



SOCIETY FOR EMBLEM STUDIES NEWSLETTER

Number 55, July 2014
Sabine Mödersheim, Editor
Wim van Dongen, Design and Distribution

President of the Society: Daniel Russell
Chairperson: Mara Wade
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Website: www.emblemstudies.org

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 Elizabeth Black, eblack@odu.edu, to update your contact information and to inquire about subscription payments.

National Representatives

The National Representatives for the Society are as follows:

- Austria: Ingrid Höpel & Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel, Germany.
- Belgium: Wim van Dongen, Molenstraat 31, B-2018 Antwerp.
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- Japan: Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091.
- The Netherlands: Wim van Dongen, Molenstraat 31, B-2018 Antwerp, Belgium.
- Spain: Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña).
- U.S: Debra Barrett-Graves, 125 Shoreline Circle, Apt. 360, San Ramon, CA 94582.

Membership Information

Banking and Payment of Membership Dues

The shift of the Society's banking to Urbana, Illinois is now complete and we are moving toward a completely on-line banking system. Nevertheless, the Society continues to welcome members who want to receive their newsletter by postal mail and who are unable to pay their dues on-line. Please keep us informed of your preferences. You can contact the treasurer, Elizabeth Black, eblack@odu.edu, or Mara Wade, mwade@illinois.edu, to make arrangements. If you know of members without email and internet, please encourage them to send us their postal information so we can reach them.

Online payments can be made using PayPal here: www.emblemstudies.org
Just press the 'donate' button on the website.



Newsletter Distribution

The Newsletter is distributed as PDF to our e-mail list. To sign up or to update your contact information, please write to Wim van Dongen at emblemnews@yahoo.com.

If you are an SES member and have not received the Newsletter by e-mail, please contact the Treasurer, Elizabeth Black, eblack@odu.edu or Mara Wade mwade@illinois.edu with your current contact information.

If you are an SES member and do not have access to email or internet, please write to your national representative or contact Wim van Dongen about receiving a paper copy by postal mail: Wim van Dongen, Molenstraat 31, 2018 Antwerp, Belgium.

Newsletter Archive

Recent copies of the Newsletter are posted here:
www.emblemstudies.org/newsletter/

Website: www.emblemstudies.org

Please note that the SES web site has moved to a new address and is now hosted by Utrecht University. Contact: Arnoud Visser: a.s.q.visser@uu.nl.

The website has undergone a cosmetic update and is currently under further construction.



Upcoming Conferences

The Society for Emblem Studies – 10th International Conference in Kiel (Germany)

The Tenth International Conference of the Society for Emblem Studies will take place in Kiel, Germany, from **Monday 28 July to Friday 1 August, 2014**.

The conference will devote itself to the entire spectrum of emblem studies and papers on all aspects of emblematics are welcome. In addition to a traditional focus on emblem books, the conference will focus on four thematic clusters:

The Domains of the Emblem: Changes in Medium

While emblems are closely associated with the development of printing, emblems can be found in all aspects of life and culture, and they were adapted to these new spaces and uses beyond the page. The choice, application, space, adaption and invention, the compilation of emblematic programs in sacred and secular architectural spaces, and their application to furniture and objects constitute one thematic cluster of the conference. This includes, of course, ephemeral emblems in festivals and theater, and in baptismal and funeral rituals. Emblems in devotional books, novels and other literary genres, on title pages and in paintings and graphics are further topics for consideration. This rubric also includes transitional forms of emblematic expressions, such as emblemized fables and imprese and devices as manifestations of individual or dynastic maxims.

History of Emblem Research

The Tenth Conference of the Society for Emblem Studies provides the opportunity to continue the impetus from the Glasgow conference in 2011 by looking both forward and backward. The beginnings and development of the study of emblems and its most important representatives, beginning with Henry Green, the discoverer of Alciato, and the scholar of mannerism, Mario Praz, will provide the focus here. It will be particularly interesting to compare the various national research traditions and various directions in emblem research with one another, as well as to discover other relationships and contexts. The critical look back is intended to give impetus to new directions in research.

Digitization and Documentation

This area has increasingly become an important focus of research. In addition to completed individual emblem projects with a national or thematic focus, Emblematica Online and its OpenEmblem Portal are now established, providing cross-repository searching across international boundaries. While work continues to expand the scope of the Portal, there now exists a substantial online corpus for emblem studies that facilitates and supports comparative research. There is now greater access to emblem books than ever before. This also supports the study of non-literary emblems.

Text and Image Combinations in Modern Art

The juxtaposition of textual and pictorial elements can be observed in many forms of modern art: photography and painting with integrated or accompanying texts, films, and videos, interactive and internet-based art, and performative art strategies and interventions in public spaces create tension between image and language/text elements. Previously unknown and entirely new forms of expression have been created by assuming textual structures into pictorial forms and by fixing and encoding syntactic models in pictorial contexts. This thematic cluster of the conference is dedicated to questions concerning how modern art employs emblematic strategies that are, however, distinctly different from emblematic ways of constituting meaning. An exhibition in Kiel's Kunsthalle will complement this part of the conference.

Conference languages are German, English, French, or Spanish. Please let us know if you would like to moderate a section.

Conference web site: www.kunstgeschichte.uni-kiel.de/de/society-for-emblem-studies

Contact: Ingrid Höpel

Kunsthistorisches Institut der Christian-Albrechts-Universität Kiel, 24098 Kiel, Germany.

E-mail: ihopel@kunstgeschichte.uni-kiel.de

E-mail: kunstgeschichte@email.uni-kiel.de



Preliminary Schedule

Ort / Location (if not stated otherwise): Leibnizstraße 1, 24118 Kiel
Klaus-Murmann-Hörsaal and Seminarräume
Planungsstand am 25.01.2014

Sonntag, 27.07.14 / Sunday, 27th July, 2014

(Ort / Location: Kunsthalle zu Kiel, Düsternbrooker Weg 1, 24105 Kiel)

Anreise / Arrival of Delegates

Ab 15.00 **Anmeldung / Conference Registration** Tagungsbüro / Conference Office,
Kunsthalle zu Kiel

18.00 Uhr **Eröffnung der Ausstellung / Opening of the Exhibition: *Netz. Vom Spinnen in der Kunst / Nets: Weaving Webs in Art***, Kunsthalle zu Kiel

Montag, 28.07.14 / Monday, 28th July, 2014

09.00 Uhr **Eröffnung der Tagung / Formal Conference Opening**

Begrüßungen / Welcome

- Christian-Albrechts-Universität zu Kiel
- Mara R. Wade, University of Illinois at Urbana-Champaign (SES)
- Kunsthistorisches Institut der CAU

09.30-10.30 **Hauptvortrag / Plenary Lecture:**

David Graham, Concordia University Montreal: *Turning the accomplishment of many years into an hour-glass: Lessons from the History of Emblem Studies*

11.00-13.00 Vorträge in den Sektionen / Session Papers (4 x 4)

Mittagspause / Lunch Break

14.30-16.00 Vorträge in den Sektionen / Sessions (3 x 4)

16.30-18.00 Vorträge in den Sektionen / Sessions (3 x 4)

18.30 Uhr ○ **Empfang der Universität / Reception of the University**

- **Eröffnung der Ausstellung / Opening of the Exhibition *Emblemata Hamburgensia***

Dienstag, 29.07.14 / Tuesday, 29th July, 2014

09.00-10.30 **Plenary Lectures:**

- **Mara R. Wade**, University of Illinois at Urbana-Champaign: The Domains of the Emblem
- **Michael Bath**, University of Glasgow: Architecture and the Emblem

