



## **SOCIETY FOR EMBLEM STUDIES NEWSLETTER**

**Number 47, July 2010**  
**Sabine Mödersheim, Editor**  
**Wim van Dongen, Design and Distribution**

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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.

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### **National Representatives**

The National Representatives for the Society are as follows:

- Belgium: Dr Wim van Dongen, Molenstraat 31, 2018 Antwerp, Belgium
- Canada: Dr Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9
- France: Professor Anne-Elisabeth Spica, 5 rue des Piques, 57000 Metz

- Germany: Professor Dr Dietmar Peil, Elsternweg 20, 85757 Karlsfeld
- Japan: Ms Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091
- Netherlands: Dr Wim van Dongen, Molenstraat 31, 2018 Antwerp, Belgium
- Spain: Professor Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña)
- U.S.A.: Professor Debbie Barrett-Graves, 4023 Painted Pony Circle, Santa Fe, NM 87505

## **Festschrift for Father Dimler, S.J.**

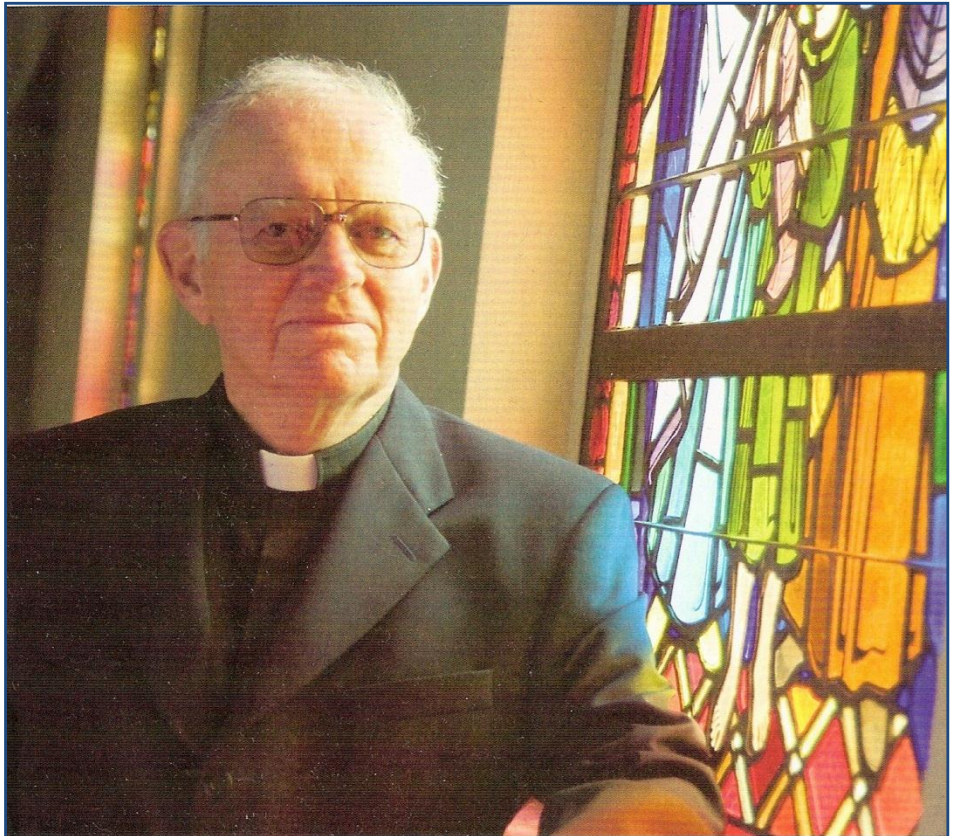
### **Remarks for Fr. Dimler's Festschrift Presentation at The Ryan Library, St. Charles Borromeo Seminary, Philadelphia, PA ---- P. F. Campa**

Good afternoon, I am Pedro Campa, Professor of Romance Languages at the University of Tennessee at Chattanooga. We are gathered here to celebrate the 400th anniversary of the founding of the Order of the Visitandines with the opening of this beautiful exhibit, and to honor the academic and personal achievements of Fr. G. Richard Dimler.

First of all, I would like to thank my colleague Father Joseph Chorpenning, Carmen Croce and their collaborators for organizing this event and to Saint Charles Borromeo Seminary library for hosting it. I also wish to thank the Saint Joseph's University Press for its continued commitment to publish Catholic scholarly publications without which this volume might not have appeared.

As you might know, Professor Peter Daly, Professor Emeritus of German at Mc Gill University, and I are the editors *Emblematic Images and Religious Texts*, a book published by Saint Joseph's University Press. This volume of collected essays, dedicated to Father G. Richard Dimler by American and European academicians, is a fitting tribute to Father Dimler's scholarly contributions that have inspired researchers in the field of Jesuit emblem studies. Professor Daly, my co-editor, wished to be here for this occasion, but unavoidable family matters needed attention in Montreal and he could not be present.

Father Dimler's impressive record of publication and presentations attest to some forty years of scholarly activity. Also, it must be said that Fr. Dimler was and still is a teacher. His interest in language pedagogy and applied linguistics is well documented by his publications as well as by many years of teaching



German language and literature at the secondary- and college levels. However, perhaps one of Father's most impressive contributions to the intellectual establishment was his service for fourteen years as the Editor-in-Chief of *Thought*, a Catholic journal published at Fordham University, that during Dimler's editorship was an open forum for the presentation of many challenging ethical, moral and philosophical issues.

Father Dimler received his PhD from UCLA with a dissertation on a German Baroque writer, Friedrich Spee von Lagenfeld. His 1970 doctoral dissertation was entitled "The Imagery in Friedrich Spee's *Trutznachtigall*." He has returned to Spee at various times in his professorial career, as the publication of an edition (1981), a monograph (1973) and a bibliography (1984) of Spee's *Trutznachtigall* attest. Father Dimler received his AB in 1956 from Fordham, and a MA in teaching, also from Fordham in 1960. He also earned a Licenciature in Theology from Woodstock in 1964; an MA in German from Middlebury College in 1966, and an MS in Computer Education from Iona College in 1990. Fordham University, Professor Dimler's Alma Mater, and his teaching post from 1972, recognized his accomplishments by naming him Research Professor of Jesuit Emblem Studies in 1999 and Professor Emeritus upon his retirement in 2007.

The volume of essays that we are presenting here today however, honors the most important facet of Father Dimler's scholarship, namely Emblem Studies. Father Dimler is one of the very few scholars who has paid serious attention to Jesuit emblems. That may seem odd, since during its history the Society of Jesus, its members, colleges, and provinces, published at least 1,600 emblematic books. And that speaks only to the print culture of emblematic works. In addition, more than one Jesuit priest-poet and theologian of the early modern period used emblematic techniques in his writings. Also, many churches featured emblematic decorative programs based on Jesuit emblem books. Father Dimler has almost single-handedly put Jesuit emblematics on the international scholarly map.

Jesuit writers used the emblem in a wide range of subjects with a variety of didactic goals. There are Jesuit emblem books about the craft of government, triumphal entries of kings and bishops, dynastic marriages, the teachings of the Church, the conduct of prelates, canonizations and beatifications, the Church Sacraments, royal exequies, devotion and meditation. The subject matter presented by these emblems can range from symbology, poetry and rhetoric to folklore, theology and mythology. In a sense the Jesuit emblem is a rich depository of cultural history that afford us a unique glimpse into the past.

It would be hard to pin-point when Father Dimler interest in emblems began; perhaps it happened while studying the imagery in Friederich Spee's works. In the early seventies several of his articles, concerning Jesuit emblem books in German French and Flemish-speaking areas, began to foster an interest in Jesuit emblems among scholars. Later on, Father was attracted by the heretofore unsuspected treasure trove of Jesuit emblems books elsewhere and began preliminary bibliographical compilations of Jesuit emblem books based on the output of the Provinces of the Society. All the while, he continued to publish journal articles on the classification of Jesuit emblems and on individual Jesuit authors and their emblem books.

It was not until 1978 when Professor Dimler and Daly met and decided to pool their efforts to determine exactly how many Jesuit emblem books really existed. Their collaboration lead to the compilation and eventual publication of their monumental five volume bibliography that includes the description and location of all known Jesuit emblem imprints.

The five-volume Jesuit Series of the *Corpus Librorum Emblematum*, (1997-2007), published by the University of Toronto Press, whose imprimatur is Father Peter-Hans



Kolvenbach, the former Superior General of the Society of Jesus, is perhaps the most important contribution to emblem studies since Mario Praz bibliography in 1964. The Jesuit Series is an indispensable tool for researchers who are interested in the rôle of emblems and symbols in literature, art, theology and prayer during the late Renaissance and Baroque periods.

