



## **SOCIETY FOR EMBLEM STUDIES NEWSLETTER**

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**Sabine Mödersheim, Editor**  
**Wim van Dongen, Design and Distribution**

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**Chairperson: Prof. Dr. Mara Wade (University of Illinois, Urbana-Champaign)**  
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**Website: [www.emblems.arts.gla.ac.uk/SES/](http://www.emblems.arts.gla.ac.uk/SES/)**

### **Important Note**

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

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

### **National Representatives**

The National Representatives for the Society are as follows:

- Austria: Dr. Ingrid Höpel ([ihopel@kunstgeschichte.uni-kiel.de](mailto:ihopel@kunstgeschichte.uni-kiel.de)) & Dr. Johannes Köhler ([j.b.koehler@t-online.de](mailto:j.b.koehler@t-online.de))
- 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
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- Japan: Ms Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091
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- Spain: Prof. Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña)
- U.S.A.: Prof. Debbie Barrett-Graves, 25 Shoreline Circle, Apt. 360, San Ramon, CA 94582

## Membership: From the Treasurer

It took some time to realize, but as from April 2011 the Society has successfully introduced a new, electronic procedure for payment of the membership fees. The procedure, operated by Paypal, is safe and easy to handle: on the website of the Society ([www.emblems.arts.gla.ac.uk/SES/](http://www.emblems.arts.gla.ac.uk/SES/)) you will find the button "Donate", which leads you to a short payment form.

Members whose fees are due are invited to do so through this new channel. The annual membership fees are: \$ 13 for members from the United States; £ 8 for members from the United Kingdom and € 13 for those in the Euro zone. If you have any questions concerning payment or your payment status, please do not hesitate to contact me by e-mail at [a.s.q.visser@uva.nl](mailto:a.s.q.visser@uva.nl).

Members of the Society for Emblem Studies or new members who will attend the Ninth International Conference of the Society for Emblem Studies at the University of Glasgow (27 June – 1 July 2011) may pay any outstanding subscription (currently 8 GBP / 13 USD / 13 EUR, with a reduction for 3 years paid together) directly to the Treasurer at the Conference.

Arnoud Visser

## Upcoming Conferences

### Frühe Neuzeit Interdisziplinär (FNI) Conference

March 29 – 31, 2012 - Duke University, Durham, North Carolina

Visual Acuity and the Arts of Communication in Early Modern Germany

Emblem Panel:

Emblems: Visual Literacy and Strategies of Presenting the Argument

Sponsor: Society for Emblem Studies

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

- Cornelia Manegold (Staatsgalerie Stuttgart), "Peace in Verbal and Visual Images: Emblematic on the Early Modern Peace Process"
- Sara Smart (University of Exeter), "Zincgref's Emblematum Ethico-Politicorum Centuria: Friedrich V and the Emblems of Protestant Empowerment"

- Valentina Sebastiani (University of Basel), "Occasiocapillata in fronte retrocalva. Visual Strategies of Johannes Froben's Printing Press to Lure Erasmus of Rotterdam to Basel"
- Marcin Wislocki (University of Wrocław, Institute of Art History), "Tandem Triumphat Veritas. Emblems for the Reformation Centenary in Szczecin [Stettin]"

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

For more information please contact Professor Mara Wade

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**Emblem Sessions at the Renaissance Society of America Conference - [www.rsa.org](http://www.rsa.org)**

The Society is sponsoring 5 panels at the RSA 2012 - Washington, DC

Organizer: Mara R. Wade (University of Illinois at Urbana-Champaign)

Panel I: War and Peace in Emblems; Chair: Mary Silcox

- Marta Doroszczyk, "*Nullius pavetoccursum*. A Guidon from the Great Northern War"
- Cornelia Manegold (Staatsgalerie Stuttgart), "Crabs, Snails and the Pace of Peace"
- Michael Gallant (McMaster University), "The Armour of God: Saint George, English Nationalism, and Stephen Bateman's Emblem 'Of Faith'"

Panel II: Emblematic Contexts; Chair: TBA

- Ojars Sparitis (Latvian Academy of Art), "Emblems and the Industrial Revolution"
- Slobodan Dan Paich (Director and Principal Researcher, Artship Foundation, San Francisco), "Speaking Through Other Means: Reappraising Pythagorean, Hermetic and Neo-Platonic Sensibilities in Michael Maier's *Atalanta Fugiens*"
- Lisa Wuliang Tom (Brown University), "Looking Beyond Allegory, the Destructive Properties of an Explosive Shell"