11.00-13.00 Vorträge in Sektionen / Sessions (4 x 4)

Mittagspause / Lunch Break

14.30-16.30 Vorträge in Sektionen / Sessions (4 x 4)

17.00-18.00 **Plenum:**

Informationen zur Exkursion Exkursion / Information on the Excursion

- **Hartmut Freytag**, Universität Hamburg: Das 'Emblematische Cabinet' im Herrenhaus Ludwigsburg bei Eckernförde. Prinzipien der Adaptation literarischer Emblemik am Beispiel eines Architektur-Denkmals barocker europäischer Adelskultur / The 'Bunte Kammer/Coloured Room' at the Manor House Ludwigsburg near Eckernförde
- **Ingrid Höpel**, Universität Kiel: The Winged Altar of the Marienkirche in Segeberg

20.00 Uhr **Öffentlicher Abendvortrag / Public Evening Lecture, Kunsthalle zu Kiel**

Beat Wyss, Staatliche Hochschule für Gestaltung Karlsruhe: Murmuring things. About Scenography of Knowledge

Mittwoch, 30.07.14 / Wednesday 30th July 2014

Exkursion an drei Orte / Excursion to three Places:

Die Bunte Kammer im Herrenhaus Ludwigsburg bei Eckernförde / The "Bunte Kammer/Coloured Room" at the Manor House Ludwigsburg near Eckernförde

- **Wolfgang Harms**, Universität München
- **Hartmut Freytag**, Universität Hamburg/Lübeck
- **Michael Schilling**, Universität Magdeburg

Der Emblemaltar der Marienkirche in Bad Segeberg / The Emblematic Altar of the Marienkirche in Segeberg

- **Ingrid Höpel**, Universität Kiel

Die Hofkapelle von Schloss Gottorf, Schleswig / The Chapel of the Gottorf Palace in Schleswig

- **Uta Kuhl**, Stiftung Schleswig-Holsteinische Landesmuseen, Schloss Gottorf, Schleswig
- Musikensemble: Gottorfer Hofmusik des 17. Jahrhunderts

Donnerstag, 31.07.14 / Thursday, 31th July, 2014

09.00-10.00 **Hauptvortrag / Plenary Lecture:**

Hans Brandhorst, Erasmus Universität Rotterdam: Sharing your shoebox: on collaboration and the sharing of data in the Humanities

10.30-13.00 **Roundtable: Emblem Collections (Mara R. Wade)**

Vorträge in Sektionen / Sessions (5 x 3)

Mittagspause / Lunch Break

14.30-16.30 Vorträge in Sektionen / Sessions (4 x 4)

17.00-18.00 **Plenary Lecture**

Peter M. Daly, McGill University Montreal: Foundations of Emblem Studies

Ab 19.00/20.00 Uhr **Conference Dinner, Ringhotel Birke**

Freitag, 01.08.14 / Friday, 1st August, 2014

09.00-10.00 **Hauptvortrag / Plenary Lecture**

Laurence Grove, Director of the Glasgow Emblem Center: Emblems and Impact

10.30-12.00 Vorträge in Sektionen / Sessions (3 x 4)

12.00-13.00 Mitgliederversammlung SES/General Meeting

Mittagspause / Lunch Break

14.30-16.30 Vorträge in Sektionen / Sessions (4 x 4)

17.00-18.30 Abschlussveranstaltung / Closing Event

**Round-Table-Gespräch: Blick zurück und nach vorn /
Roundtable: Looking Back and Looking Forwards**

Chair: David Graham, Concordia University Montreal

- **Alison Adams**, University of Glasgow
- **Michael Bath**, University of Glasgow
- **Peter M. Daly**, McGill University Montreal
- **Laurence Grove**, Director of the Glasgow Emblem Center, Glasgow
- **Sabine Mödersheim**, University of Wisconsin, Madison
- **Mara R. Wade**, University of Illinois at Urbana-Champaign

Schlussworte / Closing Words



Excursion to three Places (Wednesday, 30 July, 2014):



Hofkapelle von Schloss Gottorf, Schleswig / The Chapel of the Gottorf Palace in Schleswig



Bunte Kammer im Herrenhaus Ludwigsburg bei Eckernförde / The “Bunte Kammer/Coloured Room” at the Manor House Ludwigsburg near Eckernförde



Emblemaltar der Marienkirche in Bad Segeberg / The Emblematic Altar of the Marienkirche in Segeberg



Renaissance Society of America - Berlin, 26-28 March 2015

The Society for Emblem Studies is in the enviable position of having two venues through which to present the scholarly research of its members at the RSA. One venue is through its emblem studies representative (currently Mara Wade), and the other is through the SES representative to the RSA (currently Tamara Goeglein). Additionally, art historians Juliette Roding (Leiden University) and Tamar Cholcman (Tel Aviv University) are organizing papers on the Emblematic Fn.

In Honor of the Brandenburg Gate: Emblematic Gates

To honor the Brandenburg Gate as a landmark of Berlin, this session invites papers that explore emblematic gates and gatekeeping. Gates are points of entry and exit. They control individuals, space, and water. They signal closed space, urban space, and sacred space. They imprison and they secure. They not only regulate flooding, as in a watergate, but they also resonate with political scandal, as in Nixon's Watergate affair. They decorate, ameliorate, and even exaggerate. They shape the natural world and tame its animals. In short, they are richly emblematic. Papers need not focus exclusively on early modern emblems.

Organizer: Tamara Goeglein tamara.goeglein@fandm.edu



The Brandenburg Gate



The Brandenburg Gate with decorations and conscripted Prussian troops after the Franco-Prussian War 1871

book or applied emblems. The emblems studied need not be in the German language. The intellectual focus is on emblematic practices in the German-speaking world. Organizer: Mara Wade, mwade@illinois.edu

The Reception of German Emblem books outside of Germany

German emblem books were read, translated, and otherwise received throughout Europe. Examples of the reception elsewhere in Europe of emblem books printed in German-speaking lands in any language (German, Latin, etc.) contributes to the scholarship of the geographical dissemination of early modern print culture.

Organizer: Mara Wade, mwade@illinois.edu

Round Table: Emblem Book collections in German-speaking lands, Scandinavia, The Netherlands and Central Europe

Members of SES are frequently well informed about emblem book collections in Europe that are not well known to others scholars. The Berlin conference offers the opportunity to

Conducting research with Emblematica Online: Case studies

This panel will showcase new research made possible through Emblematica Online, as it continues the expansion of the digital emblem corpus with more books from the University of Illinois and Herzog August Bibliothek, Glasgow University, Utrecht University, and the Getty Research Library and Duke University Library. Most importantly for Renaissance scholars, data for individual emblems from the projects at Utrecht and Glasgow is also becoming searchable in the portal, increasing dramatically the scale of the digital corpus. Case studies highlighting the scholarly use of the portal are welcome.

Organizer: Mara Wade, mwade@illinois.edu

Emblems in the German-speaking world

This panel examines the history of emblematics in the German context. Panels may focus on

highlight these collections. This roundtable focuses on important collections in Central Europe that should become better known.