The compilation of data for this project led Daly and Dimler in a yearly pilgrimage to many American, Eastern and Western European libraries, some in exotic locations, many times cataloguing emblem books in unfamiliar languages, such as Polish and Hungarian, while availing themselves of the hospitality of Jesuit communities.

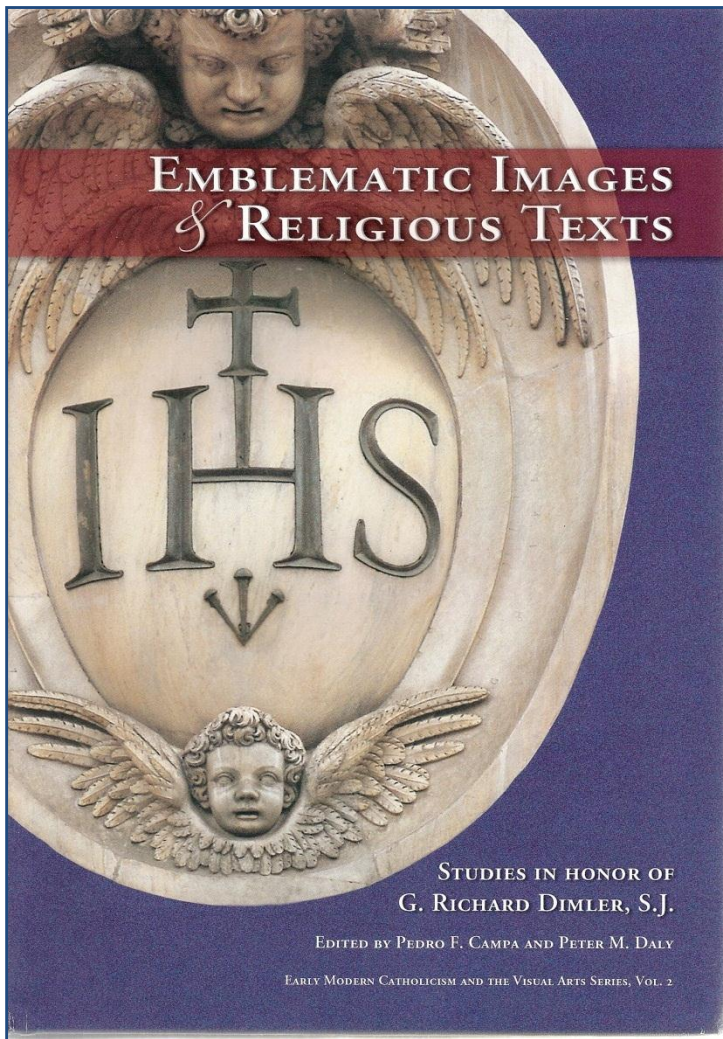
Currently Father Dimler continues to publish articles and books on Jesuit emblems. In 1999 his edition of Johannes Kreihing's *Emblemata Ethico Politica* was published in Belgium by Brepols. Also, his *Jesuit Emblem Bibliography of Secondary Sources* (2005) and his selected articles under the title of *Studies in the Jesuit Emblem* (2007) have been published by AMS Press.

Father Dimler entered the Society of Jesus in 1950, was ordained in 1963 and took his final vows in 1978. His dedication to his vows and to the priesthood runs parallel to his commitment to research and scholarship. As my colleague Professor Daly is fond of saying: "Dick is a Priest of many parts." Professor Dimler's quiet manner and his knowledge of

emblematic matters coupled with a profound knowledge of baroque spirituality have gained him a special place in the scholarly community.

This beautifully-produced volume of essays, a fitting tribute that his friends and colleagues from both sides of the Atlantic have dedicated to him, is as much his as it is the contributors'. In those pages you will find Father Dimler's work cited many times. This is the real tribute to Professor Dimler's scholarly contribution, the research that he has inspired many scholars to produce; much more flattery than I can offer him with my words.

Father Dimler is now residing at the Wernersville Jesuit Community, but we cannot think of him as retired, we will continue to claim him as a producing scholar and we expect him to continue writing and participating in academic conferences. Father Dimler, thank you and congratulations in the name of your friends and colleagues!



**Pedro F. Campa & Peter M. Daly (eds.): *Emblematic images and religious texts: Studies in honor of G. Richard Dimler, S.J.* Philadelphia: Saint Joseph's University Press, 2010.**

## Table of Content:

### *Ignatius and the Society of Jesus*

Pedro F. Campa

Devotion and Onomasiology: The *Impresa* of the Society of Jesus

Johannes Kandler

*Rite de Passage*: Observations on Liminality and Transformation in Carlo Bovio's *Ignatius Insignium, Epigrammatum et Elogiorum Centuriis expressus*

Peter Davidson

The Flaming Heart of St. Edmund Campion

Judi Loach

Louis Richeome's Emblematic Re-Use of the Jesuit Novitiate Church of St. Vitale in Rome

Paul Begheyn, S. J.

The Oldest Jesuit Library Catalogue in the Dutch Republic: The Book Collection at Delft (1614)

### *Saints and Devotion*

Michael E. Bath

Painting in Reformation Scotland

Éva Knapp / Gábor Tüskés

The Iconography of King St. Stephen I in Prints 1450-1700

Joseph F. Chorpenning, O.S.F.S

Francis de Sale's Emblematic Interpretation of the Death of St. Joseph (*Treatise on the Love of God*, Book 7, Chapter 13)

### *Religious Emblem Books*

Agnès Guiderdoni-Bruslé

Tourner le bois, tourner l'âme: le tour à perche emblématique du *Typus Mundi* (Anvers, 1627)

Ralph Dekoninck

Maximilianus Sandaeus (1578-1656), théoricien de l'image mystique et symbolique

Alan R. Young

Englisch Translations of the Works of Jeremias Drexel, 1632-1700

Sabine Mödersheim

Educational Eulogies: Charles de la Rue's *Symbolic Heroica*

Antonio Bernat Vistarini and John T. Cull

Reason of State and Heresy in the Works of Francisco Grau

Laurence Grove

Jesuit Emblematics and Catholic Comis

Dietmar Peil

Emblematisch illustrierte Versionen der Benediktinerregel

Peter M. Daly

Some Reflections on Religious Poetry and Emblematics (1545-1600)

Publications of G. Richard Dimler, S.J.

## Upcoming Conferences

**2010 SAMLA Convention** (South Atlantic Modern Language Association)

**Special Focus: *The Interplay of Text and Image***

November 5-7, 2010 in Atlanta, Georgia ([samla.gsu.edu/convention/convention.htm](http://samla.gsu.edu/convention/convention.htm))

### ***Emblematic Literature in the Early Modern: Engaging Instruction***

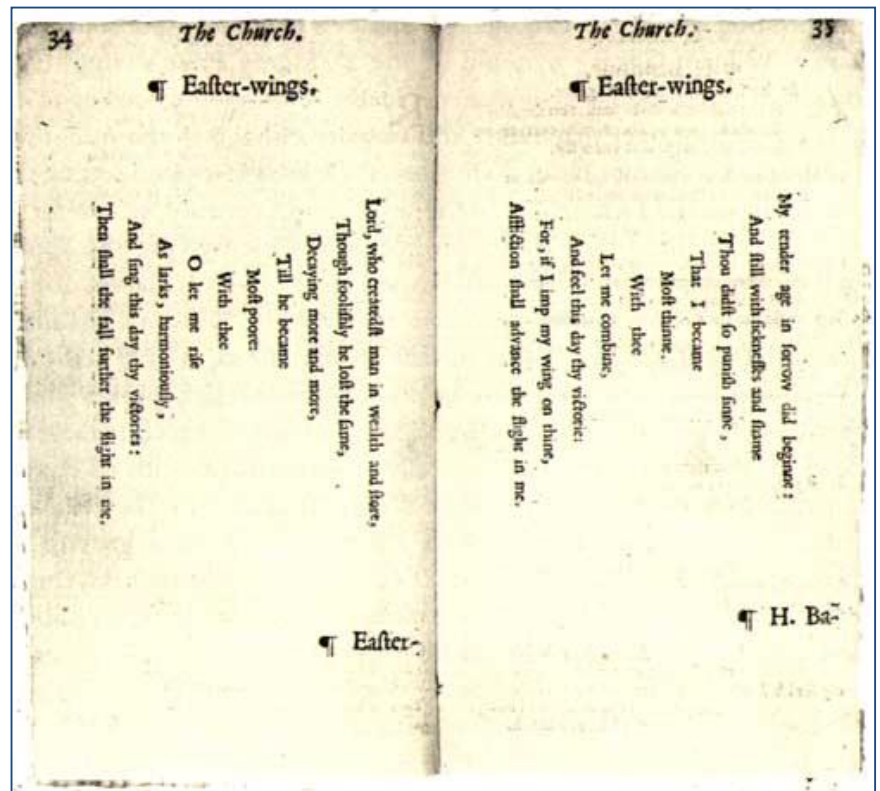
This session proposes to explore various roles and functions of text and image as they join to “engage our delighted sympathy” (T.S. Eliot, writing of George Herbert’s emblem poems) and instruct the reader/viewer who “puzzles out” meanings in a space of pleasure. Interpreted broadly, “emblematic literature” includes here pattern poems or “*Carmen figuratum*,” sym-

bolic frontispieces which suggest meanings of the work they precede, two- three- or four-part emblems complete with motto or devise, and highly symbolic text with no visual image. The latter has been termed “a habit of mind” by Leonard Marsh who in his study of the *Théorèmes* of Jean de La Ceppède shows that in the absence of an artistic image, La Ceppède skillfully leads the reader to create his/her own. Proposed papers might examine prevalent modes (*movere*, *docere*, etc.), the appeal to the senses, the decoding of messages, and so forth. For information please contact:

Prof. Christine M. Probes

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[probes@cas.usf.edu](mailto:probes@cas.usf.edu)



George Herbert's emblem poem “Easter-wings” (1633)

**MLA (Modern Language Association) - [www.mla.org](http://www.mla.org)**

6–9 January, 2011 Los Angeles

### **“Exotic Collections 1500-1800”**

Papers dealing with critical approaches to collecting and collections, especially with regard to travel and gender, identity and collecting, creating and curating collections, narrated collections, colonialism and collections, memory, and connoisseurship.

### **“Narrating Early Modern Violence,”**

Forms of violence 1450-1750, both individual and institutional, particularly with respect to identity and gender, and including military, religious, domestic, and natural violence.



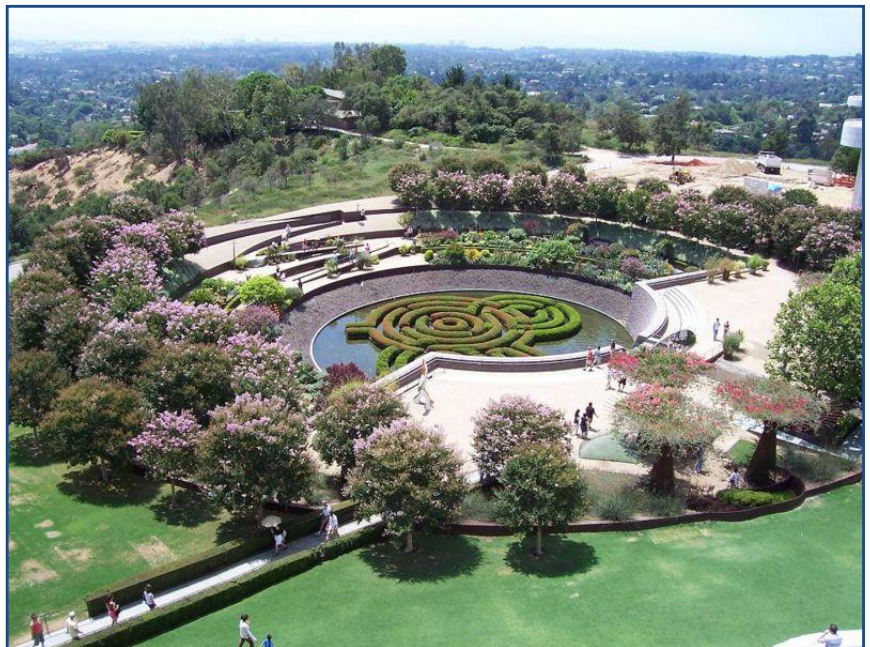
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***Research Library at the Getty Research Institute, Los Angeles***

While in LA, visit the Getty Library's collection of emblem books: [www.getty.edu](http://www.getty.edu).

The Research Library at the Getty Research Institute focuses on the history of art, architecture, and archaeology with relevant materials in the humanities and social sciences. The range of the collections begins with prehistory and extends to contemporary art. Presently, the collections are strongest in the history of western European art and culture in Europe and North America; however, in recent years, they have expanded to include other areas, such as Latin America, Eastern Europe, and selected regions of Asia.

The special collections contain rare books, prints, maps, photographs, optical devices, manuscripts, and archival collections. The thematic collecting priorities for primary research materials are Historiography of Art, Architecture, and Archaeology; The Modern Period; The History of Collecting and Display; and Visual Sources. Primarily works on paper, these collections include artists' journals, letters, sketchbooks, and teaching materials, architectural drawings, artistic



**Getty Gardens: The Labyrinth**

biographies and treatises, early guidebooks and travel literature, emblem books, festival books and prints, reproductive prints, and the archives of art dealers and galleries.

**Contact Information:**

The Getty Research Institute  
1200 Getty Center Drive, Suite 1100, Los Angeles, CA 90049-1688  
Tel. (310) 440-7335  
General Research Institute Inquiries: [griweb@getty.edu](mailto:griweb@getty.edu)

**Research Library hours:**

Monday–Friday 9:30 a.m.–5:00 p.m.  
Closed Saturday, Sunday, and major U.S. holidays

**Emblem Sessions at the Renaissance Society of America Conference  
Montreal (24-26 March, 2011) - [www.rsa.org](http://www.rsa.org)**

Please contact the SES representative regarding emblem sessions at the RSA  
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**Emblem Sessions at Kalamazoo 2011 (May 12-15, 2011)**

The 46th International Congress on Medieval Studies will take place May 12-15, 2011. The Congress is an annual gathering of over 3,000 scholars interested in Medieval Studies. It features over 600 sessions of papers, panel discussions, roundtables, workshops, and performances. There are also some 90 business meetings and receptions sponsored by learned societies, associations, and institutions and a book exhibit by nearly 70 publishers and used book dealers. A full conference program is available on the congress web site: [www.wmich.edu/medieval/congress/index.html](http://www.wmich.edu/medieval/congress/index.html).

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at [www.wmich.edu/medieval/congress](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](mailto:smoedersheim@wisc.edu).

Session Organizer: Sabine Mödersheim  
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**SES Conference**

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

The next international conference of the Society for Emblem Studies, organized by Laurence Grove, Director of the Centre for Emblem Studies at the University of Glasgow, will take place in Glasgow from Monday 27 June to Friday 1 July, 2011. The conference will explore the broader theme of Applied Emblematics. Topics and sections will include:



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

Special exhibitions will showcase Glasgow's treasures and are aimed to introduce the subject of emblems and emblem studies to a wider public.

Please mark your calendars. A call for papers will be posted on the SES web site ([www.emblems.arts.gla.ac.uk/SES/](http://www.emblems.arts.gla.ac.uk/SES/)) and published in the Newsletter.

For details please contact Mara Wade or Laurence Grove.



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 Glasgow, G12 8RS  
 Email: [b.grove@french.arts.gla.ac.uk](mailto:b.grove@french.arts.gla.ac.uk)

### ***Stirling Maxwell Collection (Glasgow)***

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

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

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

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

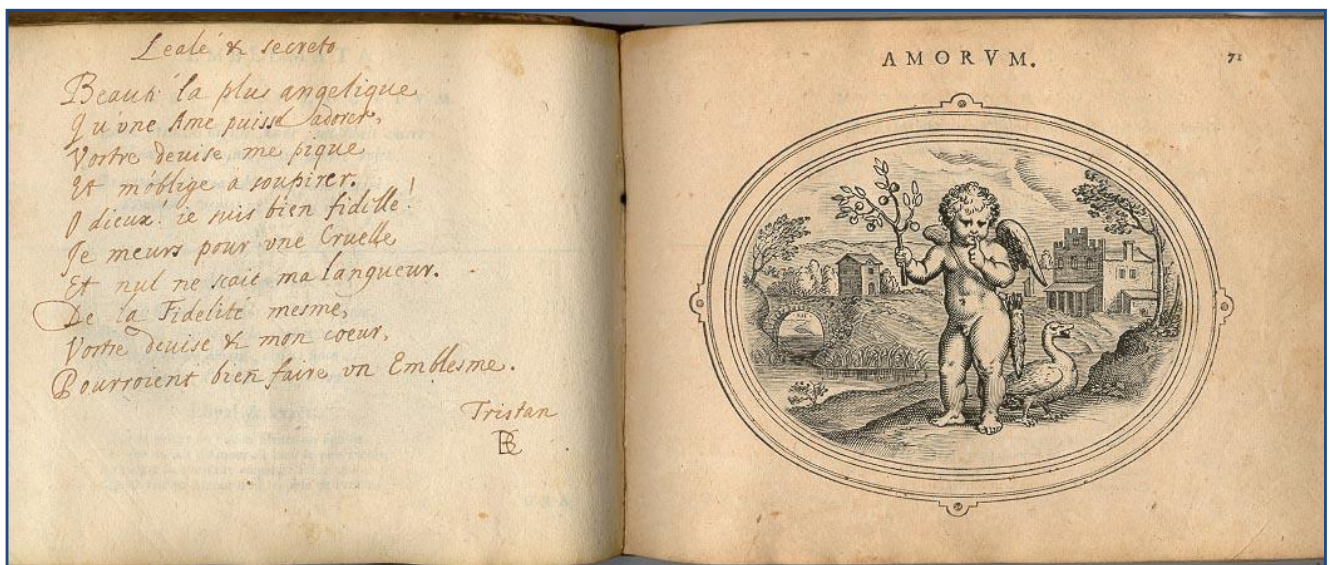
See also the following 'book of the month' articles that feature items from the Stirling Maxwell collection:

