SOCIETY FOR EMBLEM STUDIES

NEWSLETTER

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Sabine Mödersheim, Wim van Dongen, Editors

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Upcoming Conferences:

Emblem Sessions at Kalamazoo 2010: 45th International Congress on Medieval Studies, May 13–16, 2010

Emblem Session I
Chair: Peter M. Daly (McGill)

- Sabine Mödersheim (University of Wisconsin – Madison): "Most Printed Emblems in the World: Johann Gossner's 'Heart of Man'".
- Wim van Dongen (VU University, Amsterdam): "The Global Circulation of an Emblem Book: Johann Gossner's 'Heart of Man'".
- Hiroaki Ito (Saitama University, Japan): "'Shigajiku' (Poetry and Painting Scroll) as a Source of Japanese Emblem".
- Bernard Deschamps (McGill): "Further Considerations on the Digitization of Emblems".

Emblem Session II
Chair: Pedro Campa (Universtiy of Tennessee, Chattanooga)

- Peter M. Daly (McGill): "English Emblems in the Material Culture".
- Kristen Deiter (Carroll University): "The Tower of London as an Oppositional Emblem in Shakespeare's Henry VI Plays".
- Deanna Smid (McMaster University): "'Metricall Illustrations': Emblems as Music in Wither's *A Collection of Emblemes*".
- William E. Engel (University of the South, Sewanee): "The Garrulous Crow: A study in late-Medieval iconography, mythography, and hagiography".

The Congress is an annual gathering of over 3,000 scholars interested in Medieval Studies. It features over 600 sessions of papers, panel discussions, roundtables, workshops, and performances. There are also some 90 business meetings and receptions sponsored by learned societies, associations, and institutions and a book exhibit by nearly 70 publishers and used book dealers.
A full conference program is available on the congress web site: http://www.wmich.edu/medieval/congress/index.html

Call for papers Kalamazoo 2011
Please mark your calendars for the 2011 Kalamazoo Congress, where the Society will again sponsor sessions on emblem studies. Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at http://www.wmich.edu/medieval/congress) are due by **September 1,**

2010. Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at smoedersheim@wisc.edu

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Renaissance Society of America 2010 - Venice

Emblematic ornamentation

Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Claudia Mesa, Moravian College
Respondent: Birgitte Bøggild Johannsen, The National Museum of Denmark

● Andrew R. Keast, University of Arizona.
The Haller Coats of Arms and Their Sculptural Embellishment, 1455–1460.
Emblematic imagery was common in the artistic patronage of the Haller family of Nuremberg, specifically its various coats of arms found throughout the Sebalduskirche. This paper examines the relationship between and use of media in two sculpted coats of arms from the mid-1450s: the memorial shields of Ulrich and Erhart Haller. Ornamentation and embellishments in both painted and sculpted examples of these shields are distinctive to their respective media, and provide some insight into how wood sculptors in Nuremberg studied painted emblematic images. The physical properties of wood greatly affected how artists rendered images in those media. In order to determine what was distinctive about a sculptor's understanding of emblematic imagery that was prevalent in fifteenth-century Nuremberg, this paper seeks to isolate the approaches to ornamentation that are indigenous to the sculptor, and to explain how the sculptor translated the embellishment of two-dimensional images into three-dimensional form.

● Beata Makowska, Politechnika Krakowska.
Emblems and Other Decorations of the Renaissance Town Houses in Krakow (Poland).
During the Renaissance, a new type of building emerged, in the form of the town house. The elite of Krakow had their homes built by master stonemasons, who transplanted Italian design in the spirit of the Quattrocento Florence. The decorative elements of the Renaissance were a harbinger and a sign of a new style and arriving far ahead of changes in the spatial structure of buildings. In this period, a wealth of decoration was an expression of the owner's social status and was mainly to be found on

portals, window frames and cornices. Foundation plaques and emblems were also typical. Emblems served as both explanatory information addressed to passersby, and as talismans for the houses' inhabitants. The decorative motives and emblems of Renaissance Krakow's houses make for memorable images and signs, allowing the ideas of the period to be absorbed and its hidden codes and symbolic content to be recognized.

● Gilly Wraight, University of Oxford, Worcester College.
Personalizing the Impersonal: Emblem Picturae and Embroidered Book-Bindings.
This paper presents research on the use of picturae sourced from printed emblem books as part of the designs stitched to decorate, and I argue personalize, the embroidered book-bindings of early modern printed religious texts. Inherent restrictions of transcribing printed script into tiny needlework stitches discouraged embroiderers from attempting more than the occasional stitched word, nevertheless the study of embroidered picturae derived from printed books offers insight to the attempts to "personalize the impersonal" printed religious text. Due to a lack of contemporary documentary evidence, consideration of the purposes of such embroidered bindings remain speculation, but I continue to collate the many extant embroidered bookbindings, in order to discuss further the possible intent behind the selection of emblematic sources stitched to decorate printed religious texts. Embroidered picturae demonstrate the significant influence of emblem books in the visual arts and offer insight to aspects of social and cultural history.

Literary Emblems
Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Birgitte Bøggild Johannsen, The National Museum of Denmark
Respondent: Lien Roggen, Katholieke Universiteit Leuven

● Claudia Mesa, Moravian College.
Lope de Vega's Emblem Program in The Pilgrim in his Own Country (1604).
In *De Memoria et Reminiscentia*, Aristotle states that "memory, even the memory of objects of thought is not without an image." This paper examines the presence of emblems and other forms of visual imagination in regard to the development of early modern fiction. I limit my discussion to Lope de Vega's *The Pilgrim in his Own Country* (1604), a byzantine novel characterized by the presence of emblems, hieroglyphs, and ephemeral architecture, decorated symbols, and other allegorical figures. I suggest that the presence of images, either real or mental, identifies the writer as a critical observer of the times who utilizes visual references, while at the same time integrates these visions into the Counter-Reformation worldview.

● Catherine M. Kovesi Killerby, University of Melbourne.
Representing "Lusso": Making Sense of an Emblem.
Although the Renaissance is widely spoken of as an age of luxury, the word and concept of luxury were dubious arrivals in the period, and, unlike magnificence, were not greeted with approbation. Perhaps surprisingly, *lusso* is not represented visually in the Renaissance — allegorically or otherwise. The vices associated with *lusso*, however, such as *lussuria* and *vanità*, are frequently represented. Their depictions are exclusively gendered female and are luxuriously attired. When the allegory of *lusso* finally makes its debut, in a revised edition of the *Iconografia* of Cesare Ripa, it is, however, gendered as male and domineering, though explained as a vice of women. This paper seeks to trace the origins of the associations represented by this emblem; to explain why it only appears at such a late date; and to tease apart the apparent contradictions in an image at once male in appearance, yet female in practice.

● Tina Montone, Università degli studi di Bologna.
Vaenius's Glasses: Animals, Natural Phenomena, and Scientific Instruments in Dutch Emblem Books of the Seventeenth Century.
When Otto Vaenius, in one of his moral-philosophical emblems of his *Horatiana* (1607) wanted to represent Time passing away, the representation of the old wise man contained the depiction of an extraordinary and rare object on the face of the central figure: a pair of eyeglasses. When Jacob Cats, in *Proteus* and later in *Sinne- en Minnebeelden*, wanted to represent concepts such as eternal love and elegance, he chose images of animals and representations of their behavior in the natural world. One of the aspects that still intrigues emblems scholars is the scientific vision of the natural world and the instruments with which that world is represented in the emblem literature of the early modern era. In Dutch emblematics the *binomium* of art and science forms a subject that attracts the interest of many experts. Through an analysis of a number of textual and visual examples it is possible to focus on the function and interpretation of not only flora and fauna, but also of scientific objects that are used to express emblematic concepts. Studies such as Ulisse Aldrovandi's 1602 edition of *De animalibus insectis libri septem* form the theoretical context and starting point for this approach.

Emblems and Hamburg I
Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Cosima Schwarke, Universität Hamburg
Respondent: Tina Montone, Università degli studi di Bologna

● Anja Wolkenhauer, Universität Hamburg.
An Emblem Cycle in Hamburg's "Little City Hall".
In Hamburg during the seventeenth and eighteenth centuries the public building "Eimbecksches Haus" was the site of many civic functions and thus called "little city hall." This central hall, the so-called "Herrensaal," was among the most important representative spaces of the city. It was built in the thirteenth century. In 1594 the "Herrensaal" obtained new windows with pictures of all the city councillors alive at that time. A century later, many painted emblems were added, and were visible until the structure's demolition and rebuilding in the 1770s. A description of twentyfour emblems from the "Herrensaal" in a Hamburg journal from1706 allows the reconstruction of the program of the emblem painting, which are primarily based on emblems by Zincgref and Cats. My paper presents the reconstructed cycle, makes a case relating to the mounting of the emblems, and discusses the political and erotic contents of the emblems.

● Maja Kolze, Universität Hamburg.
Times of Trouble in Hamburg and their Representation on Emblematic Medallions.
This paper focuses on two important incidents around 1700 from Hamburg's history that prompted the minting of commemorative coins: civic riots and the plague. In the second half of the seventeenth century arguments between the city council and the city-state parliament almost made Hamburg lose its independence. Two medallions present the leadership of keys players quite differently. In both cases, emblematic medallions are used as a means of political propaganda. Between 1712 and 1713, Hamburg experienced trouble again — the plague. The reverse side of a medallion portrays a rainbow and the sun breaking through the clouds symbolizing God's blessing. Another medallion with three beehives on the reverse depicts Hamburg's resumption of trade after the plague ended. Common to all four medallions is the trust that Hamburg is blessed by God and that the city can recover from catastrophe with the help of divine providence.