Organizer: Mara Wade, mwade@illinois.edu

Emblem^{FN}: Emblems as footnotes in visual context

At the turn of the 17th century, the textual paradigms of the traditional commentary evolved into the more modern and academic concept of the "Footnote." Such, for example, are Richard White's eleven books on the history of Britain, written between 1597 and 1607. The books contain a text with actual endnotes, added in order to acknowledge the diversity of the sources used, to quote them for the reader's benefit, and to refute critics. We invite papers that aim to explore the use of emblems, or of emblematic images, within a broader visual context, as a kind of "footnote", being used in accordance with the modern concept of the "footnote", as defined by a dictionary as "an explanatory or documenting note or comment at the bottom of a page, referring to a specific part of the text on the page." For example, when used at the foot of a triumphal ephemeral arch in *Triumphal Entries*, emblems were meant not only to address the learned, but also to refer to the designer's true views, explanations, and clarifications, that he could not include in the 'body' of the monument. Like the textual footnote, a reference to an emblem, or to an emblematic figure within broader visual contexts, addressed only the learned viewers, inviting them to decipher another layer of meaning concealed from the laymen. Such emblems could have been understood by those familiar with emblematic tradition, who could have inferred to the origin of the Emblem and its meaning, thus transforming the emblem into a factual "footnote", denoting it a tool of the professional educated learned, or in other words - the academician.

Organizers: Tamar Cholcman and Juliette Roding: emblemfn2015@gmail.com

Submissions are closed. Please contact organizers for further information.

Society for Emblem Studies Representative, Tamara Goeglein, tamara.goeglein@fandm.edu

RSA Discipline Representative for Emblems, Mara Wade, mwade@illinois.edu

Future conferences:

2016	31 March–2 April	Boston
2017	30 March–1 April	Chicago
2018	22-24 March	New Orleans
2019	28-30 March	San Juan, Puerto Rico



South-Central Renaissance Conference - Exploring the Renaissance

The South-Central Renaissance Conference is an interdisciplinary association of Renaissance scholars with membership drawn from North America and Europe. SCRC takes pride in being the oldest and friendliest Renaissance conference in North America.

SCRC hosts an annual meeting titled *Exploring the Renaissance: An International Conference*. Host cities have included Malibu, California, Savannah, Georgia, St. Louis and Kansas City in addition to New Orleans, Hot Springs, Arkansas and cities in Oklahoma and Texas. The

SCRC's international flavor comes partly from organizations such as The Queen Elizabeth I Society, The Andrew Marvel Society, and The Society for Renaissance Art History, which always meet in conjunction with SCRC and sponsor paper sessions. At the 2007 meeting in San Antonio 116 juried papers were presented in concurrent sessions over three days.

Special features of each annual meeting are the William Hunter Lecture in Renaissance Studies; The Louis Martz Lecture in an aspect of Renaissance art, literature, history, or philosophy; The Saturday Luncheon Keynote Lecture; and the special events organized by the Queen Elizabeth I Society.

The SCRC publication *Explorations in Renaissance Culture* is an independent scholarly journal whose articles are fully refereed by a board of internationally prominent scholars. It appears twice a year. The SCRC bi-annual newsletter, *Discoveries*, features news, reviews, and shorter articles.

The next conference will take place in Raleigh, NC (March 12–14, 2015)

Website: scrc.us.com

Contact: President: Debra Barrett-Graves: debra.barrett-graves@csueastbay.edu



Calls for Papers

Call for Papers for the 2015 Emblem Sessions at Kalamazoo

The 50th International Congress on Medieval Studies, Kalamazoo, May 14-17, 2015

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. More information and a full conference program is available on the congress web site: www.wmich.edu/medieval/congress/index.html.

Sponsored sessions on emblem studies and related fields are organized by Sabine Mödersheim (University of Wisconsin-Madison). Proposals for papers are invited from all disciplines on topics ranging from emblem theory to modern adaptations and digitization. Suggested themes include:

- Emblem books and manuscripts.
- Medieval sources for emblems and imprese.
- Emblems and heraldry, court culture, and royal entries.
- Emblem and the arts and in architecture.
- Symbol theories and emblematic ideas in art and writing.
- Emblems and national traditions.

- Emblems in religious practice and theology.
- Emblems in political discourses and iconography.
- Emblems in the material and visual culture.
- Emblems and the history of the book.

We welcome new approaches to emblem studies, including gender perspectives, global reception and production of emblems, contribution on the practice and theory of emblem digitization. Graduate students in the advanced stages of their dissertation are encouraged to participate and to apply.

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at www.wmich.edu/medieval/congress) are due by September 1, 2014.

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

Please send your proposal to the session organizer:
 Sabine Mödersheim, Director, Center for Early Modern Studies
 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

International Congress on Medieval Studies.
 The Medieval Institute Western Michigan University Kalamazoo MI 49008-5432 USA.
 Website: wmich.edu/medieval/congress.

The 51st International Congress on Medieval Studies takes place May 12-15, 2016.



Sixteenth Century Studies & Conference

The Sixteenth Century Society and Conference promotes scholarship on the early modern era, broadly defined (ca. 1450 – ca. 1660). Providing opportunities for intellectual exchange among scholars of the period, the Society also actively encourages the integration of younger colleagues into the academic community. The geographical scope of the organization is as international as its membership. The SCSC welcomes scholars from all disciplines in early modern studies, including history, art history, religion, history of science, musicology, and literary and cultural studies in English, French, German, Italian, and Spanish. The Society holds one annual meeting in a different city each year, usually during the month of October, with an average of more than 700 participants.

SCSC website at: www.sixteenthcentury.org.

The 2014 conference will take place in New Orleans, Louisiana (16-19 October 2014)

Future Conferences:

22-25 October 2015: Vancouver, British Columbia, Canada

18-20 August 2016: Bruges, Belgium

If you would like to organize a panel for 2014 in New Orleans, or if you are interested in becoming the SES representative to SCSC, please submit a short statement of intent to Mara Wade at mwade@illinois.edu.



Research Notes

A Research Note on the Pattern of Making an Emblem Book

During my recent research and study of Junius's *Emblemata* 1565, I uncovered an interesting phenomenon. While most of his emblems are derivative in subject matter and style of emblem books such as those of Alciato and Sambucus among others, he tried hard to make other aspects of his emblems unusual and at times even unique. For instance, in the matter of versification of the tetrastichs in the 58 emblems, he specified in his prose commentary no fewer than 25 variety of meters, 19 of which are unique (see SES *Newsletter* 52 (January 2013): 21-25; also a research note "Junius's Versification," forthcoming in *Emblematica* 22).

In subject matters, a survey in five common categories (among many other categories) also reveals their variety and uniqueness:

I. Gods & Goddesses: Emblem Nos. 1. Neptune, Athena, Vulcan, Momus; 6. Peace, Plutus; 11. Victory, Apollo, Mars; 12. Venus & Cupid; 13. 2 Mercuries (Young & Old); 24. Athena, Venus; 25. Harpocrates, 26. Fortuna, 34. Bacchus, 36. Venus & Cupid; 42. Sphinx, 44. Athena, Venus & Cupid, Hercules; 48. Jupiter, 50. Angerona, 52. Gloria, 53. Saturn, Truth, Discord, Envy, Subterfuge; 54. Discord (27).

II. Fauna: Emblem Nos. 2. elephant, boar; 3. snake, 4. cats & mice; 7. pelican & chicks; 8. stingray, 9. frogs & hydras; 10. lion, dog; 12. doves, 15. hoopoe, 17. stork, hippo; 18. weasel, 19. crocodile, 20. cicada, 21. stork, 22. lion, monkey; 24. dragon, tortoise; 25. snake, dog, cock; 30. bulls, 31. goats, 32. tortoise, 33. spider & bees; 36. doves & geese; 38. serpents, 39. dove & eagle; 45. hawk, fish, hippo; 46. lion, 47. stag, 48. eagle, 49. moth, 50. tortoise, 55. horse, fly, bee; 56. nightingale, 57. caterpillar (39).