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

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

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

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



Otto van Veen: *Amorum Emblemata* with manuscript additions by Tristan l'Hermite  
Antwerp: Hieronymus Verdussen, 1608 (Sp Coll S.M. Add. 392)  
[special.lib.gla.ac.uk/exhibns/month/feb2001.html](http://special.lib.gla.ac.uk/exhibns/month/feb2001.html)

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[special@lib.gla.ac.uk](mailto:special@lib.gla.ac.uk)

David Weston  
Keeper of Special Collections and Assistant Director  
Tel: (0141 330) 5632  
Email: [d.weston@lib.gla.ac.uk](mailto:d.weston@lib.gla.ac.uk)

For more information please visit: [special.lib.gla.ac.uk/collection/stirling.html](http://special.lib.gla.ac.uk/collection/stirling.html)

### ***Sociedad Española de Emblemática 2011***

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

### **Call for Papers: LUICD Graduate Conference 2011**

#### ***IMAGINING EUROPE - Perspectives, Perceptions and Representations, from Antiquity to the Present.***

Leiden University Institute for Cultural Disciplines (27 and 28 January 2011)

‘Qui parle Europe a tort. Notion géographique’. Otto von Bismarck's elliptic remark, scribbled in the margin of a letter from Alexander Gorchakov in 1876, would go on to become one of the most often-quoted statements about Europe. But was Bismarck right? Is Europe nothing but a geographical notion? Even the briefest glance at history shows that more often than not perceptions and definitions of Europe go beyond the mere geographical demarcation of a continent. In 1919, for instance, Paul Valéry imagined Europe as a living creature, with ‘a consciousness acquired through centuries of bearable calamities, by thousands of men of the first rank, from innumerable geographical, ethnic and historical coincidences’. Of course this is only one of a multitude of different representations. Europe has always signified different things to different people in different places – inside Europe as well as outside. Europe meant, for instance, something different to Voltaire, l’aubergiste d’Europe, at Ferney in the 1760s than to Athanasius Kircher in Rome a century earlier or to Barack Obama in Washington today. This conference explores the different ways in which Europe has been imagined and represented, from inside as well as outside Europe and from classical antiquity to the present day. This wide scope reflects the historical range of the LUICD’s three research programmes (Classics and Classical Civilization, Medieval and Early Modern Studies and Modern and Contemporary Studies) as well as the intercontinental focus of many of the institute’s research projects. The conference aims to present a diachronic perspective of some of the many images of Europe, with particular attention to the historical, cultural and economic contexts in which these images were created and the media and genres in which they have been presented.

Although the emphasis of the conference lies on different and changing perspectives, perceptions and representations, it also wants to explore the notion of similarity – are there any aspects that keep recurring in the different visions, aspects that might even be said to be intrinsically European? The conference aims to provide a platform for graduate students in the humanities, from Leiden as well as other universities in the Netherlands and abroad, to present and exchange their ideas in an international and interdisciplinary environment. The organising committee is honoured that Professor Jonathan Israel and Professor Edith Hall have accepted our invitation to act as keynote speakers and participate in discussions during the conference.



### *Proposals*

The LUICD Graduate Conference aims to reflect the institute's interdisciplinary and international character and as such welcomes proposals from graduate students from all disciplines within the humanities, from universities from the Netherlands as well as abroad. The conference wants to present a variety of different perspectives on Europe (from within as well as outside the European continent) and those working in fields related to other continents are particularly encouraged to submit a proposal.

Subjects may include historical events, processes and discourses, textual and/or visual representations, literary or art canons, colonial and post-colonial relations, philosophical developments and political issues. Questions that could be raised include: how did (and do) oppositions such as barbarism versus civilization, Christianity versus paganism or old versus new worlds relate to the conceptualization of Europe? What role does (perceived) cultural superiority play in these oppositions? What ideas might be regarded as predecessors of or alternatives to the concept of Europe? In what ways did (and do) forms of universalism and regionalism compete with identity formation on a continental level? How have individual artists represented Europe? How do different (literary) genres, such as travel literature, historiography or letters, construct a particular image of Europe or Europe's relations with other cultures? Is it possible for art collections to imagine Europe or to question existing perceptions of Europe? How do migrant literature and cinema reflect the changing identity of Europe today?

Please send your proposal (maximum 300 words) for a 20-minute paper to Coen Maas: [c.maas@hum.leidenuniv.nl](mailto:c.maas@hum.leidenuniv.nl). The deadline for the proposals is 1 November 2010 – you will be notified whether or not your proposal has been selected before 15 November 2010.

After the conference, the proceedings will be published either on-line or in book form. More information on this will follow in due course. If you have any questions regarding the conference and/or the proposal, please do not hesitate to contact us at the above e-mail address. More information about the conference will be published on the conference webpage, which will go online this summer.

### *The organizing committee:*

Drs. Thera Giezen

Drs. Jacqueline Hylkema

Drs. Coen Maas

## **Conference Reports**

### **VII Congreso de la Sociedad Española de Emblemática / VII Conference of the Spanish Society for Emblem Studies**

Pamplona (España), Universidad de Navarra, 9 - 11 December, 2009

The Spanish Society for Emblem Studies (Sociedad Española de Emblemática) has maintained its Seventh International Conference in Pamplona (Spain), University of Navarra, between 9 and 11 December 2009. The title of the conference was: *Emblemática trascendente. Hermenéutica de la imagen, iconología del texto*. There were three plenary lectures and 69 communications. The program is available on the website:

[www.unav.es/viisee/VIISee/Presentacion.html](http://www.unav.es/viisee/VIISee/Presentacion.html).

Proceedings will be printed. An exhibition with emblem was showed at the University of Navarra Library: «Deleitando enseña. Una lección de Emblemática», organized by José Javier Azanza and Rafael Zafra. A virtual visit is available at: [www.unav.es/biblioteca/fondoantiguo/hufaexp20/](http://www.unav.es/biblioteca/fondoantiguo/hufaexp20/)

Another interesting exhibition was made with funeral *affixiones* for royal funerals of XVIIIth century, preserved at the Municipal Archives of Pamplona: «Emblemas para la muerte. Los jeroglíficos de las exequias reales pamplonesas».

During the conference was presented number 1 of: *Imago. Revista de Emblemática y Cultura Visual*, a new journal on Emblematics and visual culture, printed in 2009 in Valencia, sponsored by the Sociedad Española de Emblemática and Publicacions de la Universitat de València (Spain).

The next conference of the Sociedad Española de Emblemática will be held in Madrid at the Universidad Complutense, in 2011. This society has held conferences in Teruel, in 1991; La Coruña, 1994; Cáceres, 1996; Benicàssim, 1999; Palma de Mallorca, 2001; Cáceres, 2005; Gandía, 2007 and Pamplona, 2009.

For more information, please, visit the SEE website: [rosalia.dc.fi.udc.es/sociedad](http://rosalia.dc.fi.udc.es/sociedad)

Prof. Sagrario López Poza, Universidade da Coruña, Spain

### **Kalamazoo 2010**

The Society for Emblem Studies held two Sponsored Sessions at the 45th International Congress on Medieval Studies in Kalamazoo, Michigan (May 13–16, 2010) as well as a business meeting.

Session I was chaired by Peter M. Daly (McGill) and focused on the worldwide reach of emblem books from the 16th century until today. Sabine Mödersheim (University of Wisconsin – Madison) and Wim van Dongen (VU University, Amsterdam) gave an overview of their latest results regarding the “Most Printed Emblems in the World”: Johann Gossner's emblematic treatise *The Heart of Man* and its global circulation until today.