● Gudrun Lund, Universität Hamburg.
Emblematic Devices of Learned Societies and Schools in Hamburg.
Emolumento publico, "for the collective good," is the motto of the Hamburg Patriotic Society, founded by members of the city's educated elite in 1765. The Society is a charitable institution, aiming to promote public well-being in the city. The emblem of the Society shows in the pictura a beehive that appears as symbol in economic, political, and also educational contexts throughout the early modern period. Civic engagement promoted education and science, which flourished in the metropolis of Hamburg during the early modern period, and many scientific and cultural societies and educational institutions were founded. Their emblems confirm their didactic character in

support of education and science. This paper presents the device of the Mathematical Society of 1690, the device of the above-named Patriotic Society of 1765, the medals (*brabea*) of the old school Johanneum from the seventeenth century, and the signet of the grammar school Christianeum from the eighteenth century.

● Antje Theise, Staats- und Universitatsbibliothek, Hamburg.
North German Language Societies and their Connections to Nuremberg.
One of the most important members of German language societies was the Nuremberg patrician Georg Philipp Harsdörffer (1607–58), founder of the society Pegnesischer Blumenorden (1644) that continues to this day. His main work, edited in eight volumes, *Frauenzimmer Gesprächsspiele* (Nuremberg, 1641–49), has a series of emblematic subjects. Harsdörffer donated the works to the Hamburg Public Library in 1653. This paper explores the author's reasons for his act and the contacts between the Nuremberg poet and Hamburg's men of letters. It also investigates emblematic traces among the poets around Philipp Zesen and Johann Rist. Both were founders of two language societies, which were active at that time in Hamburg: the so-called *Deutschgesinnte Genossenschaft* (founded in 1643 by Philipp Zesen), and the so-called Elbschwanenorden (founded in 1658 by Johann Rist in Wedel).

Emblems and Hamburg II
Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Antje Theise, Staats- und Universitatsbibliothek, Hamburg

● Astrid Sänger, Universität Hamburg.
Emblem and Illumination: Special Effects in the Hamburg Baroque Opera: An Introduction toThomas Lediard's Collection Curieuser Vorstellungen.
The seventeenth century is said to have been the "epoch of courtly celebrations" (Richard Alewyn). Not only the courts, but also the Free Imperial Cities (Freie Reichsstädte) were locations for imperial celebrations. The Hamburg "Oper am Gänsemarkt" was especially suited to perform operas for political celebrations. The senate of Hamburg had operas staged for homage to the German Emperor, while foreign ambassadors rendered homage to their own courts and sovereigns. The *Collection Curieuser Vorstellungen* (Hamburg 1730) by the Englishman Thomas Lediard, who acted as scenographic artist at the Hamburg Opera in the 1720s for different foreign ambassadors, contains copperplate engravings of the stage designs for celebratory operas. The many emblems decorating the settings are remarkable. Lediard included also pictures of impressive fireworks, illuminations, and other special effects. This paper introduces Lediard's opus and analyzes the origin, use, and function of emblems in some of his stage designs.

● Cosima Schwarke, Universität Hamburg.
A Social Play? Hamburg Silver Cups in the Eighteenth Century.
The educated classes of the seventeenth and eighteenth centuries were interested not only in emblem books, but also in applied emblems. Besides panelling, wall facings, and furniture decorations, silver cups also fulfilled representative purposes. The silver cups were probably particularly popular as wedding presents and christening gifts. Silver cups from Hamburg have *picturae* from important emblem books, for instance, from Rollenhagen and De la Feuille. This paper explores the trends of emblematic cups and tries to establish if these cups are single pieces or part of a series. The paper focuses in particular on a cup by Johann Grüno (Hamburg, ca. 1730) and one by Hinrich Brahmfeldt (Hamburg, ca. 1745) and seeks to determine how these cups were used in the society at that time. Both panegyric and simply worldly wisdom open possibilities for several interpretations.

● Ingrid Höpel, University of Kiel.
Change of Medium and Function: Living with Emblems in Hamburg and Schleswig-Holstein.
My contribution provides an overview of the various forms of applied emblems in context. They can occur in architecture, on furniture, and on items of everyday use as well as in different forms of ephemeral and performative festive culture. But they can also occur within books, in dedications, printed sermons, and also in descriptive imprints and graphics, documenting events with emblematic decoration. By changing from the medium of the book, the *picturae* and the textual elements of emblems are adapted, adjusted to the new place and the new conditions of reception. The adaptation may consist of a variation of format, of color, of some of the iconographic elements, or in the translation, abbreviation, or elimination of the texts. With reference to the other contributions in the panel, I describe modes, reasons, and motives for these adaptations. My special interest focuses on the theological and sociocultural impetus for selection and alteration.

Emblematic practices in the North of Europe
Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Catherine M. Kovesi Killersby, University of Melbourne
Respondent: Beata Makowska, Politechnika Krakowska

● Birgitte Bøggild Johannsen, The National Museum of Denmark.
Piety, Mercy, and Fertility: Gendering the Emblematic Funeral in Early Modern Denmark.
This presentation focuses in particular upon emblems in Danish royal funerals. The establishment of absolutism in 1660 developed new platforms

for communication of the memorial messages, especially in the *castrum doloris* and the funeral procession. Compared to the kings' funeral, decorations for the queens' burials from the early eighteenth century were heavily decorated with emblems, and recorded in detail in contemporary written descriptions, yet rarely depicted. Taking the funerals of Queen Charlotte Amalia (d. 1714), Queen Louisa (d. 1721), Queen Louisa (d. 1751), Queen Sophie Magdalena (d. 1770), and Queen Juliane Maria (d. 1796) as points of departure, I investigate the programmatic role of the emblems that reflect the absolutist construction of the queen as *mater patri* and embody the distinct female virtues and responsibilities toward the nation, the dynasty, and the church, though they rarely transgress the established limits for the queens' political space of action.

● Carsten Bach-Neilsen, Aarhus University.
Protestant Ex-votos? Emblematic Tablets for the Lost and Drowned in Seventeenth- and Eighteenth- Century Danish and German Churches.
In theory it is difficult to monumentalize lost sailors. Traditional Lutheran theology teaches that natural disasters such as shipwreck are the punishment of the almighty God. As lost sailors cannot be buried in the church or at the cemetery, but rest in the sailors' grave, they do not deserve monuments or epitaphs. Still, drowned sailors' fate is essential to the living. In Lutheran culture tablets similar to Catholic ex-votos were made and exhibited in the churches. Most of them are reflecting hope and admonishing the living to repent. A number of such tablets are communicating to the living by means of traditional emblematics. The paper will examine a number of such painted tablets in Denmark and Northern Germany from the seventeenth and eighteenth centuries.

● Lien Roggen, Katholieke Universiteit Leuven.
Het heylich herte (1659) by Adriaan Poirters: A Recycling and an Appropriation of Wierix's Heart Emblems.
In 1659 the Antwerp printer Cornelis Woons issued the first edition of Adriaan Poirters's *Hetheylich herte* (*The Holy Heart*), an octavo volume counting thirteen engravings depicting a human heart. The engravings were taken from the famous heart series *Cor Iesu Amanti Sacrum* (ca. 1600) by Antoon II Wierix and had previously been used in Luzvic's and Binet's *Le Coeur devot* (1627) – which was immediately translated into Latin and Dutch. I will check how Poirters dealt with Wierix's copperplates, whether and how he recycled fragments from *Le coeur devot* and its Dutch translation, and how *Het heylich herte* fits in Poirters's oeuvre. Thereby I will also look at the second edition published one year later and largely expanded with prose, explanatory poems accompanying newly inserted realistic engravings and another print from the Wierix's series.

Jesuit Emblematic practices

Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Gilly Wraight, Oxford University
Respondent: Ingrid Höpel, University of Kiel

● Berta C. Echevarría, University of Valladolid and
● Ana Seaz Hidalgo, University of Valladolid.
The Flames of Fire: Imagery and Symbolism of Martyrdom in the Emblems of English Catholic Exiles.
As a consequence of religious persecution in sixteenth-century England, some Catholics sought refuge in Valladolid, Spain, where they founded a seminary for the training of priests. Many of them were imprisoned, tortured, and eventually executed when returning to their country to restore the "old religion." The Spanish society was not fully aware of the nature of their mission, therefore the English seminary priests looked for ways to publicize it and win their sympathy. One of the means for propaganda was the use of the emblematic tradition to picture their plight. We know some of these emblems thanks to descriptions in narrative accounts of the celebrations where they were displayed — fortunately, a few of them include the *pictura*. The topic of martyrdom is central to these emblems, which use traditional iconography with a new symbolism, thus making visual the discourse of martyrdom used otherwise in sermons and religious tracts.

● Alessandra Mascia, Université de Fribourg.
The Invention of the Hominis Novi: The Emblematic Series of the Imago Primi Saeculi.
In 1640, the Province of Flanders and the Society of Jesus published the *Imago primi saeculi*, an emblem book commemorating the first centenary of society. The religious emblems in the *Imago* employed various preexisting emblematic motifs and reinterpreted them in a religious context. This contribution focuses on a group of emblems illustrating the myth of creation of the *hominis novi*. The thematic series evolves from nature to artistic creation: in the first emblem portrays the mother bear who licks her cubs into shape, in the second Hermes plucks the fruits from the children tree that will be completed by the chisel. The sequence ends with a sculptor who carves in marble a new man. The question must be posed if, for the Jesuit Society, there is a real confidence in the power of the intellect. A detail from the last image shows the ambiguity of that position.