III. Flora: Emblem Nos. 8. pear-tree, 9. palm-tree, 14. ivy, 15. grapes & maidenhair; 20. roses, 23. palm-tree, 29. ivy, 31. hellebore, 33. flower, 34. grapes, 37. pine-cone, 43. manna, ash-tree, & reeds (16).

IV. Humans: Emblem Nos. 16. children, 29., nobleman & priest; 31. 4 men & a woman; 32. woman, 35. young & old men; 41. Anacharsis the Scythian, 45. residents of Nile (boy & old man), 50. woman, 52. man & woman in bed; 57. 3 nobles (8).

V. Man-made Objects: Emblem nos. 3. spade, globe, laurel-wreath; 4. cages, 5. lamp, book, water-clock; 6. cornucopia, 14. obelisk, 16. soap-bubbles, 22. scepter, 21. diamond-ring, 25. scepter, staff, laurel-wreath; 26. globe, stumps; 29. ring, 32. three-legged stool, 34. wine-cup, 36. cart, 39. cage, 40. torch, 46. torch, 47. arrow, 49. candle, table; 51. battle-ax,

torch, diamond ring; 52. bed, sideboard; 54. torch, bellow; 56. cage, 58. 3 rammers (or battering rams) (31).

One would be hard pressed to find too many unique subjects, perhaps not more than five percent of the total. But they do exist. For example, Momus, caterpillar, pine-cone, Anacharsis (but see Alciato 416/1621), and the 3 rammers are begging for attention.

In terms of theme, unlike concerning versification and subject matter, Junius kept its choices simple: either virtue, or vice, or virtue and vice. The complexity, however, lies in the various ways of displaying moral significance of the subject matters embedded in classical commonplaces and medieval nature symbolism. The moral didacticism of virtue and vice may be manifested by single subject from one category or by two or more subjects from multiple categories. For example, sometimes one deity, one animal, one plant, one human, or an object may represent virtue, vice, or virtue and vice. Thus we find Sphinx alone stand for Love and Fear of God (42), a caterpillar for nobleman's Pride (57), a date-palm for being Useful when immature but Foolish when mature (23), Anacharsis for Silence and Self-control (41), and the 3 rammers (as one very unusual object) for Assiduity (58).



**Hadrianus Junius, Emblemata 1565:
Emblem 18**

express a *déjà-vu* feeling and surmise that Junius's way of making emblem could very well become a pattern for all extant collections. And they would not be too far off base. On the other hand, it is the exceptional in the midst of commonplace that this note wishes to highlight in the rather unfamiliar aspect of emblematics— the mating of *ars poetica* and *ars emblematica*. It is also the purpose of this note with the following illustration to invite, rather

More often we find subjects from different categories interact to reveal morals. For instance, flora and fauna, flora and object or fauna and object, gods and goddesses and flora and fauna & object are the more common variety. Thus pear-tree and stingray are to express Slander (8), palm and frogs & vipers, Nobility against Degenerates (9), hoopoe and grapevine, Self-control (15), cicada and rose, Hope or Providence (20), hellebore, goat & bird and fire, medicine and eloquence are both Beneficial and Hurtful (31), mice, cat, and cage for Impunity (4), ivy and pyramid for Wealth and Strength (14), Peace, Plutus, cornucopia for Prosperity Through Peace (6), Venus and Athena with their attributes of flora, fauna, and objects for Chastity and Domesticity (24). Saturn, Truth and Discord, Envy, and Subterfuge with their identifying objects for Truth in Time overcoming her enemies (53). These are but a random sampling of the emblems in Junius's short emblem book.

To readers who have but a passing acquaintance with emblematics, they may

to entice, scholars much more competent than I ever hope to be to become interested in exploring this sub-field of emblematics.

In emblem 18, *Audito multa, loquitor pauca* [Heard by many, few speak much], Junius deals with the weasel's unusual means of bearing its next generation. The meter of the tetrastich alternates between trochaic dimeter and iambic trimeter both catalectic:

Aure concipit, parit

Mustela foetum postea in lucem ore.

Aure dicta concipe,

Diu at recocta partius prome ore.

By ear conceives, gives birth

the weasel to its young later in public by mouth.

By ear understand the words,

but bring them out sparingly after long stewing
by mouth.

He also uses some rhetorical repetitions to make the meter and meaning relationship more interesting and the moral teaching more persuasive. The obvious use of dual repetitions is manifested in the ablative cases in the first and last words of each distich: Aure [by ear] / ore [by mouth]; Aure [by ear] / ore [by mouth]. Metrically, the run-on in the first distich from “parit” to “Mustela,” makes the vowel “i” a long syllable, resulting in the fourth trochee missing a syllable (catalectic). Disrupting the parallelism made by the ablative cases is the change from the indicative present tense in the first distich in verbs like “concepit [conceives]” and “parit [gives birth]” to the imperative present tense in the second distich in verbs like “concipe [you understand]” and “prome [you bring out].” Such a shift from indirect to direct discourses is intent on forcing the reader to pay attention to the symbolic and moral significance of the weasel's birthing technique. Other poetic and metrical techniques are also employed to help realize that intent. The use of elisions, for instance, in successive words like “postea in,” “lucem ore” in the first distich and “Diu at” and “Prome ore” in the second. They tend to contract at the same time to prolong the delivery of successive vowels as do the assonances in aure-ore pairs and the long vowels of “Mus-, -tum, lu-“ and “Diu, -tius, and prom-.” All are designed to slow down and lengthen the iambic trimeter to coincide with the close parallelism between long gestation and thoughtful speech. Without going into even more details, it seems that the poetic excellence of this emblem surpasses easily that of emblem 26 above (subject for review, of course). It is also a good illustration of why detailed poetic analysis is instrumental in bringing out the excellence of emblem writing in Latin as well. (For detailed analysis of Junius's versification and of how meter enhances meaning, see the forthcoming research note in *Emblematica* vol. 22.)

Mason Tung



Addenda et corrigenda to the Bibliography of the Litany of Loretto

Rubem Amaral Jr.: “Bibliography of the Litany of Loretto illustrated with emblematic plates by the Brothers Klauber, of Augsburg, or after them”. *SES Newsletter* 48:10-16 and 54:18:

Addenda:

In French

Paraphrase des litanies de la très-sainte Vierge, text by the Abbé Augustin Jaubert, Paris: P.-J. Camus, 1857 (date of the imprimatur) or soon after, and 1864 [?].

Litanies de Notre-Dame : paraphrase illustrée des litanies de la Très Sainte-Vierge, Namur: Jacques Godenne, 1901.

In German

Lauretanische Litanej, So Zu Lob, und Ehr Der Ohne Mackel empfangenen, Von aller Sünd befrejten, Unbefleckten Jungfrauen, und Glorwürdigisten Himmels-Königin Mariae: Das Erste mahl In dem Wunder-thätigen Hauß Loreto von denen Heiligen Englen ist abgesungen Nachmahls Von der Catholischen Kirchen angenommen, Und von Clemente VIII. Römischen Pabsten bestätigt worden; Nunmehr aber Fast aus allen Chören mit Freuden vollen Jubel angestimmt / und von wahren Dienern, und Marianischen Liebhabern nicht ohne grösten Trost vil Tausend mahl gebetten wird: durch Klare Concept, fassbare Sinn-Bilder, Gleichnussen, und Biblische Figuren, in siben und fünfzig Kupffer-Stichen nach Ordnung der Ehren-Titeln fürgestellt, 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 Johann Bapt. Burckhart, nächst dem Wein-Stadel, 1749. This is the 1st edition in German. So the 1754 edition is the 2nd one.



The following data should be added to the later editions of the above work: Augsburg: M. Rieger, 5th ed., 1783; 6th ed., 1798; and 1839, also called 9th ed. as that of 1840.