Professor Hiroaki Ito (Saitama University, Japan) examined the Japanese tradition of “Shigajiku” (Poetry and Painting Scroll) in the light of emblem studies, and pointed out the possibility of its influence the author Shiba Kōkan whose *Kunmō Gakai Syū* (*Illustrated Moral Book*) written in 1814 is thought to be the first emblem book in Japan, containing 118 sketches and fables, inspired by Luyken's *Het Menslyk Bedryf* (Amsterdam 1694) Ito pointed out that indigenous Japanese art traditions, such as the “Shigajiku”, a hanging scroll with a painting at the bottom and a poetic inscription in the uppermost part, depicting subjects based on the study life of Zen priests, Chinese classical literature, and Zen-based moral instructions, could have been a major influence on Kōkan as well. Bernard Deschamps (McGill) concluded the session with remarks on “Further Considerations on the Digitization of Emblems”, pointing out the need for new approaches of evaluation and pooling of resources in light of the increasing availability of digitized emblems and emblem books on the internet.

Session II, chaired by Pedro Campa (University of Tennessee, Chattanooga), focused on the English emblem tradition and material culture. Peter M. Daly (McGill) explored “English Emblems in the Material Culture” from emblems in architecture and domestic decorations to emblem decorations and impresse on tournaments standards, flags, weaponry

and the like. Kristen Deiter's (Carroll University) presentation "The Tower of London as an Oppositional Emblem in Shakespeare's Henry VI Plays" historicized representations of the Tower in three Shakespearean plays on medieval English history and some of the first Tower plays to be performed in London's public theaters, arguing that they introduced the Tower's emblematic nature to London playgoers and, for the first time, suggested to them that the Tower could be reinterpreted as an emblem of resistance to the crown and an evolving and complex symbol of English national identity. William E. Engel's (University of the South, Sewanee) paper "The Garrulous Crow: A study in late-Medieval iconography, mythography, and hagiography" examined how the Ovidian iconography of the garrulous crow was grafted onto the native English iconography to yield a composite emblem that spoke in new ways—at once political and religious—to members of Ricardian court culture.

Please mark your calendars for the the upcoming conference in 2011 (May 12-15). The Society for Emblem Studies will again sponsor two sessions. Please see under "Upcoming Conferences" for details and a call for papers.

## Call for Contributions

***Illustrated sacred books in Italy between the sixteenth and seventeenth centuries.***  
**Ed. by Erminia Ardissino and Elisabetta Selmi (University of Turin and University of Padua)**

Between 1545 and 1563, Italy witnesses a remarkable increase in publications of a religious nature that combined texts with illustrations. This is not simply the result of the perfected printing process; neither is it merely the effect of diffusion of a culture of symbolic forms, a feature of the sixteenth-seventeenth centuries. Behind this renewal of the value of the image (seen as well in theoretical treatises), one can perceive the Catholic rejection of Protestant iconoclastic mores, as well as the influence of Ignatian spirituality. Catholic recourse to image becomes an essential preaching tool, which hinges on the concept of humans as image of God, and on the sacramental realisation of divinity. Despite Mario Praz's early research, what is lacking is a systematic study of Italian publications combining text addressing the divine with figurative or symbolic forms. In the collection of essays proposed here, the intention is to gather a wide range of articles that explore works produced in the post-Tridentine years and in the baroque age. This research should concern texts written in the Italian language or produced in Italian areas or produced for Italian readers between 1550 and 1700.

Therefore, interested colleagues are invited to present their proposals by July 31<sup>st</sup> 2010. Essays (30,000 characters, according to the regulations that will be sent on acceptance of the proposal) are to be submitted by March 2011. Publication of the miscellany is planned for December 2011. Colleagues are invited to explore the field through wide-ranging investigations. Below are some suggestions to help direct contributions, which, however, are not intended to be limiting. The editors encourage originality and novelty in proposals.

Some topics might include: Illustrated catechisms, Books of meditation, Books concerning preparation for death, Prayer books, Iconography pertaining to particular devotions (Rosary, The Shroud, Saints, etc.), The Bible through pictures, Accounts of feasts, spectacles, sacred apparatus, etc.; Sacred enterprises and emblems; Propaganda of a religious nature. We are also interested in studies of individual authors, individual texts, the illustrators, the editors, cases of illustrations used for different texts, illustrated frontispieces and title pages, etc.

Contributors should bear in mind the following theoretical aspects: Text-image relationship, Material, mental and verbal image relationship; Nature and constitution of the sacred image;



Sacralisation and desacralisation of the image; Function and reception: how one imagines and guides the reaction of the faithful; Semiotic process of the visual and hermeneutic act of the sacred image; Relationship between memory and the sacred; Biblical basis of the image; Image and sacrament

Please contact Erminia Ardissino (University of Turin): [erminia.ardissino@unito.it](mailto:erminia.ardissino@unito.it) and Elisabetta Selmi University of Padua): [elisabetta.selmi@unipd.it](mailto:elisabetta.selmi@unipd.it)

## Research Article

### Alciato's Sphinx Emblem: Unresolvable Riddles of Its *Pictura* and *Scriptura*

Sphinx in the Greek variety is riddle-driven; so is emblem inasmuch as its proper understanding depends on resolving a riddle or an enigma. When a sphinx is mated to an emblem (a fateful union?), there bound to be fireworks of celebration followed by clouds of obscurity and obfuscation. To resolve the riddles on both sides is no easy task. It is especially so on the sphinx side because of her longer history and greater variety. It is prudent therefore to begin with her lineages.

It turns out that she is not always a *she* (gender mutation?), nor is she totally human but a hybrid. From the Egyptian ancestry a sphinx or Harmakhis is pictured as a reclining lion with a man's head (at Giza) or the head of a ram (at Karnak) or a falcon (Paul Hamlyn, *Egyptian Mythology* 1968, 15, 22, 37, 82). There are just as many different forms as



interpretations. Harmakhis symbolizes “protective wisdom, mystery and power” (Hamlyn, 15), or “Her womans face might signifie her alluring and inticing ways to draw strangers to her; the wings may signifie her or her fellows swiftness; her lions or dogs body and claws expressed her rapacity” (Alexander Ross, *Mystagogus poeticus* 1648, rpt 1976, 393). These symbols are ingredients for emblem writers to devise, together with their mottoes, enigmas or riddles which their epigrams will resolve. From the Grecian ancestry a sphinx may be defined by how many forms it possesses. In Hadrianus Junius's emblem, for instance, it is pictured as a biform: a full-bodied sitting lion with

a maiden's head and face rising above the mane. Generated by this *pictura* with the motto “Love and fear God (*Deum & ama & time*),” the riddle is resolved in the second Latin distich of Junius's epigram. The biform sphinx is a symbol of God; therefore, the distich explains: “Love God [who as the maid] is just as mild and placable to the righteous; / On the contrary fear [Him as the lion] as an inexorable avenger upon the wicked. (*Amato numen ceu piis mite, ac placabile: / Rursus time, vt vindex inexorable impiis*)” (*Emblemata*, 1565, no. 42, 48). A triform is used in both Alciato and Reusner. The latter's *pictura* of “a maid's face, bird's wings, lion's legs (*virginis ora, pennas volucris, crura leonis*)” symbolizes “wisdom, strength, and [that which] carries the great leader up beyond the stars (*ala Magnanimum volucris fert super astra ducem*)” (*Emblemata* 1581, 1.4). Alciato's riddles will be dealt with in detail below. A quadru form is rare but Clearchus of Soli (4-3c. B.C., Aristotle's pupil) mentions a still rarer penta form of “a girl's head, hand, and human voice, dog's body, dragon's tail, lion's paws, and bird's wings

(*caput & manus puellae, corpus canis, vocem hominis, caudam draconis, leonis unguis, alas auiis*)” (Natalis Comes, *Mythologia* 1567, 286v). This unusual hybrid may be seen in Paradin’s *pictura* which its prose text ignores but does explain its symbol as the keeping secret of princes’ counsels and why Augustus Caesar decided to replace the sphinx on his signet ring with the image of Alexander the Great (*Devises heroïques* 1557, 34-35).