Emblematics in England, Scotland, France, and Germany

Sponsor: Renaissance English Text Society (RETS)
Organizer: Michael J. Giordano, Wayne State University
Chair: Arthur F. Marotti, Wayne State University

● Mara R. Wade, University of Illinois, Urbana-Champaign.
Georg Philipp Harsdörffer and the Publication of the Emblematic "Stechbüchlein".
The Nuremberg polymath Harsdörffer was an inventive entrepreneur in the seventeenth-century book trade, author of the hugely popular Frauenzimmer Gesprächspiele (1641–49) in two editions. This paper investigates his equally popular emblem book "Das erneurte Stamm- und Stechbüchlein," first published in 1645 and republished in an expanded version in 1654 and posthumously around 1700. The first two editions of the "Stechbüchlein" provide the focus of study for this exploration of emblematic, publishing, and marketing strategies situated in the discursive conviviality of Harsdörffer other contemporary publications. Owing to the fact that these emblematic games were to be played by piercing the volume with a needle to arrive at one's "own" emblem, it is not surprising that very few copies are preserved today. The rarity of these works complicates the study of their publication history and bibliographic record.

● Michael J. Giordano, Wayne State University.
The 1543 L'Angelier Edition of Blasons anatomiques du corps feminine.
Between the 1530s and '50s, France enjoyed a golden age of printing, especially in Lyon and Paris, where such printers such as Denis Janot and Mace Bonhomme produced masterpieces of illustrated literature. These included books of emblems and devices, bestiaries, calendars, xylographic biblical narratives, collections of proverbs, and volucraries. The genre singled out in this paper is the French anatomical blazon, in particular, the 1543 L'Angelier edition titled *Blasons anatomiques du corps feminin.* This edition is composed not only of blazons praising a part of the female body, but also of *contre-blasons* that in a second section criticize the body components initially praised. Only two copies of this edition are extant, one in the University of Virginia's Gorden Collection, the other privately held. I have previously pointed out the value of this text as a rich cultural intersection of emblematics, mannerism, nominalism, and descriptive anatomy. In my paper, I would like to expand on some of these points and bring out other considerations bearing on the cultural interest of this genre.

● Michael Bath, University of Strathclyde.
The Baptism of Prince Henry (1594): William Fowler's Emblems.
The 1594 Stirling baptism of the heir apparent to the thrones of both Scotland and England was designed by poet William Fowler, and included a large number of emblematic displays with Latin mottos. My paper will contextualize this ceremony in the history of better-known precedents, including Mary Stuart's 1566 baptismal celebration (also in Stirling) for James VI, and the French festivals and entries, 1564–66, of Charles IX and Catherine de' Medici, on which this has been shown to have been modeled (Michael Lynch, *Scottish Historical Review*, 1990, 1–21). A more immediate

context is suggested by the various other emblematic interests and activities of William Fowler himself, which include his unpublished notes on various Italian *impresa* theorists, the inventory of emblems on Mary Stuart's embroidered bed of state which he sent in a well-known letter to Ben Jonson, and his "Art of Impreses," "Art of Maskarades," and "Art of Memorie" (none of which has survived). In a recent publication I was moved to protest that "Fowler remains one of the major unresearched sources for emblem studies in early modern Britain" (*Emblematica* 15 [2007], 9.). In this paper I shall attempt to justify this claim and rectify that oversight.

New Technologies and Renaissance Studies: Emerging Technologies in Emblem Studies (I), Indexing Texts and Images

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Organizer: Raymond G. Siemens, University of Victoria
Co-Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign
Chair: Mara R. Wade, University of Illinois, Urbana-Champaign
Respondent: David Graham, Concordia University

● Thomas Stäcker, Herzog August Bibliothek, Wolfenbüttel.
OCR for Rare Books: New Perspectives or Elusive Expectations?
OCR of imprints from the period of the hand press was long considered an impossibility and the problems to be solved too complex. A variety of fonts and character types quite often assembled and mixed on a single page or even in a single word, were difficult hurdles for modern OCR programs to overcome. Even specialized software tools for the recognition of Fraktur and Black Letter failed to provide reasonable results and rarely reached more than 70 percent accuracy. Consequently, those results were not suitable for detailed text searching. The problems of OCR for rare books include engraving on dirty or darkened paper, worn fonts, printer's ink not being homogenously dispersed on the page, and, last but not least, poor scan quality. Until recently, capturing full text could only be done by keying it in by hand. Yet, in the meantime new software is on the market promising new solutions and enhanced recognition accuracy. Does this constitute a breakthrough? Or is this expectation elusive? This paper explores the various methods and techniques of capturing full text of rare books from the hand press period and analyzes them according to criteria of benefit and cost.

● Hans Brandhorst, Erasmus University.

The Information Value of Images.

Past decades have seen revolutionary progress in digital imaging, and now humanistic disciplines must consider an enormous amount of visual information. Libraries, museums, and other institutions where our visual heritage is stored are experimenting with strategies to address the flood of new sources. The most crucial problem is the creation of adequate metadata. Since the retrieval of relevant material from billions of digital pictures on the web concerns the search engine industry, it is tempting to wait until the engineers solve historians' problems. Although we will profit from their progress, many efforts start from the misconception that what historians want to know from an image can actually be seen in a picture, and "seen" in the physical sense that machines like cameras see things. In a historical research context, however, what we know about a picture often supplements crucial information about what we see. This information, by definition, escapes the "mechanical eye." By analyzing select papers from the search-engine industry, I ask whether we can rely on them to solve our problems. If the answer is 'no', the next question is; 'what can we do to increase the quality of retrieval?'

● Marie-Luce Demonet, Université François Rabelais, Tours.

Heterogeneous Image Indexing in the BVH Project (Virtual Humanistic Libraries in Tours).

The Bibliothèques Virtuelles Humanistes offers two types of digital representations of 2,000 select Renaissance books and manuscripts: the digital "facsimile" and its transcription, including corrections and variations essential for understanding the text. Two levels of images are encoded: the image of the page itself and pictorial elements from the page, to feed separate and connected databases. Twenty percent of the books are totally transcribed, manually and semi-automatically, with specialized OCRs generating TEI encoded files. The TEI recommendations (P5 release) allow the encoding of illustrated matter with pointers to URLs and keywords embedded in the tags. The search engine, adapted to all Internet browsers, processes not only the metadata and the databases of illustrations, but also the full text encoded with TEI tags, to which we can add "types," i.e., the generic classifier of the illustration and the keyword taken from the Iconclass thesaurus. To speed image indexing, similarity software (by the Navidomass Project) automatically applies previous indexed images to a new corpus, and the scholar validates the proposal. In June 2009, almost 10,000 illustrations will have been indexed according to Iconclass, and ornamental letters have their adapted sorting system. This paper discusses the current results of this project.

New technologies and Renaissance Studies: Emerging Technologies in Emblem Studies (II), Access and Networks

Co-Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

 Co-Sponsor: Society for Emblem Studies

Co-Organizer: Raymond G. Siemens, University of Victoria

Co-Organizer: Mara R. Wade, University of Illinois, Urbana-Champaign

Chair: Thomas Stäcker, Herzog August Bibliothek, Wolfenbüttel

Respondent: Hans Brandhorst, Erasmus University

● Kathleen M. Smith, University of Illinois, Urbana-Champaign.
The Open Emblem Portal: A Case Study in Open Access for Humanities Research Projects.

The participating projects of the Open Emblem Portal at the University of Illinois serve as a case study to demonstrate the importance of open access in international collaborative research projects. Since digital emblem scholarship requires an accurate online representation of the complex interaction between text and image in the printed version, these projects have developed a set of standard best practices to ensure open access consistency and a degree of interoperability across widely-differing environments. The Open Emblem working group consists of IT researchers, emblem scholars, and librarians from the Herzog August Bibliothek in Wolfenbüttel, Germany; the University of Illinois; the Glasgow Emblem Digitization Project; the Emblem Project Utrecht; and the Arkyves database. My paper discusses the minimum level of bibliographic information and indexing necessary to all projects committed to preserving complex digital materials and making them widely available to both contemporary and future researchers, as well as the more extensive markup available to large and well-funded projects. By focusing on the standard best practices generated by a geographically-dispersed consortium of projects with widely differing origins and funding situations, I explore the requirements and challenges of collaborative exchange based on an open access model.

● Peter Boot, Huygens Instituut.
Using Latent Semantic Analysis to Position Emblem Books in Wider Seventeenth-Century Literature.

Over the past decade, a number of emblem digitization projects have created collections of carefully transcribed emblem texts. Other projects are digitizing larger quantities of texts, to somewhat lower standards. And over the last few years we have been seeing the massive digitization efforts of Google and its peers that will result in very large amounts of text — amounts so large that mere human reading will never be able to take it in. There is thus an urgent need for technologies that will help scholars in

unearthing texts related to a given text. One method of doing this is Latent Semantic Analysis (LSA). LSA computes semantic distances between texts, text fragments, or words based on document-term matrices. The paper will report on a number of experiments using LSA to study relations between texts digitised in the Emblem Project Utrecht and other seventeenth-century texts. Can LSA be used to sift through a large corpus of seventeenth-century Dutch texts and identify interesting texts that merit further investigation in the context of emblem literature?

● David Graham, Concordia University.
Emblem Study in an Immersive Social Network Environment.
Two of the defining phenomena of today's research environment are the explosive expansion of digital technologies, particularly in terms of online content availability, and the greatly improved ease of international scholarly mobility. It is hard to know whether the pace of growth of either of these phenomena will prove to be sustainable. In the case of international mobility in particular, the vagaries of national governments and the uncertain future of travel in an age of potentially skyrocketing fuel costs cast a long shadow. This paper considers what a future of scholarly collaboration might look like in a future of immersive and interactive virtual networked conferencing. The use of avatars, intelligent software agents, 3D technology, and other enhancements could go a long way toward providing an environment that would very successfully mimic the scholarly conferences of today, but at far lower cost. For such a future to become a reality, scholars will need access to very high bandwidth networks, and considerable advances in software will be required, but the potential results in terms of either real-time or asynchronous participation are truly exciting.