The complete wording of the title-page of Alfred Hoppe's work reads:
Die Lauretanische Litanei. Ein Lesebuch für den Monat Mai. Mit Bildern von K. Klauber und erklärendem Texte von Alfred Hoppe, pens. Pfarrer, Wien III, Ungargasse 38. Mit einem Anhang: Eine Maiandacht in geistlichen Lesungen, Winterberg (Böhmen) 1925. Katholische Verlagsanstalt, Buch- und Kunstdruckerei. J. Steinbrener.

Corrigenda:

In Latin

The entry for an Augsburg: Matthias Rieger, 1809 edition of Francisco Xaverio Dornn's *Litaniae Lauretanae* may be due to confusion with the 7th edition in German by the same printer, since no copy of it has been located in the available sources.

In English

The following item, included in the original bibliography, does not contain the Klaubers' plates, not even imitations thereof:

Meditations on the Litany of the Blessed Virgin by Edouard Barthe; translated by Mrs. J. Sadlier, New York: D. & J. Sadlier, 1853. Other ed., 1856.

Some of the above data have been collected from the article by Peter Stoll "Zweites Augsburger Rokoko: Die Lauretanische Litanei der Brüder Klauber und ihre Rezeption in Frankreich" (http://opus.bibliothek.uni-augsburg.de/opus4/files/2362/Stoll_Klauber.pdf), in which my bibliography is referred to on several occasions. I thank Dr Stoll for his prompt and thorough answers to my requests of further information on those items.

Dr Stoll also called my attention to the marked influence of the Klaubers' plates on most of the very simplified woodcuts in *Die lauretanische Litanei Oder: Betrachtungen über sämtliche Anrufungen dieser Litanei, nebst Erklärung der beigegebenen Bilder, geschichtlichen Beispielen, Nutzannwendungen und Gebeten. Mit einem Anbange, ein vollständiges Lehr- und Gebetbuch enthaltend. Von Johann Evangelist Zollner, Benefiziat, Katechet und Beichtvater der armen Schulschwestern in Reisbach. Mit 1 Stahlstiche und 57 Holzschnittbildern. Mit Approbation des Hochwürdigsten bischöflichen Ordinariats Regensburg*. Regensburg: Druck und Verlag von Georg Joseph Manz, 1864.

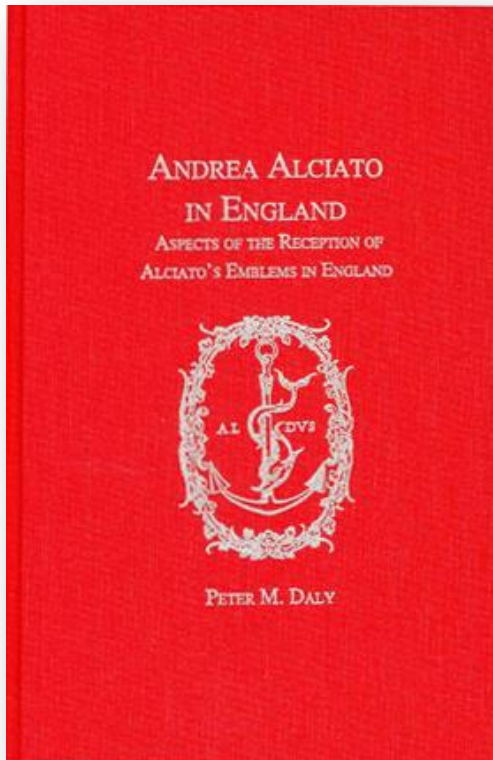
Rubem Amaral Jr.



New Publications by SES members

Daly, Peter M.: *Andrea Alciato in England: Aspects of the Reception of Alciato's Emblems in England.*

New York: AMS Press, 2014. [AMS Studies in the Emblem](#), No. 22. ISBN-10: 0-404-63722-1
ISBN-13: 978-0-404-63722-4.



The appearance in 1531 of Italian jurist Andrea Alciato's collection of illustrated poems, *Emblemata*, was a cultural watershed: for the next three hundred years, emblems exerted a considerable influence on Continental prose, poetry, theater, art, and material culture. Though no English translation of Alciato appeared until late in the twentieth century, the impact of Alciato's Latin emblems on English culture was similarly marked.

Library collections, school curricula, manuscript compilations, and printed books all bear direct evidence of Alciato, as do early English emblem books such as Geoffrey Whitney's *Choice of Emblemes* (1586) and Thomas Heywood's *The Hierarchie of the Blessed Angells* (1635). At other times, English "translations" and borrowings from Alciato remain largely unacknowledged, as in Thomas Palmer's manuscript collection *Two hundred poosees* (c. 1565). Still others, such as George Wither in *A Collection of*

Emblemes (1635), borrow emblems from emblem writers who themselves had borrowed from Alciato. England's engagement with emblems hardly ended with the printed page, however, as motifs from Alciato's emblems can be found widely in English decorative arts.

Chapters include: 1. The Emblems of Andrea Alciato; 2. The Personal Life; 3. Alciato's Political Emblems; 4. Alciato's Religious Emblems; 5. Alciato's Economic Concerns; 6. Alciato's Attitude toward Women; 7. Alciato's Emblems on Miscellaneous Themes; 8. Alciato's Appearance in England; 9. English Manuscript Collections; 10. Printed Versions in English; 11. Alciato Emblems in English Printers' Devices; 12. Alciato in the Material Culture of England. The volume also includes bibliographies: A Selective Bibliography of Studies on the Emblem Published since 1980; A Selective Bibliography of Emblem Studies on Alciato Published since 1980.



Please help us to compile the information about recent publications by letting us know about your books, articles, book chapters, reviews - please write to Sabine Mödersheim at smoedersheim@wisc.edu

Please ask your publisher to send a review copy to:

Sabine Mödersheim, Editor, Society for Emblem Studies Newsletter
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

Antoine Garapon et Valérie Hayaert, préface de Robert Badinter *Allégories de Justice Le décor de la Grande Chambre du Parlement de Flandre*, Paillart, Abbeville, 2014.
Un volume broché d'environ 104 pages au format 21 x 27 cm, orné d'une quarantaine d'illustrations en quadrichromie: imprimerie-paillart.fr



Le Parlement de Flandre recèle un joyau de l'art du XVIII^e siècle: les allégories de la justice de Nicolas Brenet qui décorent sa Grande Chambre, un ensemble somptueux mais insuffisamment connu. Ce livre comble cette lacune en soumettant cette oeuvre à un double regard. Celui d'une historienne de l'art qui en élucide le vocabulaire symbolique particulièrement riche, le situe dans l'oeuvre de Nicolas Brenet et interroge plus généralement son sens dans la culture des parlementaires du siècle des Lumières. Et celui d'un magistrat qui revient sur cette façon d'"allégoriser" la justice, comme on disait au XVIII^e siècle, c'est-à-dire de donner figure humaine à des vertus de façon à les rendre compréhensibles et même désirables. ce chef d'oeuvre invite en effet à repenser la place du décor dans l'acte de juger.



Ed. Ingrid Höpel. *Architektur als Ort für Embleme.* Beiträge zu einer Tagung des Kunsthistorischen Instituts der Christian-Albrechts-Universität zu Kiel am 26.01.2013. (Mundus Symbolicus 2) ISBN: 978-3-86935-220-6. www.verlag-ludwig.de

This volume is comprised of papers delivered at the 2013 conference on emblems in architecture organized by Ingrid Höpel at the Christian-Albrechts-Universität in Kiel, Germany. With the exception of Carsten Bach-Nielsen article on "Emblems in Danish Architecture" all other contributions are in German. Case studies include the emblematic imagery of the altar at St. Mary's Church in Bad Segeberg as well as in cathedral of Greifswald, iconographic programs at manor houses such as Kappeln in Schleswig - Holstein, Wrisbergholzen near Hildesheim in Lower Saxony. The volume contains 54 b/w and 16 color illustrations and has a bibliography of publications on emblems in Northern and Central Europe.