Among emblem writers only Junius seems to have done the homework because his prose commentary presents an erudite discourse on the image and meaning of the sphinx. Besides disclosing the source of his motto (Clement of Alexandria’s *Stromata*, book 5), he refers to the views of Palaephatos, Zezes, Ausonius, Psellus, Pliny, Solinus, Siculus, Chrysostom, and Synesius. As a result, his emblem succeeds in resolving the enigma even though using God as the symbol is rare, but he has a revered authority to justify his choice. Of particular interest to this study is Psellus’s description: “Up to the navel an elegant girl form, the rest hairy, long tail, and feet of wild beast (*umbilico tenus elegante forma puellam, cetera hispidam, cauda oblonga, & ferinis pedibus*)” (Junius, 131). Among Renaissance authors who also describe the biform, Vincenzo Cartari cites Aelian’s description of a “half woman and half lion (*come dice Eliano, fanno la Sfinge la metà donna, e la metà Leone*)” (*Le Imagini* 1571, 297). Likewise, Cesare Ripa reiterates it as “the fine face and breasts of a young woman, and a lion for the rest of the body (*hà la faccia fino alle mammelle di vna giouane, & il resto del corpo di leone*)” (*Iconologia* 1611, 364). In contrast, Filippo Picinelli chooses the triform: “A girl’s beautiful face, bird’s wings, and the rest of the body of a dog (*faciem ... speciosae puellae & alas avium, reliquo corpore canis*),” and explains how she finds her victims: “She has the wings of birds because from markets and cross-roads to the assembly of youths she not only runs but also flies and draws on the way whomever to her deceptive lures (*alas habet avium, quia per fora & compita ad coetus juvenum non tam currit, quàm volat; & obvios quosvis captiosis suis illiciis stringit*)” (*Mundus Symbolicus* 1694, 3.132). From the Latin texts quoted so far, it should be noted that both *ala* and *penna* refer to “wing,” but the latter may also refer to “feather.”

From this brief survey of the Grecian sphinx it appears that her form increases not only in number, from two to five, but also in proportion. Added to the small maiden face in Junius are hands, breasts, and the upper part of her torso to the navel, leaving the decreasing lower part to the lion, and wings. Such a development is bound to impact the artists who draw *picturas* for sphinx emblems. It may be the case with Jörg Breu, whose 1531 woodcut is ridden with riddles which spawn other enigmas in Alciato’s *scriptura*. That Alciato was unhappy with the unfaithfulness to his text of Breu’s woodcuts is well-known. But nothing could be more egregious and puzzling than that of the sphinx.

Instead of Alciato’s “the fair face of a girl, and the feathers of a bird, the limbs of a lion —tr. 1621 rpt ed. (*candida virginis ora, Et volucrum pennas, crura leonis*),” Breu drew a maiden’s upper body with hairy skin reaching below the navel and the lower part of a lion standing upright like humans on the paws of its two hind legs—the *pictura* of a biform biped? (see Henkel & Schöne, *Handbuch* 1967, col. 1789). The riddle is whether the translators of the 1621 reprint edition saw the feather-like skin in the 1547 woodcut, if indeed they had taken that into account, and rendered *pennas* as “feathers” instead of “wings,” in spite of the fact that the 1621 woodcut had for the first time used as model the Grecian winged sphinx (see the cover of this Newsletter). The 1534 artist replaced the hairs in the 1531 woodcut with furs and added a laurel crown on the maiden’s head (under Alciato’s instructions?) seemingly to satisfy the concluding line: “the foremost laurel of the prudent man is to know man (*Primaque prudentis laurea, nosse virum*).” Moreover, the feathery skin in the 1547 woodcut, making the sphinx a nominal triform, was not continued because it was replaced by hair or fur in editions of 1551 and 1577, thus back again to a biform. The

artists of the 1567 German and Latin editions, Jost Ammon and Virgil Solis—wishing perhaps to be different—removed all furs, hairs, and feathers (making the maiden hairless?), retained the part of the lion only below her knees, but still kept her as a standing biform biped. Where did the idea of a biped originate? It may be speculated that Breu could have found it in Valeriano’s *Hieroglyphica*. According to an Italian eye-witness account, as the author recounts, a French pedlar had caught a monkey sphinx (*sphinx* also refers to a kind of female monkey, see Pliny, Solinus, Siculus in Junius, 132) to make money by exhibiting her whom he made “to walk with himself as a biped (*bipedem secum ambulare*)” (1603, 60E & John Thuilus, Alicato, *Emblemata* 1621, 799). Since the upper parts of the body are similar between a sphinx monkey and a certain biform Grecian sphinx, Breu might have conflated the two by giving lion’s hind legs and paws to the lower part. This scenario is of course only a conjecture.

Be that as it may, the riddle generated by this *pictura* with Alciato’s motto “Ignorance should be banished (*Submovendam ignorantiam*)” is difficult to resolve. This is especially true in the many editions where the *picturae* show the biform sphinx. The reason is as follows. Alciato uses the unusual symbol of ignorance for the sphinx based perhaps on John Chrysostom, who “explains allegorically sphinx as ignorance (*Sphingem allegoricè inscitiam exponit*)” (Junius, 132). Here Alciato’s wit comes into play. He sees a link between the sphinx’s triform (bird-maid-lion) and the triple sources of ignorance: frivolity, pleasure, and pride (*ingenium leue, voluptas, superba*). Naturally those *picturae* that show the biform cannot make sense of the triple equations. Moreover, the translators of the 1621 edition showed their collective wisdom in maintaining *pennas* as feathers despite its *pictura* of a winged sphinx. They might have reasoned that only feathers can symbolize frivolity but not wings which, according to Reusner, carry “... the great leader up beyond the stars.” Alciato continues to follow the triple trail by linking the sphinx’s riddle of man’s biped, triped, and quadruped states to the prudent man’s knowledge of mankind. This insight by implication banishes the ignorance of the sphinx and is an alternative to cutting “the horrible throat of the dangerous monster (*Praecipitis monstri guttura dira*),” as the epigram first suggests. That suggestion itself is a riddle because only the wingless monster’s throat could be cut (did Alciato have that sphinx in mind?) but not the winged one who would fly away. Thus, the only practical solution is to solve her riddle as Oedipus did, causing her to commit suicide. Oedipus was “prudent” because, according to Alciato, he knew man’s triple state, yet he did not apply the Delphic maxim “Know thyself (*Nosce teipsum*)” to his own true identity. By mentioning the solution to the sphinx’s riddle, Alciato has, inadvertently perhaps, induced a new riddle of whether Oedipus was truly prudent or truly ignorant. As is well known, his solving the riddle is the very cause of his ignorantly marrying his mother. Understood in this context, how can anyone solve any riddle if Fate is in control? Fate seems to be in control when Alciato penned the *scriptura* and Breu drew the *pictura* for the sphinx emblem. Its conclusion, “And the foremost laurel of the prudent man is to know man (*Primaque prudentis laurea, nosse virum*),” could not banish Oedipus’ ignorance. The real riddle then is whether the symbol of ignorance should have been applied to Oedipus rather than to the sphinx. Is that why the laurel crown is put on the sphinx’s head? In short, the riddle caused by the 1531 woodcut is unresolvable, the translators’ dilemma is unresolvable, and Alciato’s epigram generates more riddles than it can resolve. All riddles of both *pictura* and *scriptura* are unresolvable in Alciato’s sphinx emblem, it finally seems. *Vive les énigmes!*

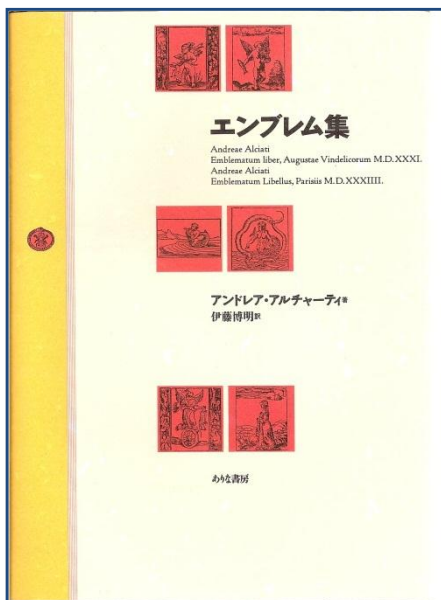
Mason Tung



## Recent Publications:

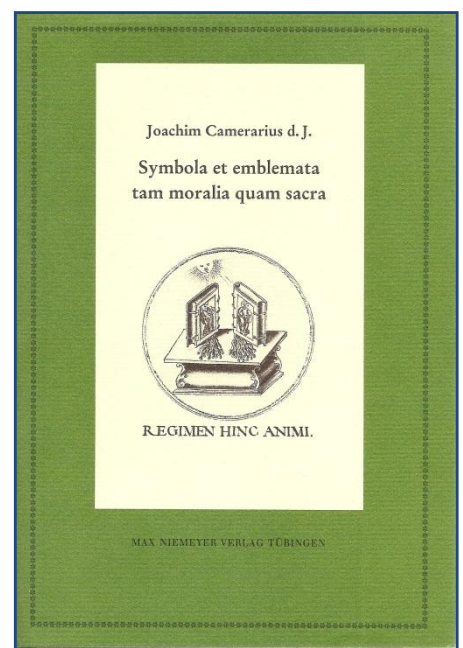
### *Editions*

Andrea Alciato, *Il libro degli Emblemi: Secondo le Edizioni del 1531 e del 1534. Introduzione, traduzione e commento di Mino Gabriele* (Milan: Adelphi Edizione, 2009) ISBN 978-88-459-2441-5. Pp. lxxvi + 731, €60.00. Mino Gabriele's new edition of Alciato reproduces both the Steyner 1531 and the Wechel 1534 editions, with a substantial introduction and a commentary on each of the emblems. In view of its editorial apparatus, which draws on the full body of recent scholarship and, where necessary, illustrates the received iconography and subsequent development of the illustrations, this now has a strong claim to be considered the standard critical edition of Alciato.