Panel III: Emblems and the Visual and Verbal; Chair: Cornelia Manegold (Staatsgalerie Stuttgart)

- Ricardo De Mambro Santos (Willamette University), "The Beer Moralised. Some Remarks on Hendrick Goltzius' Representations of *Sine Cerereet Libero Friget Venus* and His Use of Emblematic Devices"
- Mary Silcox (McMaster University), "'Do but cast an eye': Sight and Perception in Francis Quarles's Emblems"
- Cornelia Moore (University of Hawaii), "'The Wise Woman,' An Emblematic Catalogue of Virtues (Nuremberg 1525)"

Panel IV: Emblems and Empire; Chair: Ojars Sparitis (Latvian Academy of Art)

- Marcin Wislocki (University of Wrocław, Institute of Art History), "Visualizing Fürstenspiegel. On Emblematic Coins of Duke Philip II of Stettin-Pomerania"
- Sara Smart (Exeter University), "Zincgref's Emblems in the Context of the Palatine Wedding"
- Claudia Mesa (Moravian College), "Sound and Sight: Emblematic Door Knockers in the Colonial Center of Cartagena de Indias, Colombia"

Panel V: The Time and Space of Emblems; Chair: Claudia Mesa (Moravian College)

- Elizabeth Black (Old Dominion University), "Gilles Corrozet's 'Domestic' Emblems"
- Hilary Binda (Tufts University / School of the Museum of Fine Arts, Boston), "History, Emblematics, and the Romance of Time in Shakespeare's *Cymbeline*"
  
- Sooyun Sohn (University of Wisconsin-Madison), "Fully Integrated Household Objects: Jan Luyken's *Het Leerzaam Huisraad* (1711)"
- David Graham (Concordia University, Montreal), "Male and Female (Re)created"

Please contact the SES representative regarding emblem sessions at the next RSA  
Professor Mara Wade, Department of Germanic Languages and Literatures  
2090 Foreign Languages Building, 707 S. Mathews Avenue  
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## Call for Papers

### Emblem Sessions at Kalamazoo 2012 (May 10-13, 2012)

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

### Call for proposals for 2012:

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at [www.wmich.edu/medieval/congress/index.html](http://www.wmich.edu/medieval/congress/index.html)) are due by **September 1, 2011**. 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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### Exploring the Renaissance 2012

An International Conference, New Orleans, Louisiana - March 8-10, 2012.

Program Chair: Debra Barrett-Graves (California State University, East Bay)

Sponsored by

- The South-Central Renaissance Conference
- The Queen Elizabeth I Society
- The Marvell Society
- The Society for the Study of Early Modern Women
- The Society for Renaissance Art History

Papers (15-20 minutes in length) are invited on any aspect of Renaissance studies (history, art history, literature, music, emblems, language, philosophy, science, theology, et al. Interdisciplinary studies are especially welcome.) Abstracts only (400-500 words; a shorter 100-word abstract for inclusion in the program) must be submitted online no later than December 15, 2011, via the SCRC website's abstract submission form.

Suggested topics might include the following:

- The interrelations between Sidney and Spenser
- The intersection of art and science in the Renaissance
- European influences in music and the arts
- Painting in Italy
- Visionary Milton
- Shakespeare's dramatic art
- Marvell's poetry and the sister arts
- Renaissance women poets

Papers are also invited for the following special session:  
Witchcraft and Magic in Early Modern Culture

Sessions: sessions should be proposed no later than November 1, 2011, and e-mailed to the Program Chair (link given in contact info below). Abstracts of papers for approved sessions should be submitted online via the SCRC website's abstract form. Click [scrc.us.com/](http://scrc.us.com/) for further 2012 conference information, or contact Debra Barrett-Graves, the program chair: [dlbg@earthlink.net](mailto:dlbg@earthlink.net).

Program participants are required to join SCRC and are encouraged to submit publication-length versions of their papers to the SCRC journal, *Explorations in Renaissance Culture*. Shorter papers (up to 3,000 words) are invited for submission to the SCRC newsletter, *Discoveries*.

A limited number of graduate travel fellowships are available; graduate students presenting a paper at the conference may apply to the program chair for travel assistance (maximum \$300). Complete essays must be submitted electronically by February 1, 2012, to be eligible for consideration. See the graduate travel fellowships page for instruction on how to apply.