New Technologies and Renaissance Studies: Representing, Re-presenting, and Reading (II)

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Organizer: Raymond G. Siemens, University of Victoria
Chair: Mara R. Wade, University of Illinois, Urbana-Champaign

● Brent Nelson, University of Saskatchewan.
Exploring Ontologies in Early Modern Cabinets of Curiosities.
The early modern cabinet of curiosities was a microcosm of a world that was continually unfolding and opening up new opportunities to examine the nature of being(s). In this time of shifting epistemology, newly discovered specimens and objects from far-flung regions of the world, together with more local anomalies and aberrations, were at the heart of a rapidly revising ontology. In this new regime of learning, taxonomy became a method for investigating and interrogating the world of being, but in the current

discourse of digital humanities, ontology and taxonomy are often collapsed and the nature of the object of study effectively predetermined by a premature adoption of metadata standards and thesauri.

● Martine J. de Bruin, Meertens Institute of the Royal Netherlands.
On Dutch Songs and the Combination of Datasets and Techniques.
Over the last decades some large datasets on Dutch songs, literature, and emblems were compiled by various researchers in the Netherlands. In the project Dutch Songs On Line (2009– 13) their efforts will be combined in one large database using the matching parts of these datasets as well as adding new content (100,000 lyrics and 4,000 scans of songs created up to 1900). This means a combination both of (meta-)data and techniques. Especially the combination of techniques will be quite a challenge because of their varied nature: they include those of the Utrecht Emblem Project up to some new inventions in the field of Music Retrieval. Another challenge will be to handle the sometimes-quite-deviant insights on describing metadata in the different fields of research, as well as presenting the database in a way that it can be used intuitively by researchers from these different disciplines. The overall goal is to create not just another portal but a fully equipped database that can be utilized by different kinds of researchers with a large variety of queries, based on open source techniques. The project will be presented as a test case for integrating different data systems and insights.

● Ryan Rempel, Canadian Mennonite University and
● Paul Henry Dyck, Canadian Mennonite University.
Remixing an Early Modern Mash-Up: Toward a Cut-and-Paste Interface.
This paper will describe our work in developing an interface for a digital edition of a Little Gidding Gospel harmony. The paper will describe the unique nature of the materials involved and our initial work on a working interface for our XML-encoded texts and images. Notably, while this interface looks forward to delivery tools, it is first a working tool for the production of the edition itself. It thus crosses the normal divide in projects between an encoding stage and a delivery stage, offering the possibility of developing interface throughout the life of the project as integral to the project, rather than as a final delivery step.

Iconocrazia: Italian Emblems I
Sponsor: The Association for Textual Scholarship in Art History (ATSAH)
Co-Organizer: Giuseppe Cascione, Università degli Studi di Bari
Co-Organizer: Liana de Girolami Cheney, University of Massachusetts Lowell
Chair: Liana de Girolami Cheney, University of Massachusetts Lowell

● Giuseppe Cascione, Università degli Studi di Bari .
Kantorowicz e l'immagine emblematica tra monete e medaglie.
The paper focuses on the hypothesis that in the early sixteenth century a network of important personages had an objective influence in the creation of a European intellectual elite whose aim was to conceive an alternative to the imperial plans of *renovatio imperii.* The most important architect of communicative strategies was Andrea Alciato. The analysis of a selection of some famous emblems from his "Emblemata" aims to show how the relationship among intellectuals (as Erasmus, Mercurino Arborio da Gattinara, Alfonso Valdès, and others) leads to the definition of a common "political theory" and to its translation into an effective communicative code.

● Isabella Fiorentini, Archivio Storico Civicom, Biblioteca Trivulziana.
Gli Sforza e le immagini del potere a Milanotra libri manoscritti e stampe popolari.
Il linguaggio artistico impiegato in epoca sforzesca nella realizzazione delle immagini presenti sia nei libri manoscritti che nelle stampe popolari è profondamente diverso: osservando una larga selezione delle due produzioni si evidenzia come le ragioni di tale situazione non vadano ricercate esclusivamente nei destinatari del tutto diversi delle due produzioni, quanto anche nei difformi soggetti trattati. Sotto questa luce, appare evidente che gli Sforza abbiano saputo adattare il proprio messaggio politico ai diversi settori nel quale veniva ad essere declinato.

● Donato Mansueto, Università degli Studi di Bari.
Il cavaliere e l'accademico: percorsi delle imprese fra sapere e potere.
Questa relazione intende analizzare il significato politico che al genere dell'impresa fu attribuito in Italia fra XVI e XVIII secolo sia attraverso l'esame comparato di alcune imprese sia mediante una rassegna della fiorente trattatistica di quei secoli. In particolare, si seguirà l'elaborazione, tramite le imprese stesse, delle identità dell'uomo di corte e dell'accademico e delle forme di mediazione simbolica fra quelle identità e i centri del potere e della decisione politica, in un percorso che conduce progressivamente dalla cinquecentesca "filosofia del cavaliere" sin sulle soglie dei salotti settecenteschi.

Iconocrazia: Italian Emblems II

Sponsor: The Association for Textual Scholarship in Art History (ATSAH)
Organizer: Liana de Girolami Cheney, University of Massachusetts Lowell
Chair: Donato Mansueto, Università degli Studi di Bari

● Rodolfo Martini, Conservatore Raccolte d'Arte, Gabinetto Numismatico, Milano and

● Marco Albertario, Conservatore Accademia Tadini, Lovere.

Dal modello francese all'impianto cesareo: effigi di Francesco II Sforza.

Francesco II Sforza fu un riluttante partigiano di Carlo V e non aderì mai pienamente al progetto politico perseguito dall'Asburgo, anzi, inizialmente, nonostante le pretese francesi al Ducato, si mostrò favorevole ad una predominanza di Francesco I di Valois a sfavore di quella di Carlo V d'Asburgo. La particolare situazione politica partecipa anche alla creazione del ritratto monetale del Duca: gli stilemi di gusto francese sono sostituiti nella seconda parte del regno dalla impostazione artistica connessa alla rinnovata lettura dell=antico perseguita dagli artisti vicini all'ambito della corte carolina.

● Novella Vismara, Università degli Studi di Milano, Biocca.

Immagine iconografica e coerenza iconologia tra Ludovico Maria e Francesco II Sforza.

Sia Ludovico Maria Sforza che il figlio Francesco II si resero protagonisti ed artefici di un progetto iconologico interrotto dalle vicende politiche le quali, in vario modo ed a vario titolo, li coinvolsero e li travolsero. Il ritratto e l'impiego simbolico delle imprese costituiscono un elemento caratterizzante, che si trasmette da padre a figlio secondo un linguaggio che diviene comune manifestazione del potere.

Figures and Figurability I

Sponsor: Erasmus of Rotterdam Society
Organizer: Agnès Guiderdoni-Bruslé, Katholieke Universiteit Leuven
Chair: Jürgen Pieters, University of Ghent

● Anne-Elisabeth Spica, Université de Metz.

Bibliotheca Imaginis Figuratae: The Foundation of the Imago figurata.

This paper will present the constitution of a digital library exclusively devoted to the "Imago figurata" theory. It is well known that, from the end of the sixteenth century to the end of the eighteenth, the Company of Jesus played a central part in the institution of these relationships, writing and publishing treatises as well as teaching rhetoric and emblematics in their colleges across the Old and the New World. Because their artistic and scientific production is at the core of scholar research, and because, in the same time, this production is not easily available to the researchers, especially outside Europe, it appeared necessary to give to the scientific community an easy access through the "Bibliotheca Imaginis Figuratae." Based at the Maurits Sabbe Bibliotheek in Leuven (Faculty of Theology), one of the greatest collections of "jesuitica" in Europe, this digital library gathers the most important treatises of the "imago figurata" field or works that include a reflection about the connections between words and images,

written by members of the Company, published in the Netherlands, in Germany, and in France, between 1594 and 1696.

● Agnès Guiderdoni-Bruslé, Katholieke Universiteit Leuven.
Figura in the Early Modern Period.
The early modern period is strikingly marked by numerous publications in which the relation between image and text has a central function in delivering a figurative meaning. From the beginning of the sixteenth century, these varied combinations of text and image were called figures. The use of such a word referred to three elements, all of which present at the same time in this notion: the material image (the plastic figure), the trope (the rhetorical figure), and the biblical figures of the traditional patristic exegesis. For three centuries, this generic figure took various forms in the sacred and profane fields: in the symbolic and emblematic literature, in the spiritual literature, and in the performing arts. The research project, which is in progress, consists of building up the concept of figure as a "theoretical object" in order to understand how it functioned at the same time in the visual and intellectual dimension, both as a category of imagination and knowledge. My paper will consist of presenting the first part of this long-term research which is a philological inquiry into the semantic field of "figura" in the early modern period.

● Emilie Granjon, Université du Québec à Chicoutimi, Canada.
Vaenius meets Hermes.
In 1621, Otho Vaenius proposes to examine the relation between predestination and free will in the light of physics and theology, exploiting this relation in terms of "signs" and "figures" and offering an alchemical reading. By so doing, he evinces his startling originality in his perception of the interaction of Science and Religion and in his method. In *Physicae et theologicae conclusiones*, his discourse is brimming with alchemical metaphors and symbols, so that his understanding of texts and images is a complex one. Through a semiotic study of the figure of alchemy both in text and illustrations, I will demonstrate the interpretative modalities of the hermetic "chiaroscuro" valued by Hermes and Vaenius.