Andrea Alciato, *Emblematum Liber*. Translated by Hiroaki Ito. Tokyo: Arina Shobo Inc., 2000. This edition by Professor Hiroaki Ito, the renowned Art Historian and Cultural Historian of the Renaissance of Saitama University in Japan, unites the *picturae* of the original Steyner edition and the 1550 Wechel edition with Japanese translations of the Latin motti and epigrams, followed by a commentary that introduces Japanese readers to the rich tradition of the Humanist *res publica litteraria* of the European Renaissance. The beautifully designed book allows the reader or viewer to see and compare the different *picturae* of each emblem in the two editions next to each other on the same page.

Camerarius, Joachim: *Symbola et emblemata tam moralia quam sacra. Die handschriftlichen Embleme von 1587*. Hg. von Wolfgang Harms und Gilbert Heß. (Neudrucke deutscher Literaturwerke) Tübingen: Max Niemeyer 2009. This excellent edition of Camerarius' manuscript includes background information and commentaries for each of the 200 emblems, identifying sources and influences ranging from Juan de Borja, Luca Contile, Battista Pittoni, Paolo Giovio, Girolamo Ruscelli, Scipio Bargagli, Achille Bocchi, Giovanni Piero Valeriano, Barthélemy Aneau, Maurice Scève, Claude Paradin, Sebastián de Covarrubias Orozoco, Diego de Saavedra Fajardo, Cesare Ripa, Jacobus Typotius to Nicolas Reusner, Nicolaus Taurellus, and Matthias Holtzwardt. It is important to note that Camerarius' emblems in the manuscript varied in a significant manner



from the printed emblem books (Joachim Camerarius: *Symbola et emblemata*. (Nürnberg 1590 bis 1604) Hg. von Wolfgang Harms und Ulla-Britta Kuechen. 2 Bde. Graz 1986 und 1988). The edition of the manuscript provides emblem scholars with a rare insight into the modes of invention, production and reworking of emblems from their inception to the printed book of one of the most influential emblem book authors of the 16th century. (Read a full review (in German) on IASL online here: “Sinnbilder als sprechende Natur. Allegorische Welt Darstellung und Naturdeutung in einer Emblemhandschrift des Joachim Camerarius.” [www.iaslonline.de/index.php?vorgang\\_id=3094](http://www.iaslonline.de/index.php?vorgang_id=3094))

### **Articles**

**Claudie Balavoine**, "Au dessous/au dessus de la plaine maritime : dichotomie symbolique dans l'imaginaire de l'emblématique espagnole (1581-1640)", in François Delpech, ed., *L'imaginaire des espaces aquatiques en Espagne et au Portugal* (Paris : Presses Sorbonne Nouvelle, 2009), 65-98. Examines the iconography of marine emblems in hispanic emblem books, with examples drawn from Juan de Borja, Juan de Horozco, Hernando de Soto, Sebastián de Covarrubias, Juan Francisco de Villava, Diego Saavedra Fajardo.

**John T. Cull**, “'Tis such an Embleme of bondage thereafter’: Imaginería emblemática en *Swetam the Woman Hater*,” *Relaciones* 119, 2009, 56-

**Peter M. Daly**, “English Emblems in the Material Culture” and “Shakespeare and Symbolic Visuality” Edited and translated by Hiroaka Ito. Saitama: Saitama University, Faculty of Liberal Arts

--, “Estudios de Emlemática: Lorgos y Retos,” *Relaciones* 119, 2009, 21-55.

**Wolfgang Harms, Michael Schilling**, *Das illustrierte Flugblatt der frühen Neuzeit. Traditionen, Wirkungen, Kontexte*. Stuttgart: S. Hirzel Verlag, 2008.

**Tamara Goglein**, “The Emblematics of Edmund Spenser’s House of Holiness” (forthcoming in *Spenser Studies*, 2010)

--, “Early Modern Emblem Books as Memorial Sites,” *Princeton University Library Chronicle* 69( Autumn 2007): 43-70.

--, “Reading English Ramist Books as Early Modern Emblem Books: The Case of Abraham Fraunce,” *Spenser Studies* 20 (2005): 225-50.

### **Also of interest:**

In her book *The Tower of London in English Renaissance Drama: Icon of Opposition* (Routledge, 2008), Kristen Deiter historicizes dramatic representations of the Tower in English Renaissance culture. She argues that while Elizabeth I, James I, and Charles I were fashioning the Tower as a showplace of royal authority, twenty-four English history plays (1579-c.1634), by over sixteen playwrights, disrupted this metanarrative. The plays reveal the Tower’s instability as a royal symbol and represent it, instead, as an emblem of opposition to the crown and as an icon of non-royal English identity.

## Research Groups

### Emblematica Online: Report from the University of Illinois at Urbana-Champaign

The National Endowment for the Humanities (NEH) and the Deutsche Forschungsgemeinschaft have provided the University of Illinois at Urbana-Champaign and the Herzog August Bibliothek, Wolfenbüttel, respectively, with two years of funding to digitize all emblem books in both collections. The project had a start date of November 1, 2009. There are 722 original emblem imprints before 1800 at the Rare Books and Manuscript Library at the University of Illinois at Urbana-Champaign.

Since its start, the project has made significant progress towards its goals. The Illinois team includes Principal Investigator Professor Mara Wade, Head of the Department of Germanic Languages & Literatures, and senior researchers Professor Alvan Bregman, Curator of Rare Books, Professor Timothy Cole, Mathematics Librarian, Professor Myung-Ja Han, Metadata Librarian, and Professor Emeritus Tom Kilton, formerly head of the Modern Languages and Linguistics Library. Two graduate research assistants are also on the project: Paul Meyer, Ph.D. candidate in Germanic Languages and Literatures and Susanne Kress, an M.L.S. student in the Graduate School of Library and Information Science. Paul Meyer is concentrating on transcribing the New High German mottos and providing a modern German translation for Emblematica Online.

Together with other members of the team, Susanne Kress has expanded the emblem database. This has included physically identifying emblem books, and adding attributes to the database, such as margin sizes, publication dates, and languages. The database work was preparatory for the digitization project in order to record the collection's conservation status. The database now includes the conservation status of each of the emblem books and whether they can be scanned. Approximately 500 volumes are in a condition that will allow them to be transported to our local scanning facility. Scanning has been made possible by the Open Archive Initiative ([www.archive.org](http://www.archive.org)).

As part of the grant, the Herzog August Bibliothek (HAB), Wolfenbüttel, Germany, is working concurrently on scanning and collecting metadata on its entire emblem book collection. Both the HAB and the Illinois team are giving special attention to German emblem books and making them searchable at the emblem level in a joint database. The joint goal is to provide access to all digitized emblem books from both collections through the OpenEmblem Portal. The Principal Investigator for the HAB, Dr. Thomas Stäcker, and senior researcher, Andrea Optiz, traveled to Illinois in November 2009 for the first site visit of the research teams to coordinate the project.

As of May 2010, 300 books have been digitized, containing more than 28,000 emblems. Included in this figure are books considered “category one” books, about 50 distinct books for which metadata and motto transcriptions will be created. These books are in the German language and have been published in the German-speaking lands. Paul Meyer has transcribed mottos and translated them into normalized modern German for 14 of these books. Upon completion of digitization and meta-data creation the books will be outsourced to Arkyves ([www.arkyves.com](http://www.arkyves.com)) and Foto Marburg ([www.fotomarburg.de](http://www.fotomarburg.de)) for Iconclass mark-up of elements from the *picturae*.

The completed project will present enriched metadata for searching on the book-level for all volumes digitized by the HAB and the University of Illinois. German-language emblem books will be searchable at the emblem level through metadata for the mottos and Iconclass for the *picturae*. All work will be made freely available through the OpenEmblem



Portal. Emblematica Online continues to work with other members of the OpenEmblem research group at the Universities of Glasgow and Utrecht, and other institutions. Since other major libraries, such as the Getty research Library, are also digitizing through the Open Content Alliance, many digitized emblem books, including those at the Getty and the University of Illinois, are now available at [www.archive.org](http://www.archive.org). These books are presented for reading in several formats and can be downloaded. Those in Latin fonts are searchable.