Die Forschung zur außerliterarischen Emblematik erschließt die Verbreitung und Verwendung von Emblemen in Architektur und Alltag der Menschen des 16. bis 18. Jahrhunderts. Emblembücher entwickelten sich zu einem Medium des Kulturtransfers über ganz Europa. Die in Kirchen, Schlössern und Bürgerhäusern verwendeten Motive, Texte und Bedeutungen erlauben sowohl Aussagen über die Gemeinsamkeiten der europäischen Geschichte und Kultur als auch über Unterschiede, über regional oder religiös bedingte formale und inhaltliche Variationen.

Der vorliegende Band dokumentiert die Ergebnisse einer Tagung an der Christian-Albrechts-Universität zu Kiel, die es sich zur Aufgabe gemacht hat, ausgehend vom aktuellen Forschungsstand Probleme und Aufgaben der zukünftigen Forschung zur außerliterarischen Emblematik zu formulieren. Er bietet Einblick in die Verbreitung von Emblemen in der Architektur ausgewählter Regionen, in Dänemark, Sachsen und der Schweiz, wo Emblemvorkommen umfassend dokumentiert werden. Einzelstudien sind den Emblemen in der Marienkirche in Bad Segeberg, auf Gut Roest bei Kappeln (beides in Schleswig-Holstein), im Dom zu Greifswald, in Wrisbergholzen bei Hildesheim und in der Münchner Bürgersaalkirche gewidmet.

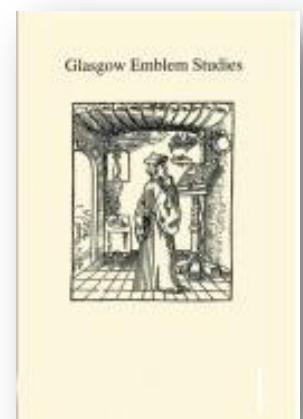
Content:

- **Ingrid Höpel:** Einleitung. Architektur als Ort für Embleme – Begriffe, Beispiele, Forschungsaufgaben
- **Carsten Bach-Nielsen:** Emblems in Danish Architecture. A Survey
- **Dieter Bitterli:** emblemata.ch – zur Dokumentation angewandter Emblematik in der Schweiz
- **Matthias Donath:** Emblematische Bildprogramme in Sachsen und ihre Auftraggeber
- **Maren C. Biederbick:** Das Bildprogramm an der Corswandt-Grabkapelle in St. Nikolai zu Greifswald
- **Johannes Köhler:** Neues aus Wrisbergholzen?! Korrekturen, Einsichten, Vorschläge
- **Renate Voß:** Daniel Cramer auf Gut Roest bei Kappeln
- **Dietmar Peil:** Probleme emblematischer Bildprogramme in Oberbayern
- **Ingrid Höpel:** Ein Emblemprogramm zum Abendmahl am Flügelaltar der Marienkirche in Segeberg
- Embleme in der Architektur. Bibliographie zu ausgewählten Regionen Nord- und Mitteleuropas



The Art of Persuasion: Emblems and Propaganda. Edited by Christine McCall Probes & Sabine Mödersheim. Glasgow Emblem Studies 17.

Examining emblems of propaganda from Renaissance texts and images to 20th and 21st century mass media and slogans related to political ideologies, this collection brings together innovative interdisciplinary studies by scholars from Europe and North America. Providing new dimensions to the scholarly discussion on the interplay between aesthetic forms and persuasion, the essays



demonstrate how propaganda, the dissemination or promoting of an idea or practice, promulgates zealously knowledge and principles, often transculturally and across generations. Applying methodologies such as comparative analysis, semiotics, rhetorical criticism, reception theory, and visual anthropology, *The Art of Persuasion: Emblems and Propaganda* will be of interest to students and scholars of history, art history, the history of the book, political thought, communication, the art of war, and religion.

The Art of War

Donato Mansueto: *Ars Gemina. On Emblems, Flags and Political Communication.*

Simon McKeown: *Taking Emblems from the Enemy: Themes and Motifs on Captured Military Colours, Standards and Pennons in the Swedish State Trophy Collection.*



Religious Persuasion

Christine McCall Probes: “Pource faire cognoistre ici bas en tout lieu”: *Zealously Advancing God's Truth through Key Theophanies and Anthropomorphisms, Georgette de Montenay's Emblemes ou devises chrestiennes.*

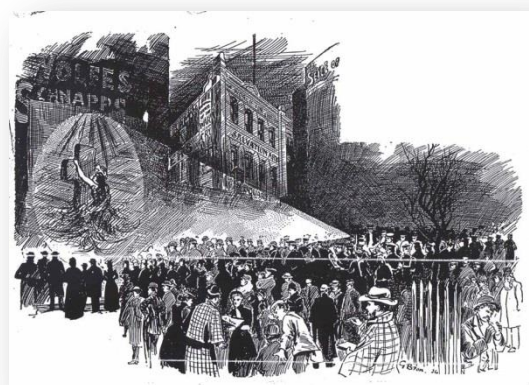
Alison Saunders: *Visitandine Manuscript Propaganda for the Canonisation of St François de Sales?*

Propaganda, Advertising, Dissemination

Justyna Killianczyk-Zieba: “Mens immota manet”: *A Polish Application of an Emblematic Commonplace.*

Zsuzsa Barbarics-Hermanik: *The Visual in Transcultural Exchange: Emblems, Propaganda, and the Ottomans.*

Sabine Mödersheim: *Emblems and the Laterna Magica.*



Modern Propaganda

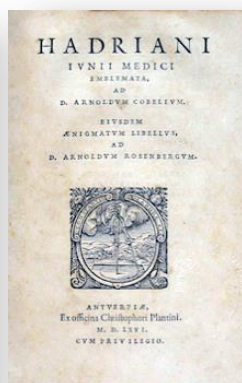
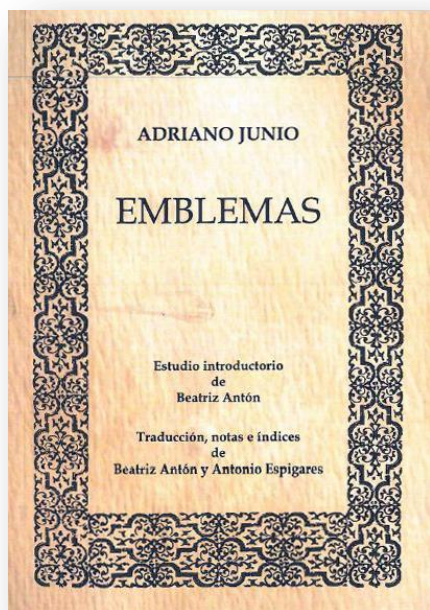
Pierre-Paul Grégorio: *La presse espagnole et l'inauguration du Valle de los Caídos: une paradoxale exaltation du passé comme emblème d'avenir.*

Valérie Hayart: *Grammaire tunisienne: The Emblems of Freedom.*



New Publications in Emblem Studies and Related Fields

Adriano Junio, *Emblemas*. Estudio introductorio de Beatriz Antón, Traducción, notas e índices de Beatriz Antón y Antonio Espigares, (Zaragoza: Libros Pórtico, 2013), 395 p.