Figures and Figurability II: The Jesuit Teaching and Spirituality as *Configuratio*

Organizer: Agnès Guiderdoni-Bruslé, Katholieke Universiteit Leuven
Chair: Agnès Guiderdoni-Bruslé, Katholieke Universiteit Leuven

● Aline Smeesters, Katholieke Universiteit Leuven.
The Child as a Living Work of Art in the Jesuit Genethliac Productions of the Seventeenth Century.
During the seventeenth century, the Jesuits produced several literary or material celebrations for the birth of children in the great Catholic families of the time. One of the recurrent symbolic images of those "genethliac" (birthday) productions is that of the child as a work of art, conceived by God, the Nature and his parents, and brought later on to perfection by his educators. As art in this time was mostly a matter of imitation, the child is often conceived as the "living picture" of his parents; more deeply, he is also a man made in the image of God. That special work of art can be described in the process of its shaping, but also in its representational qualities and in its own exemplary power. This paper shall try to clarify the roots of this pattern (especially in the ancient classical literature) and the stakes of its massive use by the Jesuits in the context of the Catholic Counter-Reformation and of its promotion of figurative arts.

● Ralph Dekoninck, Katholieke Universiteit Leuven.
The Jesuit as Artifex Evangelicus.
Published in 1640 and designed mainly for preachers, the "Artifex Evangelicus" of Sandaeus proposes a "sylva" of metaphors drawn from the field of arts and craft and applied to the field of religion. Defined as a craftsman of the Gospel, the main task of the Jesuit is to encourage imitation of and conformation to a model, Christ. Exhibited in 1640 at the occasion of the centenary of the Society of Jesus, these "emblemata nuda" will be approached in this paper as very interesting testimonies of the Jesuit ideal of education and spirituality.

● Grégory Ems, Katholieke Universiteit Leuven.
The Jesuit Bildung in the Affixiones of the Brussels College (1630–85).
At the Brussels Jesuit College, all through the seventeenth century the students of the poetry and rhetoric classes were invited annually to conceive emblems that were then exhibited and that the Brussels Royal Library has fortunately conserved. Paying attention to this collection of emblems, I would like to focus on how was spread in it the idea of the formation (conception and composition) and to examine in which context it was used.

For a full and updated program please visit the RSA web site: www.rsa.org

Call for papers Renaissance Society of America 2011
The 2011 conference will be held in Montreal (24-26 March, 2011).
Please refer to the RSA web site for conference information and program:
http://www.rsa.org

The SES representative for RSA panels is Professor Mara Wade
Department of Germanic Languages and Literatures
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The 9th International Conference of the *Society for Emblem Studies* (Glasgow 2011)

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

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

Special exhibitions will showcase Glasgow's treasures and are aimed to introduce the subject of emblems and emblem studies to a wider public.
Please mark your calendars. A call for papers will be posted on the SES web site (emblems.arts.gla.ac.uk/SES) and will be published in the Newsletter.

For details please contact Mara Wade or Laurence Grove:

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Recent Conferences:

The Spanish Group for Emblem Studies held its 7th conference in December 2009:
VII Congreso de la Sociedad Española de Emblemática
Pamplona (España), Universidad de Navarra, del 9 al 11 de diciembre de
2009: http://www.unav.es/viisee/VIISee/Presentacion.html

GEMCA Conference, co-organized by Ralph Dekoninck and Agnès Guiderdoni-Bruslé:
**"Figurer la Nature : les métamorphoses de l'allégorie (XIIIe-XVIIe
siècles)"**
Colloque international - Université catholique de Louvain (19-21 novembre
2009)

Les transformations du statut de l'allégorie à la charnière du Moyen Age et
des Temps Modernes constituent un excellent laboratoire pour observer les
glissements épistémiques entre ces deux périodes de l'histoire. Plus
précisément, il est un champ où ces glissements se marquent
particulièrement : celui des figures de la nature dont le statut évolue
clairement durant la première modernité, et cela essentiellement sous
l'influence des sciences de l'observation. Mais si discontinuité il y a
manifestement, force est de constater la présence de survivances, la nature
continuant à être mise au service d'autres discours (théologique, politique,
dévotionnel, esthétique…). Cependant, au-delà ou en deçà de ces
similitudes, on ne peut manquer de noter que les processus d'allégorisation
tendent à changer, en correspondance avec l'évolution de la rhétorique et de
la poétique dans le domaine conjoint des beaux arts et des belles lettres. Au
moment où plusieurs initiatives et publications récentes attestent un regain
d'intérêt pour cette composante complexe et protéiforme de la culture
européenne, le moment semble venu de réinterroger la célèbre thèse de
Foucault sur le passage d'une épistémè de l'analogie à une épistémè de la
représentation, en optant pour une étude de l'allégorisation et de la
figuration de la nature durant la période de transition entre Moyen Age et
première modernité.

○ Jean-Pierre DELVILLE (UCL)
Allégorie de la vigne, dans les commentaires de la parabole des ouvriers de la
11e heure (Mt 20, 1-16) du Moyen Age à l'époque moderne

○ Agnès GUIDERDONI (UCL)
Allégorie de la nature et littérature symbolique aux XVIe et XVIIe siècles :
transition entre deux régimes allégoriques

○ Françoise LAVOCAT (Paris-Diderot, Paris-VII)
Allégories de la métamorphose : la violence du littéral

○ Christel MEIER-STAUBACH (Universität Münster)
Die Allegorie farbiger Räume im Hochmittelalter

○ Pauline VOÛTE (UCL)
Figurer le temps : couleurs, matières et formes

○ Rémy CORDONNIER (ULB et UCL)
Multiplicité sémantique et synthèse iconographique. Propriétés et figurations des animaux dans les Bestiaires

○ Nigel HARRIS (University of Birmingham)
Semihomo, *monstrum*, *animal*: Virgil's Cacus in the Middle Ages and Beyond

○ Ralph DEKONINCK (UCL)
Daniel Seghers et la peinture allégorique des fleurs au XVIIe siècle

○ Alessandra MASCIA (Université de Fribourg)
La nature morte chez les jésuites : l'allégorie de la nature et la vie secrète des objets

○ Armand STRUBEL (Université Paul-Valéry Montpellier-III)
Les livres de chasse français du XIVe siècle: survivance ou liquidation de l'allégorisme ?

○ Baudouin VAN DEN ABEELE (UCL)
Des miniatures médiévales aux emblèmes baroques: l'oiseau chaperonné de l'espérance

○ Sandra ENGLEBERT (UCL)
Discours encyclopédique et pensée allégorique dans le *Reductorium morale* de Pierre Bersuire

○ Iolanda VENTURA (Universität Münster et UCL)
L'allégorie médicale dans les *exempla* médiévaux

○ Alison SAUNDERS (University of Aberdeen)
The language of flowers: what, why and how?

○ Michel WEEMANS (Paris, EHESS)
Livre de la nature et livre des écritures. *Le Paradis terrestre* de Herri met de Bles

Comité organisateur:
- Manuel Couvreur (ULB), Ralph Dekoninck (UCL), Agnès Guiderdoni-Bruslé (FNRS-UCL), Xavier Hermand (FUNDP), Max Schmitz (UCL), Baudouin Van den Abeele (FNRS-UCL).

Comité scientifique:
- Françoise Graziani (Paris VIII), Christel Meier-Staubach (Münster), Alison Saunders (Aberdeen), Armand Strubel (Montpellier), Jean-Yves Tilliette (Genève).

News from Emblem Research Groups

Glasgow Emblem Group 2009-2010
The Glasgow Emblem Group continues to provide a varied programme of research seminars. In the first semester, we first welcomed Justyna Kiliańczyk-Zięba(Jagiellonian University, Kraków) who, following on from her memorable paper at the Winchester conference, spoke on *Terminus as a printer's device in Renaissance Kraków*. Our next paper, by Lorna McIntosh, was *On the emblematic roots of works in her new exhibition 'Deep Retreats'*; Lorna has found inspiration in emblems for her paintings which were recently exhbited in Edinburgh. Finally, Susan Gardner, from Ipswich, brought us up to date on her research into the panels of Hawstead Hall in Suffolk in a paper entitled *Both hidden and clear: Lady Anne Drury's Painted Closet and Renaissance Emblematics*.
In the New year, we look forward to papers from Hilary Macartney on her latest research concerning the Stirling Maxwell family, Jamie Mulherron on Bernard Salomon's Ovid woodcuts and Trung Tran on the aesthetics of the emblem.
For further information regarding our activities, or to be added to the mailing list, please contact Alison Adams (A.Adams@french.arts.gla.ac.uk). *(Alison Adams)*

Sociedad Española de Emblemática

The Spanish Group for Emblem Studies held its 7th conference in December 2009:
VII Congreso de la Sociedad Española de Emblemática
Pamplona (España), Universidad de Navarra, del 9 al 11 de diciembre de 2009: www.unav.es/viisee/VIISee/Presentacion.html

The Research Team about Emblem Literature in Spain is integrated in the SIELAE Seminario Interdisciplinar para el Estudios de la Literatura Áurea Española, of the Universidade da Coruña (SPAIN). Their work began in
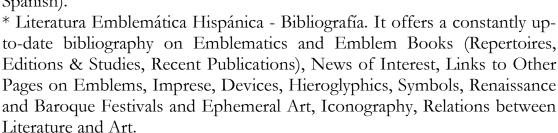
1992, under the direction of Professor Sagrario López Poza. Thanks to an economical help from the Xunta de Galicia (Consellería de Educación e Ordenación Universitaria, Programa I + D) they put on the foundations of the research for the bibliographical storing, the Digitisation and study of the Spanish 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.