## **Call for Contributions**

### **Call for submissions:**

#### **The Emblematic Queen: Studies in Early Modern Visual Culture**

Interdisciplinary contributions are being solicited from scholars specializing in early modern visual culture. Essays should run approximately 6,000 words for the body of the text (and no longer than 8,000 words with footnotes). Submissions should contribute to an understanding of the strategies that queens—both consorts and regnants, as well as female regents—pursued in order to wield political power within the structures of male dominant societies through their control, or lack thereof, of the printed and visual medias available. Works may focus on analyses in all disciplines, but those with innovative approaches that cross disciplines are especially welcome, including essays that consider emblematic

miscellanies and/or other forms of “extra-literary” emblematics, such as paintings, tapestries, carvings, jewelry, funerary monuments, and imprese. Interested contributors may submit either their completed work or an abstract that clearly indicates the core themes, arguments, issues, and/or topics of the proposed essay. Contributors should provide contact information and short bios as well.

Submissions should be sent by **September 26, 2011** to Debra Barrett-Graves: [dlbg@earthlink.net](mailto:dlbg@earthlink.net) or [debra.barrett-graves@csueastbay.edu](mailto:debra.barrett-graves@csueastbay.edu)

This interdisciplinary collection is being proposed for the **Queenship and Power Book Series for Palgrave – Macmillan**

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## SES Conference

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

The 9<sup>th</sup> international conference of the Society for Emblem Studies, *Looking Back and Looking Forward*, organized by Laurence Grove, Director of the Centre for Emblem Studies at the University of Glasgow, took place in Glasgow from Monday 27 June to Friday 1 July, 2011.

Back to where it all began in 1987, the Conference delegates enjoyed a perfect atmosphere, scholarly and weather-wise at the same time.

The exhibition *Lost Treasures and Hidden Meanings: The World's Greatest Emblem Collection* in the Hunterian Museum and Art Gallery was a true highlight, next to the excursion to one of

Scotland's early modern emblematic painted ceilings, followed by an unforgettable visit to Ian Hamilton Finlay's modern emblematic garden *Little Sparta*. Full report on the conference will be published in the next Newsletter of the Society for Emblem Studies.

For the exhibition, see: ([www.hunterian.gla.ac.uk/news/newsItem.php?item=158](http://www.hunterian.gla.ac.uk/news/newsItem.php?item=158))



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## Conference impressions



## Breaking News

The Stirling Maxwell Centre at the University of Glasgow announces two one-time awards of 500 GBP for advanced graduate students and junior scholars to work for one month in the Stirling Maxwell Collection at the University of Glasgow during the calendar year 2012. The awards will be made through the Society for Emblem Studies. Please send a no more than two-page statement of your project, a no more than two-page cv, a detailed cost breakdown of how you would use the money (travel, living expenses, etc.), and a statement concerning your affiliation and career status to Professor Mara R. Wade ([mwade@illinois.edu](mailto:mwade@illinois.edu)) on or before October 15, 2011. Applications may be made in languages other than English. Late or incomplete applications will not be considered.

These awards were made possible by the generosity of Walter Melion and Jean Michel Massing.

## Research

### Peace in Emblem Books and Emblematic Works from the Stuttgart State Gallery By Cornelia Manegold

In 1642 Bartolomeo Coriolano (c. 1599 – 1676) cut a second version of the *chiaroscuro* woodcut depicting *The Alliance of Peace and Abundance*. This personified allegory translates the idea that abundance is a result of peace.<sup>1</sup>



Illustration: Bartolomeo Coriolano after Guido Reni, *The Alliance of Peace and Abundance*, 1642, Stuttgart, State Gallery, Department of Prints, Drawings and Photographs, Inv. No. An 10975.

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The Department of Prints, Drawings and Photographs of the Stuttgart State Gallery owns a second version (Illustration), in which only the lower portion with new inscription and a shield is noticeably different from the first version.<sup>2</sup> Furthermore, Coriolano's *chiaroscuro* woodcut has been transformed into an emblematic design for the logo of the research project "Übersetzungsleistungen von Diplomatie und Medien im vormodernen Friedensprozess. Europa 1450 -1789" ("Translation on Diplomacy and the Media within the Context of the Pre-Modern Peace Process. Europe 1450 - 1789") – a joint project of the Mainz Institut für Europäische Geschichte, the Augsburg Institut für Europäische Kulturgeschichte, and the Stuttgart State Gallery.<sup>3</sup> The Stuttgart sub-project focuses on translation in the visual arts and early modern printed media. Therefore, the central research question of this project is: How, why, and through which channels did translation take place, and what was the impact on the peace process in early modern Europe? The Stuttgart State Gallery will make a wide

spectrum of peace imagery available on the researchable pages of its "Digital Catalogue" ([www.staatsgalerie.de/digitalerkatalog](http://www.staatsgalerie.de/digitalerkatalog)), such as 21 emblems and emblematic title pages from