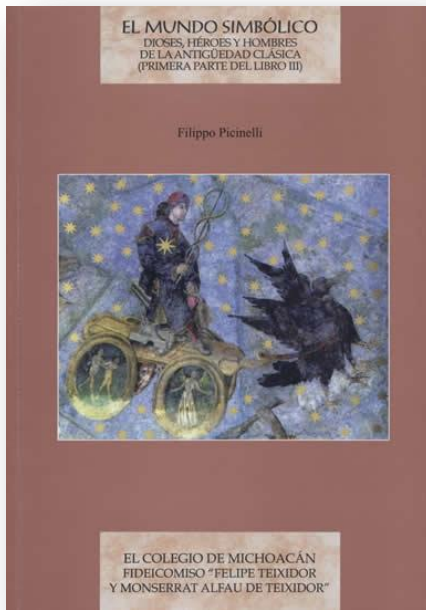
This is a complete and accurate translation from Latin into Spanish of the Dutch physician, lexicographer, historian, and poet Hadrianus Junius / Adriaen de Jonghe's (1511-1575) *Emblemata*, first published in Antwerp by Plantin in 1565, with reprints in 1566, 1567, 1575, and 1585, and new editions in Leiden by F. Raphelengius in 1595 and 1596, of which only incomplete versions into French and Dutch had been published in the sixteenth century excluding the author's comments which originally appeared at the end of the volume. The Spanish translation is based on the *princeps* edition, with the addition of the four emblems which appeared in the posthumous Plantinian edition of 1585. By reasons of convenience for the modern reader, the present editors decided to move the final comments to the end of each emblem. Nevertheless, the translation does not include the forty-four *Aenigmata* which close the original work, to which a reference is made in the introduction only.

The translation is preceded by a foreword by Chris L. Heesakkers, Professor Emeritus at the Leiden University and an expert on Junius, and by a substantial and scholarly introduction on the author and his work by Dr Beatriz Antón Martínez, Professor of Latin Philology at the University of Valladolid (Spain). The co-editor and joint translator and annotator, Dr. Antonio Espigares Pinilla, is Professor of Latin Philology at the Complutense University of Madrid. Both have previously published many studies on the works of Junius and other emblematisers.

The volume is enriched with the editor's abundant scholarly notes to each emblem, with reference to the dedicatees, sources, and historical, cultural and philological aspects, as well as with indexes of the emblems, dedicatees, poetic forms used in the *subscriptions*, authors quoted, proper names, and subjects.

(Rubem Amaral Jr.)

The Spanish Translation of Filippo Picinelli's *Mundus Symbolicus*.



The *Mundus Symbolicus* Project of El Colegio de Michoacán (COLMICH), of Zamora, Mexico, in a coedition with Fideicomiso “Felipe Teixidor y Monserrat Alfaú Teixidor”, has released, in the end of 2013, the seventh instalment of the Spanish translation of Filippo Picinelli’s *Mundus Symbolicus*, being Vol. 3 of the collection (see *SES Newsletter* Number 53, pp. 20-21, for the data on the previous volumes), comprising *Diosses, héroes y hombres de la Antigüedad clásica (1ª parte del libro III)* [Gods, heroes and men of Classical Antiquity (1st part of Book III)], translated and edited by Rosa Lucas González, with an Introduction by Gabrel Sánchez Barragán, 281 p., ISBN 978-607-8257-33-1.

(Rubem Amaral Jr.)

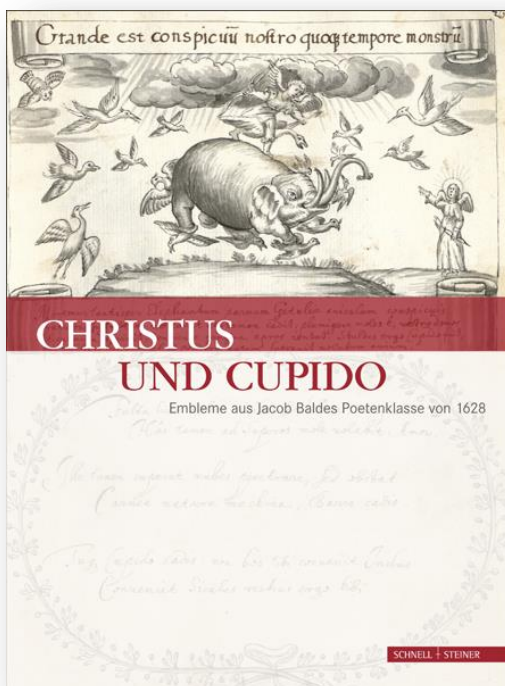
www.libreriacolmich.com/indice/ficha.asp?id=726

Project Website: etzakutarakua.colmich.edu.mx/docencia/cet/colectivos/mundus



Christus und Cupido. Embleme aus Jacob Baldes Poetenklasse von 1628.

Nach Vorarbeiten von Günter Hess; herausgegeben von Veronika Lukas, Wilfried Stroh, Claudia Wiener. Regensburg: Verlag Schnell und Steiner, 2013.



The edition of Balde's emblem book *De Dei et mundi amore* comprises a facsimile reproduction of the original text and drawings from the manuscript Munich, Bayerische Staatsbibliothek Clm 27271(3), accompanied on facing pages by transcriptions of the Latin text as well as German translations. The edition is complemented by an introduction, critical essays, and commentary, all in German:

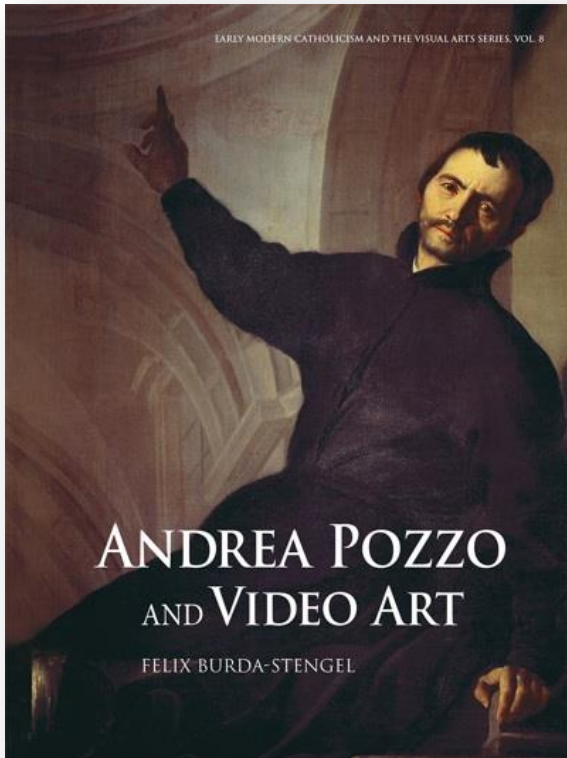
Günter Hess: Die Welt als Spielball Cupidos: Jacob Baldes manieristisches *Theatrum emblematicum* von 1628.

Wilfried Stroh: *De Dei et mundi amore*: Jacob Baldes Emblemsammlung in ihren theologischen und literarischen Traditionen.

Claudia Wiener: Dichter, Schüler und Embleme : zum Entstehungs- und Überlieferungs-kontext der Embleme Clm 27271(3).

Felix Burda-Stengel: *Andrea Pozzo and Video Art*.