Susanne Kress (Graduate Student Researcher)

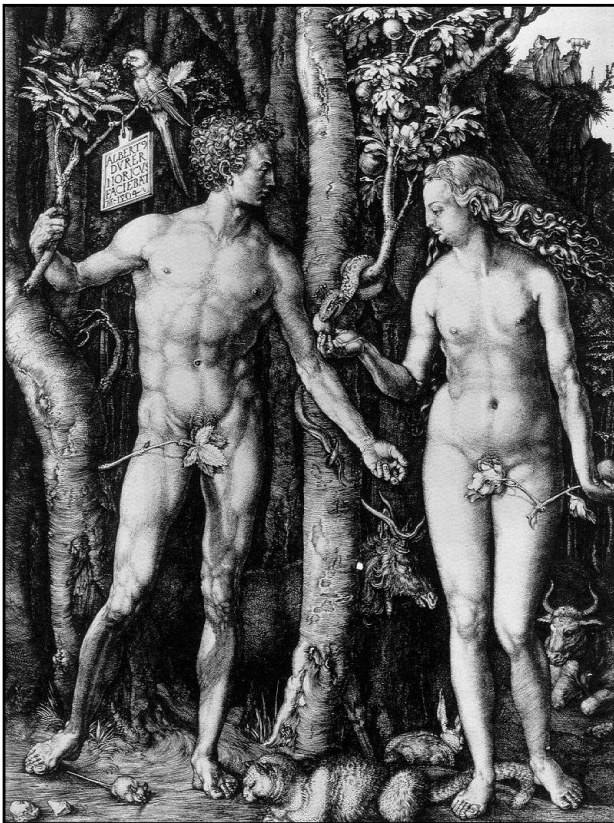
## Upcoming Exhibition

### *The 200th Birthday of the Department of Prints, Drawings and Photographs 500 Years of Art on Paper*

Staatsgalerie Stuttgart/Germany (17 July – 1 November 2010)

In 1806, when he took up residence in the Neues Schloss in Stuttgart, King Frederick I founded the »Royal Cabinet of Engravings and Freehand Drawings«. This collection was initially housed in two rooms in the castle, the »red copper engraving room« and the »room of freehand drawings«, and comprised more than 20,000 prints, 260 bound works and some 2,000 drawings. In 1810, the painter Eberhard Wächter was appointed the Royal Cabinet's first inspector, and it was he who wrote the first catalogue on the drawing collection. The Department of Prints, Drawings and Photographs has chosen this date to mark its two hundredth anniversary, which it will celebrate in due manner. Prominent works from all of the centuries and areas covered by the collection will provide a comprehensive overview of an inventory meanwhile comprising some 400,000 objects.

Courtesy of Dr. Claudia Manegold, Staatsgalerie Stuttgart ([www.staatsgalerie.de/](http://www.staatsgalerie.de/))



Albrecht Dürer: Adam and Eve. 1504

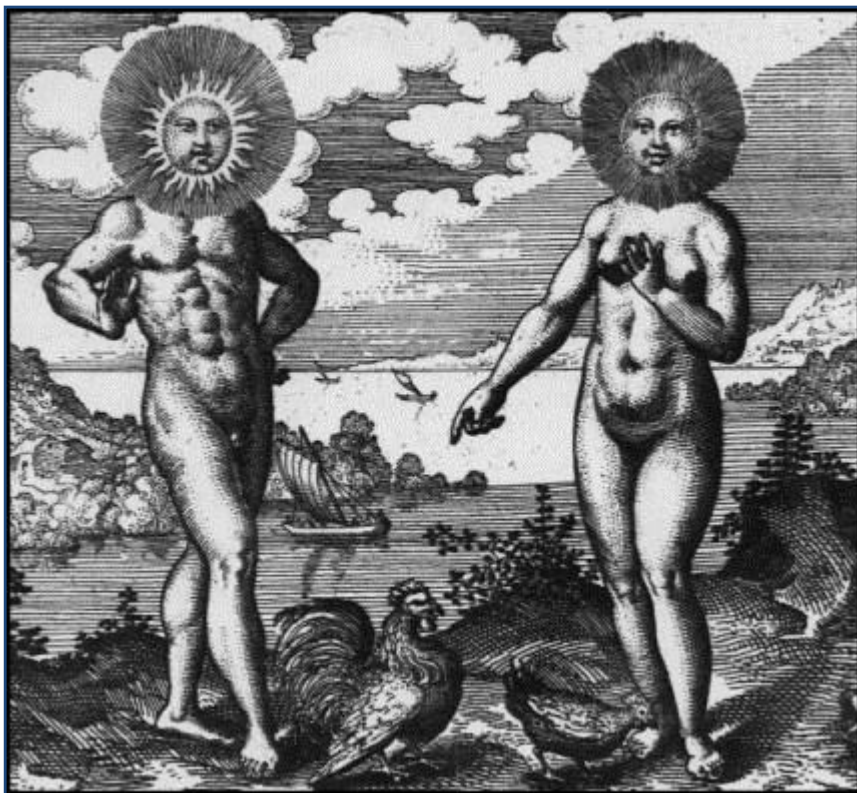
## Miscellanea

### *New Poetry that Knows its Emblems*

Michael Bath writes: 'Members who may have visited the 'Palace' at Culross (Fife) with its painted ceiling using emblems based on Geoffrey Whitney, or read about it in my book on *Renaissance Decorative Painting in Scotland* (2003), might be fascinated to find a recent poem by Peter Davidson that revisits this ceiling in a highly imaginative exploration of the splendour



and decay of our baroque inheritance. The poem, ‘A Choice of Emblems’ appears in his collection *The Palace of Oblivion* (Manchester: Carcanet, 2008), pp.21-23. Another poem, ‘Atalanta Fugiens,’ wittily imagines a bill-poster advertising the book’s alchemical job application: ‘An ingenious young man is sought, fit to copulate with basilisks’ is how it starts, and it gets worse... Davidson is no stranger to emblems, his *Emblemata Nova: The Eloquence of Shadows* appeared in 1994 and his *The Universal Baroque* (Manchester UP, 2007) is reviewed in the current issue of *Emblematica* (Vol.17, pp. 368-72). This is not the only time that the painted emblems at Culross have inspired a contemporary artist, for Edinburgh artist Lorna McIntosh has been inspired by them in a number of her recent paintings in ways that I examined in an article that appeared in *Emblematica* (Vol.15, pp.399-410). Senior members of SES may recall visiting Culross as long ago as 1987, during our first ever international conference, held in Glasgow. Let’s all go there again and meet in Glasgow in 2011. See you there!’



Michael Maier: *Atalanta Fugiens* (1618)

### IDC Microfiches acquired by Brill

The Emblem book microfiche editions, edited by Wim van Dongen and produced by IDC have been acquired together with the large catalogue of Microforms produced by IDC. The microfiches are still available through their web site, although now distributed by Brill. Brill is, however, looking into providing electronic versions in PDF format.



*Emblem Books. Editor: Wim van Dongen*

Emblem books from European Libraries (including the National Library of Austria, the university libraries of Amsterdam and Utrecht, the Royal Library in The Hague, the State Museum of Amsterdam, the Print Room-University of Leiden and the Zentralbibliothek, Zürich) as well as from some private collections. Authors include Abraham à Sancta Clara, Alciato, de Brune, Camerarius, Cats, Drechsel, Giovio, van Haeften, Hugo and many more.



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The entries underneath reached us at the last moment:

**Recent publications:**

*The International Emblem: From Incunabula to the Internet. Selected Proceedings of the Eighth International Conference of the Society for Emblem Studies, 28th July-1st August 2008, Winchester College*, ed. Simon McKeown (Newcastle upon Tyne: Cambridge Scholars Publishing, 2010), 611pp, 171 b&w illus. ISBN 9-781443-819305. Cloth. £65.00.

This volume of proceedings contains contributions from Ralph Townsend, John Manning, Philip Attwood, Rubem Amarel Jr, Seraina Plotke, Yona Pinson, Pedro Germano Leal, Justyna Kiliarczyk-Zieba, Cristina Fontcuberta i Famadas, Simon McKeown, Lien Roggen, Alison Saunders, Elisabeth Klecker, Hiroaki Ito, Maria Castaneda de la Paz, Miguel Luque-Talavin, Michel Oudijk, Anna Maranini, Eirwen E.C. Nicholson, Alvan Bregman, Jennifer J. Craig, Michael J. Giordano, Deanna Smid, Johnathan H. Pope, Brigitte Friant-Kessler, James Tanis, Ojars Sparitis, Peter M. Daly and Bernard Deschamps.

**Also of interest:**

Simon McKeown was invited by the Edgar Wind Society, Oxford University's Art History society, to give an address on the theme of the emblem. The lecture took place at Brasenose College on 18th February.

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## Submissions Deadline

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

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

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