In 1995 the Research Team undertook an amplification of the project with the Databases Laboratory of the UDC, directed by Nieves R. Brisaboa. The two teams (Humanities and Computer Science) worked in collaboration. The Humanities team, constituted by researchers from the areas of Spanish Philology, Art History and Latin Philology, was in charge of the Digitisation, partial transcription and study of a selection of Books of Emblems in Spanish from XVIth and XVIIth Centuries: Spanish Emblem Books (XVI-XVII centuries). Computer Science's team developed the software applications for the storage of the data and the access to them through Internet.

In 1999 the project was enlarged to the Books of emblems written in other languages and translated into Spanish: Emblem Books Translated into Spanish.

The achievements of the Research Team are offered through two virtual libraries and a web page:

* Base de datos y biblioteca digital de los libros de emblemas españoles de los siglos XVI y XVII (Database and digital library of the Spanish Emblem Books from XVIth-XVIIth Centuries).

* Biblioteca Digital de Libros de Emblemas Traducidos al español (Digital library of Emblem Books translated into Spanish).

* Literatura Emblemática Hispánica - Bibliografía. It offers a constantly up-to-date bibliography on Emblematics and Emblem Books (Repertoires, Editions & Studies, Recent Publications), News of Interest, Links to Other Pages on Emblems, Imprese, Devices, Hieroglyphics, Symbols, Renaissance and Baroque Festivals and Ephemeral Art, Iconography, Relations between Literature and Art.

See: rosalia.dc.fi.udc.es/emblematica/inindex.jsp

(Sagrario López Poza)

Research Article:

Mason Tung:
ADDENDA & CORRIGENDA TO TUNG'S
"TOWARDS A NEW CENSUS OF ALCIATO'S EDITIONS," 1989.

Keys to Signs & Abbreviations: 1989 = E4,1:135-76 (*Emblematica* Vol. 4, No. 1: pp); T = Edition (Edn.) number in Tung; loc. = location; + = Add; L14 see Appendix A; F001 = Edition number in BFEB (Adams, Rawles, Saunders, *A Bibliography of French Emblem Books*, Geneva: Droz, 1999 & 2002); – = Delete; * = imperfect copy; > = change into; ? = uncertain/unchecked.

T1: loc. + L14. **T2**: loc. + L14. **T4**/F001: loc. + G11, – H4, (F5,H1:1534b). Edn. + **T4b**/F002: 1534b, loc. + B7,10,18*, F5, H1,4, M20, N5, V10. **T5**/F003: loc. + C21,27, M12, P3,11,12, R11. **T6**/F004: 1536a > 1536 (an issue of T5), loc. + B18, G11, R11, – (H4:1536b paged). Edn. + **T7a**/F005: 1536a, loc. + P10*, 11*, 12, Y1, – B10, C2, H1,8, V7. **T7** > **T7b**/F006, 1536a > 1536b, loc. + B9,10, C2, G5(MDxxxvi), H1,4(paged),8, V7. **T8**/F007: loc. + G11, R11. **T9**/F008: loc. + B22. **T10**/F009: loc. + B22, M12, N3. Edn. + **T10b**/F010: 1540, Lyons, Harsy, L/F, af8, Dedication a1v, Lectori.Tr a3r, Praefatio a3v-a4r, Embl i a4v-f8, loc. + B9,18, F10, G9, V7, (unillustrated, see Rawles, E7,2: 205-15). **T11**/F012: loc. + B23, C28, M12,21, P11. **T12/**F011: loc. + I1(1545 title), L14, M12,14, R11. **T13**/F013: loc. + B22, C1, G9, K8, N3, V10, W7. **T14**/ F014: loc. + G5, L14, V10. **T15**/F016: 8vo > 16° in 8's, p/e > p, i-xciii > i-cxiii, loc. + C28. **T16** /F015: No.Woodcuts 107 > 113, Loc. + N14, P10. **T17**/F015: loc. + G5. Edn. – **T18**: redundant. **T19**/F017: Title = > CLARIS, loc. + G5. Edn. + **T19b**/F018: 1545, the rest same as T11/F012, loc. + B18, M13*, N3, P10. **T20**: Title = > ANDREAE, loc. + L14. **T21**/F019: No.Emblems 196 > 198, loc. + P10? W8. **T22**/F020: loc. + G9,11, I1, M14,21, O5, V9, W7. **T23**/F021: 8vo > 16° in 8's, loc. + L14, N5. **T24**/F022: No.Emblems 113 > 110, No.Woodcuts 113 > 110. **T25**/F029: loc. C1 > C2, V67 > V6, + B1, L14, M4,22, N2, P11, T5,10, V10, W9. **T26**/F029: loc. + G12? I1? N15, P10, – T5. **T27**/F026: Ed/Com/Pub - > Aneau, No.Woodcuts 163 > 165, loc. + A12, F5, G9,11, H4, M4, N5,6, P10,11, W7,9? **T28**/F027: Ed/Com/Pub - > Aneau, No.Woodcuts 161 > 165, loc. + L7,10, T9. Edn. + **T28b**/F025: 1549, the rest same as T24/F022, loc. + V9. **T29**/F023: loc. + B10, G10, R11. **T30**/F028: loc. M13 > M12, + G5, 6? 11, I1, L14, N2,7? P10, R12, Y1? – E1, S19. Edn. + **T30b**/F024: 1549, Paris, Wechel (for a description of this incomplete copy, see Rawles, E9,1: 209-16. Cf. T107/F068 infra), loc. + B22, M19. **T31**/F028: loc. + B22, C29? L10, S19, V9,10? – B18. **T32**/F030: Ed/Com/Pub - > Aneau, loc. + B9? G10, I1, R6? V5*,10, – C2, G9. **T33**/F030: Ed/Com/Pub - > Aneau, loc. + C2,

G9,12? H8*, J1? N16? W10, Y1? **T35**/F031: loc. + B10,22, G10, N2, R11, S22? T9? V5?10. **T36**/F031: loc. K1 >K1? N5 > N5*, Y1 > Y1? + I1? M4, W8? – B18. **T37**/F032: loc. B18 > B18*, D6 > D6? K11 > K11? M6 > M6? N11 > N11? + L14, M22? R11, – B9, S18. **T38**/F032: loc. U7 > U8, + B9, G9*,10, M4, V10. **T39/**F033: Format 12mo > 16mo, Signatures P4 > P8, loc. + W7. **T40**/F034: No.Emblems 113 > 198, loc. + I1, M12, W11, – M13. **T41**/F035: Format 8vo > 16mo, loc. + G9*, W7, – V5. **T42**/F036: Format 24mo > 16mo, loc. + B10, G9, M12,21, R11, V7. **T43**/F037: loc. + I1, M17, W8. **T45**/F038: Format 4to > 16mo, No.Emblems - > 211, No.Woodcuts - > 211, Privilege - > A1v, Lectori - > A2r, Praefatio - > A3v, Ind.Embl - > R3, Errata - > R7, loc. + W8. **T46**/F039: Ed/Com/Pub - > Aneau, Format 12mo > 16mo, No.Woodcuts 163 > 181? Loc. N7 > N7? + I1, L15, P11? – B9. **T47**/left out of BFEB. **T48**/F041: Ed/Com /Pub - > Aneau, No.Emblems 211 > 200, loc. + M12, N3. **T50**/F042: Format 24mo > 16mo, No.Woodcuts 36 > 37, loc. + V10. **T51**/F044: loc. + B10, F3, M14. **T52**/F045: Language L/F > F, loc. + C17, F5, M8, T9. **T53**/F043: Signatures P3 > P4, loc. M13 > M12, + A13, I1, M14, R11, W7,8. **T54**/F046: loc. + G11, R11, W9. **T58**/F047: loc. + C2, G11,12, L5, M12, P12, R11, S16. **T59**/F043: (this is a state of T53/F043). Edn. – **T60**: redundant. **T61**: No.Emblems 211 > 210, loc. + L7 (see Manning, SES *Newsletter* 29:9). **T63**/F048: Translator Levre > Fevre, loc. + B22, C28. **T64**/F049: loc. + B25? M17, R10? (See Rawles, SES *Newsletter* 28: 9-11 & Drysdal, ibid. 29: 9-12). **T66**/F050: loc. + B26, G9,11, I1, M17, O5, P11. **T67**/F051: loc. + P11. **T69**/ F052: Format 12mo >16mo, loc. + R11,12, V3,10. **T70**/F051: loc. B9 > B9*, + I1, M20? P11. Edn. + **T70b**/F053: 1574, Paris, Ruelle, Jollat, L/F, Fevre, 16mo, A-E8, 40, f, No.Emblems 108 > 106? No.Woodcuts 37, Title LES, Lectori.Tr A2v, Praefatio A2, Embl i A3-E8, loc. + M17 (see Rawles, E 9,2: 429-35). **T71**/F054: loc. + M8. **T72**: loc. + L14, M12. **T73**: loc. + N3. **T76**/F056: loc. + G6. **T77**/F055: Printer Tournes > Tournes II, Signatures o6 > o8, No.Emblems 196 > 212, Embl ii i-lxxxv > i-xcix, loc. + G11, P11. **T78**: loc. + L14, M12. Edn. + **T78b**: 1582, Opera omnia, loc. + R12 (reprint of Basel 1548 ed.?). **T79**: Errata - > 1p, Colophon 1p > -, loc. + L14, M12. **T80**/F057: loc. + A14,15,16, B22, C27, I1, L14, M4,12,16,17,18, N2, P3,13,14,15, R11, S21,22, W9. **T82**/F058: Ed/Com/Pub - > Minos, Signatures + Ee4, loc. B9 > B9* (lacks title). **T83**/F058: Format 8vo > 12mo, Title = > LES, loc. + G11. **T84**: loc. + M12. **T85**/F059: Format 16mo > 12mo, loc. + P11. **T86**/F060: Title = > AND.ALC, loc. + L15. **L87**/F061: loc. + G9,11, H8, M24. **L88**/F061: loc. + A13, M4,19, R11. **T89**/F061: loc. + B12, H4, I1. **T90**: loc. + L14. **T91**: loc. + L14. **T92**: loc. + M12. Edn. + **T93b**/F062: 1594, Geneva, Tournes II, Stochmr, Language L, No.Emblems 212, No.Woodcuts 99, Title CLARIS, Embl i i-cxiii, Embl ii i-xcix, loc.? Edn. + **T93c**/F062? 1595, Geneva, Tournes II, F, 8vo, loc. P11 (rev. tr. of Fevre in Bk i & new tr. in Bk ii). **T94**: loc. + M12. **T95**/F063: loc. M13 > M12, + B10, C29, G9,11,