Philadelphia: Saint Joseph's University Press, 2013. 179 pages + index and bibliography. 95 b/w and color images, ISBN: 978-0-916101-78-7



Saint Joseph's University Press is pleased to publish the English translation of *Andrea Pozzo and Video Art*, by the late Felix Burda-Stengel (1967-2001), as the eighth volume in its "Early Modern Catholicism and the Visual Arts Series." Originally published in German in 2001 (Gebr. Mann Verlag), this study subsequently appeared in French translation in 2006 (Isthme éditions).

The Jesuit lay brother and baroque artist Andrea Pozzo (1642-1709) was a master of illusionist perspective art. Burda-Stengel's pioneering book, *Andrea Pozzo and Video Art*, provides a case study in the history of art and media by focusing on Pozzo's art in relation to the modern video art of Bill Viola, Bruce Nauman, and Gary Hill. Before proceeding to this comparison, the author offers an overview of Pozzo's biography; situates the artist in the context of 17th-

century interest in the natural sciences and optics and in relation to contemporaries such as Athanasius Kircher (1601/2-80), Jean-François Niceron (1613-46), and Emmanuel Maignan (1601-76); and presents a thorough analysis of three masterpieces of Pozzo's illusionist art: the church of St. Francis Xavier in Mondovì, the corridor to the rooms of St. Ignatius of Loyola in the Roman Casa Professa, and the cupola and ceiling of the church of Sant'Ignazio in Rome. Profusely illustrated with more than 90 color and black-and-white images, the book is rounded off by a bibliography and index.

"In his book on Baroque art space and video installation, Felix Burda-Stengel opens up new avenues for approaching contemporary as well as past art. The comparison of Andrea Pozzo's illusionistic painting with today's video art aims above all at overcoming old barriers to thought and allows one to grasp the history of art as a coherent history of perception that cannot be reduced to historical classifications." (Hans Belting)



Theo van Heijnsbergen (University of Glasgow): 'Renaissance Uses of a Medieval Seneca: Murder, Stoicism and Gender in the Marginalia of Glasgow University MS Hunter 297' in *Studies in Scottish Literature* 39 (2013), 55-81.

It can be accessed for free at scholarcommons.sc.edu/ssl/vol39/iss1/9/

This article examines, transcribes, and annotates the extensive marginalia in a medieval manuscript of Seneca's tragedies made by Sir William Sinclair of Mey (1582-1643), exploring

some of the links between the original text, the marginal additions, the events of Sinclair's life, and the culture of Renaissance Scotland, providing striking evidence of a (very) northern Scottish reader's awareness of early seventeenth-century emblematic literature.

New Journal

Notes on Early Modern Art.

Publisher and Editor: Lilian H. Zirpolo, Ph.D.

noemajournal.com

Notes on Early Modern Art is a peer reviewed journal published biannually by *Zephyrus Scholarly Publications LLC*. The journal comprises short-length notes, articles, and book reviews, accepting submissions that deal with any aspect of the history of Early Modern art.

Content of Vol. 1 No. 1 (2014):

- **Liana de Girolami Cheney:** Guglielmo Marcilla's Images of the Virgin Mary: Mystical and Visual Splendor.
- **Joseph Manca:** Giorgio Vasari, Donatello, and Modernism.
- **Katherine A. McIver:** Building Anew: Margarita of Austria Builds a New Palazzo in Aquila.
- **Kimberlee A. Cloutier-Blizzard:** Deconstructing Feminine Civility: Counter-Portraits of Elite Women by Jan Steen.

Book Reviews:

- Elizabeth McCahill, *Reviving the Eternal City: Rome and the Papal Court, 1420-1447*. (Cambridge, MA: Harvard University Press, 2013). **Jasmin Cyril**.
- Denis Ribouillaut, *Rome en ses jardins. Paysage et pouvoir au XVIe siecle. L'Art et l'Essai*, 12 (Paris: CTHS-INHA, 2013). **Simone Kaiser**.



Graduate/ Postgraduate Research - Fellowships and Grants

American Heraldry Society

William Barton Graduate Scholarship for thesis/dissertation research

The American Heraldry Society has recently established the William Barton Graduate Scholarship in an amount up to \$1,500 to support masters or doctoral students in the preparation and completion of a thesis, dissertation, or equivalent degree capstone project

relevant to the use of heraldry (coats of arms, seals, badges, and related symbols) within the present territory of the United States and its territories and possessions. Not more than one scholarship is awarded each academic year; the amount awarded will be based on the costs expected to be incurred in research and writing of the thesis. The scholarship is given in honor of William Barton (1754-1817), a lawyer and public official from Philadelphia who was not only instrumental in the design of the great seal and coat of arms of the United States but played a pioneering role in developing and articulating a theory of the role of heraldry in the American republic.

Doctoral and masters students in any field are eligible for this award, provided that the project is relevant to the study of heraldry in the United States. Disciplines in which such a project might be undertaken include but are not limited to history, literature, law, anthropology, sociology, political science/government, archaeology, art history, architecture and design, and communication studies. Students may apply for the scholarship at any time once they have reached the stage of active preparation of the thesis prospectus. Applications will be accepted annually with a deadline of July 31.

For further information and application instructions, please see our website:
www.americanheraldry.org/pages/index.php?n=Scholarship.Barton.

Joseph McMillan, President and Director of Research, American Heraldry Society.

Vittore Branca Center / Fondazione Giorgio Cini, Venice.

The Fondazione Giorgio Cini libraries hold over 2000 volumes, including illuminated incunabula and cinquecentine printed in Venice, featuring works by Dante, Boccaccio, Petrarca, and volumes related to popular culture - we suggest you browse through EDIT 16 and OPAC Venezia to learn about the early printed books held in the libraries.

Applications for a research project focused on Italian culture – be it visual arts, history, literature, music, drama, early printed books, from an interdisciplinary point of view – to be pursued in the Fondazione Giorgio Cini libraries and other libraries in Venice should be sent with a curriculum vitae and admission form to: centrobranca@cini.it

For more information please contact Marta Zoppetti at centrobranca@cini.it

Centro Internazionale di Studi della Civiltà Italiana “Vittore Branca”.

Tel. + 39 041 2710253

E-mail : centrobranca@cini.it

Website: www.cini.it/en/vittore-branca-center

Newberry Library, Chicago

Fellowships at the Newberry provide support for researchers who wish to use the collection. The Newberry administers annual competitions for both [Short-Term Fellowships](#) of one to two months and [Long-Term Fellowships](#) of four to twelve months. Most short-term fellowships are restricted to individuals who live outside the Chicago area and are primarily

intended to assist researchers who need to examine specific items in the Newberry's collection. Long-term fellowships are generally available without regard to an applicant's place of residence and are intended to support significant works of scholarship that draw on the strengths of the Newberry's collection. The Newberry also offers many special awards and fellowships which carry specific requirements. To learn more, see [Eligibility and Application Information](#) and [Apply for Fellowships](#). Applicants with individual questions regarding eligibility or other matters should read this information carefully before addressing questions to research@newberry.org or (312) 255-3666.

The Folger Shakespeare Library.

The Folger Shakespeare Library offers residential research Fellowships to encourage use of its exceptional collections and to encourage ongoing cross-disciplinary dialogue among scholars of the early modern period. Each year scholars may compete for a limited number of Long-term and Short-term Fellowships. Awardees are expected to be in continuous residence and to participate in the intellectual life of the Folger.

www.folger.edu/Content/Folger-Institute/Fellowships

Contact: Carol Brobeck, Fellowships Administrator at cbrobeck@folger.edu

The Warburg Institute, London.

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Overview deadlines

Deadline	Conference	Dates	Pg.
September 1, 2014	Call for Papers for the 2015 Emblem Sessions at Kalamazoo	May 14-17, 2015 Kalamazoo, MI	12

Submissions Deadline

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