to the practice of some booksellers on the internet who offer so-called "reprints" of emblem books. They usually are of very poor quality and do not include emblem *picturae*. Beware of offers marked "print-on demand" - those are usually produced using OCR. Some booksellers include disclaimers ("This book may have imperfections such as missing or blurred pages, poor pictures, errant marks, etc. that were either part of the original artifact, or were introduced by the scanning process"), but most do not. Books marketed by companies such as Kessinger Publishing or General Books LLC are cheap scans using OCR software thereby omitting all pictures. Note the disclaimer on their own web site:

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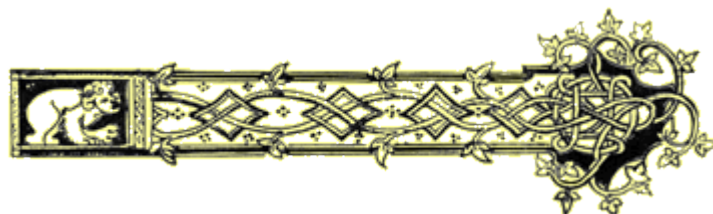
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It is clear from this sort of disclaimer that the software used by these companies is by no means up to the task of reproducing an emblem book faithfully. The same problem occurs with the so-called "full text" versions of emblem books on Google Books or the Internet Archive (compare for example the "full text" version of de Feuille's "Devises" here: www.archive.org/details/texts)



Request for Information

I am currently preparing a bilingual edition of selected sacred epigrams from the *Cherubinische Wandersmann* of Angelus Silesius (1657). Among the epigrams I have chosen to translate is the following:

*Mein Herz is unten eng und obenber so weit
Daß es Gott offen sei, versperrt der Irdigkeit.*

The heart is broad above and narrow below so that it may be open to God and closed to earthliness: this is a conceit that suggests an emblematic origin and, indeed, that I think I have seen it elsewhere. I have, however, been unable to track it down. If any readers of the Newsletter can remember seeing something similar, I would be most grateful if they could let me know.

Anthony Mortimer, Professor emeritus
Faculty of Letters, University of Fribourg, Switzerland
E-mail: anthony.mortimer@unifr.ch



Request from the Secretary of The Australian Heraldry Society



I am hoping that you might be able to assist me in contacting any members of the SES who live in Australia or who might be visiting at some stage.

Over the last two years I have made some attempts to identify Australian academics with an interest in emblems, impresa and similar who might be willing to present an introduction to the topic at a meeting of The Australian Heraldry Society, but without success. My interest has been reignited by an article in the most recent issue of *The Coat of Arms* titled "Some Aspects of the "Crisis of Heraldry" by Clive Cheesman, who acknowledges the debt he owes to Pastoreau's 1982 article "Aux origines de l'emblemme: la crise de l'heraldique europeenne aux XVe et XVIe siecles".

While I have finalised the Society's meeting program for 2011, there is no time like the present to start planning for 2012, so I thought that I might perhaps make enquiries through the SES to see if there are any members willing and able to give such a presentation.

Stephen Michael Szabo, Hon. Secretary
The Australian Heraldry Society Inc.
E-mail: Secretary Australian Heraldry Society: heraldry_aust@optusnet.com.au

Request from Brill


Publisher Brill, who took over IDC Publishers in 2006, is considering scanning the extensive collection of Emblem Books on microfiche, thus creating the largest online Emblem Books resource in existence. The aim of Emblem Books Online is to facilitate research by making a large corpus of emblem books available at your fingertips. Emblem Books Online will be a growing database, new editions of emblem books will be added regularly. From the beginning the emblem books will be searchable by author, title, place and date of publication.

Before embarking on this venture Brill wants to perform a market research in order to find out if there is sufficient interest for this project.

If you would be interested in Brill's Emblem Books online, please fill in the attached market research form and return it to Brill.

PRIMARY SOURCES ONLINE

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Brill's Emblem Books collection that comprises over 1,000 editions has become a most significant collection of source material for historians of literature and the visual arts. This collection since years available on microfiche will appear online in the near future if there is enough interest.


The collection

All the important emblem books authors are present in the collection: Abraham à Sancta Clara, Alciato, de Brune, Camerarius, Cats, Drechsel, Giovio, van Haften, Heinsius, Hugo, Junius, Krul, La Feuille, Luyken, Meneustrier, Paradis, Ripa, Saavedra Faxardo, Sambucus, Simeoni, Vaenius, Vondel and many, many more. For this project Brill obtained the cooperation of a large number of libraries, including the National Library of Austria in Vienna, the libraries of the universities of Amsterdam and Utrecht, the Royal Library in the Hague, the State Museum in Amsterdam, the Print Room of the University of Leiden, and the Central Library of Zürich. Emblem books from some private collections were also put at IDC's disposal for this project.

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Brill is considering scanning the microfiche and thus being able to create the largest online Emblem Books resource in existence. The aim of Emblem Books Online is to facilitate research by making a large corpus of emblem books available at your fingertips. Emblem Books Online will be a growing database, new editions of emblem books will be added regularly. From the beginning the emblem books will be searchable by author, title, place and date of publication.

The microfiche collection was originally published by IDC Publishers, since 2006 an imprint of Brill.



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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.

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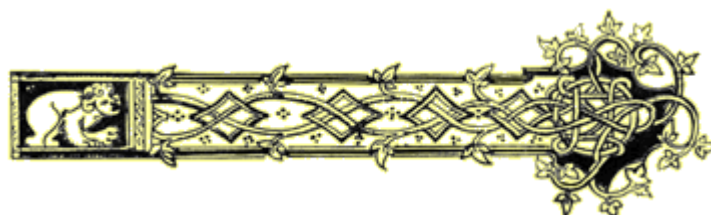
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Newsflash, especially for the Belgium members of SES

Due to a change in their banking policy, the Bank van Breda has asked me to cancel the account I had with them for the purpose of collecting the membership fee of the Belgium members of the Society for Emblem Studies.

The account number 645-1179 533-48 (Bank van Breda, account name of Wilhelmus van Dongen) is not active any more since January 14, 2011 so please don't pay subscription fees to this number any more.

For the Belgium members I will open soon a new account in Belgium with one of the other banks for the purpose of the membership fees, awaiting the launch of the possibility to pay subscription fees on-line.

Wim van Dongen



Brill's Emblem Books Online

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