I1, L10,14,15, M21, O6, R11, V10. Edn. – **T96**: ghost. **T97**/F064: Ind.R & V = > PPp6-RRr3, loc. + C2, E7, G9, L14. **T98**/F064: loc. + G11, M4,21, V5*, – C2. **T99**/F065: loc. + C2*, L14, M21. **T100**/F065: loc. + G11, M2 (Richer),25? N2, P10, V5. **T101**: loc. + M12. **T103**/F066: Cologne > Cologny, Tournes > Tournes II, Ed/Com/Pub Commentary of Bk ii by Tournes II, No.Emblems 211 > 212, Praefatio ? > #8, In tit.lib - > #8, Embl i i-cxiii, Embl ii i-xcix, loc. + G9*. **T104**/F066: No.Emblems 211 > 212, loc. B10 > B10*, 18 > 18* Y1 > Y1*, + I1*, P10. **T105**/F067: Ind.R & V Fff2-Ggg4 > Fff2-Ggg3v, loc. + B22, C8,31, F1, G11, L14, N2, R11,12, S23, V10, W7,9 Y1. **T106**: loc. + R12. **T107**/F068: Cologne > Cologny/Geneva, Tournes > Tournes II, Ed/Com/Pub Tournes II, Language L/F > F, Translator - > Fevre, No. Emblems 211 > 212, No.Woodcuts 130 > 121, Embl ii 157-25 > 157-256, loc. + P11 (for the sources of the last eight woodcuts, see Tung, SES *Newsletter* 42: 11-13). **T108**/F069: Loc. + R11. **T109**/F070: Ind.R & V Ppp6-Rrr3 > PPp6-RR r3v, Note/Monit ? > RRr4-4v, loc. + A6,17, B10, C8, G11, V5,10. **T110**: loc. + L14. **T111**: loc. + L14. **T112**: loc. + L14. **T114**/F071 8vo > 16mo, Title ? > AND.ALC. **T115**/F066: Tournes > Tournes II, No.Emblems 199 > 212, Embl i 1-241 > i-cxiii, Embl ii - > i-xcix, loc.+ H8, L14, W3. **T116**/F068? Tournes > Tournes II, Ed/Com/Pub - > Tournes II, Translator - > Fevre/Tournes II, Format 4to > 16mo, No.Emblems 211 > 212, No.Woodcuts 130 > 121 (cf. T107 supra). **T117**/F072: Ed/Com/Pub - > Stochmr, No.Emblems 199 > 211, No.Woodcuts 121 > 204, Embl i 1-241 > i-cxiii, Embl ii - > i-xcix, loc. + I1. **T118**: loc. + L14. **T120**: loc. + L14, R12. **T122**: Signatures - > *8, A-2B8, & Register - > 2C4. Priv/Appro - > *3v-*4, Dedication - > *2-*3, Vita.Alc ? > 2B4v-2C1v, Emblemate - > *4v-*7, Praefatio - > *7v, Ind.R & V - > 2C2-2C4v. **T123**: loc. + R12. **T124**: Lectori - > 13-14? Praefatio - > 12, Embl i 12-434 > 15-434. Edn. + **T126b**: 1748, Antwerp, Moretus, L, loc. + R12 (cf. T112 and T118 supra).

Appendix A: Locations

A12 Arras, France ArrBM
A13 Amsterdam, Netherlands AUB
A14 Angoulême, France AngBM
A15 Arles, France ArlBM
A16 Aurilac, France AurBM
B25 Bourg-en-Bresse, Médiathèque BM
B26 Bordeaux, France BorBM
C27 Colmar, France CoBM
C28 Chantilly, Musée Condé CMC
C29 Christ Church, Oxford Ochch
C30 Coutance, France CouBM
D7 Dole, France, Médiathèque Municipal
G11 Getty CMALG
G12 Gotha Research GoFB
G13 Gap, France GapBM
H9 Hereford Cathedral CLCHer
K8 Kalinigrad Univ. Biblio. KnUB
L14 London University Library (Thanks)
L15 Lyons, France LBM
L16 Le Havre, France LeBM
L17 Leuvier, France LeuBM
L18 Lincoln College, Oxford OLC
M19 Miami University FMU
M20 Montpellier, France MbvMF
M21 Central Institute of Art History MZK

M22 Misouri University MoU
M23 Mende, France MeBM
N14 New York Historical Society Nhi
N15 Binghampton, New York NbiSU
N16 Nice, France NiceBM
O5 Orléans, France OrBM
P11 Paris l'Arsenal PBArs
P12 Paris St. Geneviève PstG
P13 Paris U(Sorb) PBU
P14 Poitiers, France PoBM
P15 Pontà Mousson, France PMBM
R10 Roanne Municipale, France
R11 Rome Vaticana RBAV
R12 Rio de Janeiro BN, Brazil (Courtesy of Rubem Amaral, Jr.
S21 Sorbonne, France PBS
S22 St Denis, France StDenBM
S23 St Flour, France StFBM
T9 Troyes, France TrBM
T10 UT at Houston TxHU
V10 Victoria & Albert Museum LVAM
W8 Wroclaw UB WrUB
W9 Welcome Institute LWIHM
W10 Warsaw UB WUB
W11 Wroclaw Zukladu WrBZNO

Recent PhDs in Emblem Studies

Congratulations to Jennifer Jean Craig

Jennifer Jean Craig's thesis, **Inventing "Living Emblems": Emblem Tradition in the Masques of Ben Jonson, 1605-1618**, has been accepted by its examiners in the University of Glasgow for the degree of PhD.

The thesis examines the state-of-play of current research on the Jonsonian court masques in their use of emblems, arguing that the process of emblematic invention is fundamental to the masques in ways that can only be properly understood in the light of recent developments in emblem studies. We congratulate Dr Craig on her successful thesis, and are delighted to announce that publication of a book based on the thesis has already been agreed with AMS Press for their *Studies in the Emblem* series.
(Michael Bath)

Congratulations to Peter Boot

On Friday 20 November 2009 Peter Boot successfully defended his doctoral dissertation at the University of Utrecht (supervisors were Lia van Gemert, Arie Gelderblom and Frans Wiering).

Together with Els Stronks Peter Boot has been the driving force behind the **Emblem Project Utrecht**, and this festive defense ceremony reflected the international interest of Peter Boot's work on digital publishing of emblematic works: members of the jury included Sagrario López Poza (University of Coruña) and Marc Van Vaeck (Catholic University of Leuven), while among the audience were spotted Glasgow colleagues Alison Adams and Stephen Rawles, besides the near-complete Dutch section of the SES.
Peter's thesis is entitled **Mesotext: Digitised Emblems, Modelled Annotations and Humanities Scholarship** and has been published jointly by Pallas Publications and Amsterdam University Press (ISBN 9789085550525).
(Arnoud Visser)

Recent Publications by SES members:

Michael Bath, "Emblems from Enea Vico in a Scottish Armorial Manuscript." *Review of Scottish Culture*, 21 (2009): 132-141.
The article identifies a print source for two drawings in a Scottish armorial that Bath reproduced in his book *Renaissance Decorative Painting in Scotland* (2003, p.10, p.155), namely the set of engravings by Enea Vico c. 1550 which Bartsch lists as 'sujets emblématiques.' Three further drawings from the same heraldic manuscript, which copy engravings from the same series, are also illustrated in the article. Bath

discusses the iconography and precise relation of Vico's allegorical figures to emblems, and suggests what their inclusion in an early seventeenth-century heraldic manuscript tells us about Scottish culture and the decorative arts at this period in Scotland. Vico's *Tempus* engraving from the same set is finally identified as the source for an emblem panel on the painted ceiling at Culross (Bath 2003, p.73), and for both William Blake's *Newton* and Edouardo Paolozzi's imitation of this outside the new British Library in London.
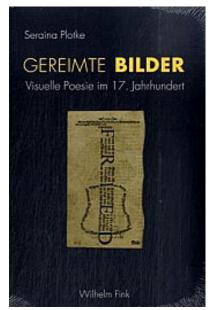
Aux limites de 1'imitation. L'ut pictura poesis *à 1'épreuve de la matière (XVIe-XVIIIe siècles)*. Ralph Dekoninck, Agnès Guiderdoni-Bruslé et Nathalie Kremer (eds.), Amsterdam/New York, NY, Rodopi, 2009, 242 + 50 ill. pp., series "Faux-titre ; 342". ISBN 978-90-420-2751-0, € 58.
(http://gemca.fltr.ucl.ac.be/news/2009_imitation.html)

Aux limites de l'imitation pose une question audacieuse que les innombrables études existantes sur l'ut pictura poesis à l'âge classique ont eu tendance à laisser dans l'ombre : celle de la matière comme limite de l'imitation, suivant l'hypothèse selon laquelle le surgissement du matériel est à l'origine du délitement de l'ut pictura poesis au cours de l'âge classique. Les études réunies ici abordent cette question pour l'ensemble de l'âge classique (allant du XVIe à la fin du XVIIIe siècle) ainsi que pour les principaux domaines artistiques que l'on peut distinguer (littérature, peinture, sculpture, musique, danse).

Seraina Plotke: *Gereimte Bilder. Visuelle Poesie im 17. Jahrhundert*

293 pp., Munich: Fink, 2009. ISBN-10: 3770544048 / ISBN-13: 9783770544042.

Die Komplexität der barocken Figurengedichte stellt heutige Leser vor mehrfache Herausforderungen: Einerseits setzen die Texte ein vielschichtiges kulturgeschichtliches Kontextwissen voraus, andererseits legen sie es nahe, die Verbindung zu späteren bild- und zeichentheoretischen Debatten von der Aufklärung bis in die Gegenwart herzustellen. Für beide Forschungsrichtungen bietet diese Studie erstmals eine umfassende und konzise Grundlage. Der Band beleuchtet die Blütezeit der ,gereimten Bilder' aus zwei systematisch aufeinander bezogenen Blickwinkeln: Ein erster Teil erschließt die Texte unter medientheoretischen und semiotischen Gesichtspunkten als ,hybride' Gattung. Diese Analyse gibt ein Instrumentarium zur Hand, das eindringliche Interpretationen einzelner Fi-gurengedichte überhaupt erst ermöglicht. Der zweite, umfangreichere Teil stellt die Bilder-Reime in ihren kulturhistorischen Kontext. Umfassende

Kommentierungen eröffnen die in den Werken jeweils vorausgesetzten Wissens- und Verstehenshorizonte.

Seraina Plotke: - Empathische Embleme – Schmerzdarstellungen in der Emblematik, in: Hans-Jochen Schiewer / Stefan Seeber / Markus Stock (Hg.), Schmerz in der Literatur des Mittelalters und der Frühen Neuzeit, Göttingen 2009, S. 7-23; - Ein verkanntes Genre: Visuelle Poesie des 17. Jahrhunderts, in: LiLi. Zeitschrift für Literaturwissenschaft und Linguistik, Juni 2008, Jg. 38, Heft 150, S. 145-153; - Emblematics and Visual Poetry from a Semiotic Perspective: Two Different Kinds of Bimediality, in: Emblematica. An Interdisciplinary Journal for Emblem Studies 15 (2007), 33-53.

Glasgow Emblem Studies:

(General Editor: Laurence Grove; Assistant General Editor: Alison Adams)
Glasgow Emblem Studies is an annual publication series of themed volumes on emblem-related topics: http://www.ces.arts.gla.ac.uk/html/ges.htm

GES 13: *Mosaics of Meaning Studies in Portuguese Emblematics* Ed. Luís Gomés (Glasgow: Glasgow Emblem Studies, 2008). Volume published in 2009. Geneva: Droz.
ISBN: 978-0-85261-842-4.

Rubem Amaral Jr.
Portuguese Emblematics: An Overview

Nigel Griffin
Enigmas, Riddles, and Emblems in Early Jesuit Colleges

Luís Gomes
Vasco Mousinho de Quevedo Castelo Branco: Emblems in Portuguese

Isabel Almeida
Alciato in Parnassus: Emblematic Elements in Vieira's *Sermões*

Maria Helena de Teves Costa Ureña Prieto
The Manuscript *Príncipe Perfeito: Emblemas de D. João de Salórzano* by Francisco António de Novaes Campos

Luís de Moural Sobral
'Occasio' and 'Fortuna' in Portuguese Art of the Renaissance and the Baroque: a Preliminary Investigation

José Julio García Arranz
Azulejos and Emblematics in Eighteenth-Century Portugal: the Hieroglyphic Programmes of Masters António and Policarpo de Oliveira Bernardes

Luís de Moural Sobral
The Emblem Book Collection of Diogo Barbosa Machado (1682-1772)

Translations into Japanese:
Readers will already know that Karl Josef Höltgen's *Aspects of the Emblem* has been translated into Japanese by Misako Matsuda and published in Tokyo by Keio University Press, 2005. But readers may not know the following.

Andreae Alciati ... Emblematum liber [Augsburg 1531] and *Andreae Alciati ... Emblematum Libellus* [Paris 1534]. Facsimiles of *picturae* and texts translated into Japanese by Hiroaki Ito. Tokyo: Arina shobo (Press) Inc., 2000.

Otto Vaenius, Amorum Emblemata [Antwerp 1608] and *[Daniel Hein-sius], Quaeris quid sit Amor* [Amsterdam 1601]. Facsimiles of *picturae* and texts translated into Japanese by Hiroaki Ito. Tokyo: Arina shobo (Press) Inc., 2009.
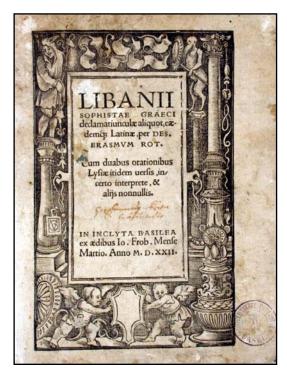
Hiroaki Ito, *Concept and Image: An Introduction to Emblems*. A richly illustrated introduction to emblems with facsimiles of illustrations and texts in Japanese. Tokyo: Arina shobo (Press) Inc., 2007.

(Peter M. Daly)

Miscellanea

Summer School, University of Basel, Switzerland
Shaping Europe: Imagined Spaces and Cultural Transactions 1450-1700

Shaping Europe: Imagined Spaces and Cultural Transactions 1450-1700 is the subject of a series of three summer schools to be held at the Universities of Basel, Sussex and Frankfurt from 2010 to 2012. The first summer school, "Crossroads", is located in Basel as a centre of humanism, printing and science, and inquires after the significance of specific figures, places and discursive fields which were, through exchange and interaction, part of the process that shaped Europe between 1500 and 1600.

Keynotes: Anthony Grafton (Princeton), Silvana Seidel Menchi (Pisa), Jonathan Sawday (Saint Louis). Workshops and Discussion: Dominique Brancher (Basel), Susanna Burghartz (Basel), Christine Göttler (Bern), Ina Habermann (Basel), Margaret Healy (Sussex), Tom Healy (Sussex), Jeanne Nuechterlein (York), Anita Traninger (FU Berlin).

Date: 29 August - 4 September 2010.
Place: University of Basel, Switzerland.
Application: Please send an abstract of your PhD research project to info-kultop@unibas.ch. Participation Fee: CHF 600.- (approx. € 400).

Further Information: kultop.unibas.ch/en/training/summer-school.

2010 Brill Fellowship at the Scaliger Institute

The Scaliger Institute and Brill publishers invite scholars and researchers to send in proposals for the 2010 Brill fellowship at the Scaliger Institute of Leiden University Library.

Brill, the oldest scholarly publishing house in The Netherlands based in Leiden since 1683, is sponsoring the Scaliger Institute for the period 2006-2011. This contribution provides an opportunity for one or two fellows to come to Leiden University Library each year in order to do research in the library's rich Special Collections. The Brill fellowship is intended for a minimum period of three months. The allowance, which is intended to cover the costs of accommodation and research, is ?1000 per month. Applications can be submitted by mail and post to the board of the Brill fellowship. The prospective fellow must be involved in one of the following main subject areas of Brill: Middle East & Islamic Studies; Asian Studies; Medieval & Early Modern History; Biblical & Religious Studies; Ancient Near East & Egypt and Classical Studies.
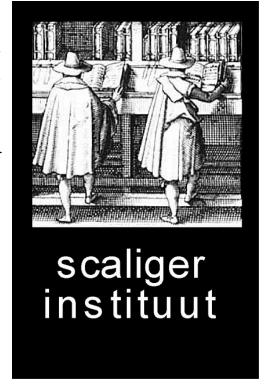
The Brill fellow is expected to contribute to the activities of the Scaliger Institute and to give a public lecture. When the occasion arises, the lecture will be published by Brill in association with the Scaliger Institute.

Applicants must submit the following information:

* A 1-3 page research proposal. Applicants should address specifically the relationship between their proposed project and the primary sources to be consulted in the Special Collections of Leiden University.
* A list of books and/or manuscripts that are going to be consulted in the library.
* The projected beginning and ending dates of on-site research (minimum 3 months).
* A list of publications.
* A curriculum vitae.
* 2 names of support from academic or other scholars.

The closing date for applications of the Brill fellowship 2010 is 31 January 2010.

Fellowship applications will be submitted to a board consisting of Prof. dr. H. Beukers (director of the Scaliger Institute), C. Keijsper MA (Head of Special Collections, Leiden University Library), K. van Ommen MA (Coordinator Scaliger Institute) and prof. dr. A. Vanderjagt (Em.Professor in the History of Ideas, Rijksuniversiteit Groningen).

For more information and the application form see: scaligerinstitute.leidenuniv.nl
Applications can be send to:

K. van Ommen MA, k-van-ommen@library.leidenuniv.nl
Coordinator Scaliger Instituut, Postbus 9500, 2300 RA Leiden,
or by mail: scaliger@library.leidenuniv.nl.

Submission Deadline

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

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

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

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