<sup>1</sup> Bartolomeo Coriolano after Guido Reni, *Alliance of Peace and Abundance*, 1642, chiaroscuro woodcut, 21,1 x 15,2 cm; Inv. No. An 10975. The digitized woodcut is available via [www.staatsgalerie.de/digitalerkatalog/](http://www.staatsgalerie.de/digitalerkatalog/). Cf. Adam von Bartsch, *Le peintre graveur: Les Clairs-obscur des maîtres italiens*, vol. XII, Leipzig 1866, pp. 131–132, No. 10 (I); *The Illustrated Bartsch*, vol. 48 (Formerly Volume 12), *Italian Chiaroscuro Woodcuts*, ed. by Caroline Karpinski, New York, 1983, p. 216, 10-I (131). For further details on Coriolano's oeuvre see: Naoko Takahatake, Coriolano, in: *Print Quarterly*, vol. XXVII, No. 2, June 2010, pp. 103–130.

<sup>2</sup> Already mentioned in Andrea Alciato's (1492–1530) emblem EX PACE VBERTAS. ("Prosperity as the result of peace") Andrea Alciato, *Emblematum Liber*, Augsburg: 28th February, 1531, B1v. The digitized edition is available via [www.emblems.arts.gla.ac.uk/aciato/emblem](http://www.emblems.arts.gla.ac.uk/aciato/emblem)

<sup>3</sup> The digital logo is available via [uebersetzungsleistungen.de](http://uebersetzungsleistungen.de)



the *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein guter Herren vnnnd bestendiger freund...* (Frankfurt on Main, 1623–1631), edited by Daniel Meisner and Eberhard Kieser.<sup>4</sup> Peace-related works from the abundant collection holdings will be accessible by way of “einfache Suche” (“simple search”) and the entry of the keyword “pax”.

Dr. Cornelia Manegold

Übersetzungsleistungen von Diplomatie und Medien (BMBF) - Staatsgalerie Stuttgart

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### **Quarles's *Hieroglyphikes*: A Prosodic and Emblematic *Tour de Force* By Mason Tung**

In 1988 Karl Höltgen made an accurate observation of the *picturae* in Quarles's *Hieroglyphikes*: “Throughout the book, no two of the urns with their handles and bases are exactly alike; they change their appearance . . .” (187-188; also with Horden in 1993, 21\*). It is also accurate to observe that no two poems, matching the urns as it were, are exactly alike in their metrical compositions as the table below shows.

No.	Stanza	Verse	Total	Meter	Rhyme Scheme
I.	24	2*	48	iambic pentameter couplet:	a a <sub>5</sub>
II.	7	7*	49	iambic multi-meter septet:	a b a b c c <sub>5</sub> c <sub>6</sub>
III.	7	7	49	iambic multi-meter septet:	a <sub>5</sub> b <sub>4</sub> c <sub>3</sub> a <sub>5</sub> b <sub>4</sub> c <sub>3</sub> c <sub>6</sub>
IV	7	7	49	trochaic tetrameter septet:	a b a b <sub>4</sub> c c c <sub>4catalectic</sub>
V	5	9*	45	iambic multi-meter 9-line:	a b a b a b c c <sub>5</sub> c <sub>6</sub>
VI	5	9	45	iambic multi-meter 9-line:	a <sub>5</sub> b <sub>4</sub> a <sub>5</sub> b <sub>4</sub> a <sub>5</sub> b <sub>4</sub> c <sub>3</sub> c <sub>2</sub> c <sub>6</sub>
VII	15	3*	45	iambic pentameter triplet:	a a a <sub>5</sub>
VIII	8	6	48	iambic multi-meter sextet:	a b a b <sub>5</sub> c <sub>4</sub> c <sub>5</sub>
IX	8	6	48	iambic multi-meter sextet:	a <sub>1</sub> b <sub>2</sub> a <sub>3</sub> b <sub>4</sub> c <sub>5</sub> c <sub>6</sub>
X	8	6	48	iambic multi-meter sextet:	a <sub>5</sub> b <sub>2</sub> b <sub>3</sub> a <sub>4</sub> c <sub>5</sub> c <sub>5</sub>
XI	5	9	45	iambic multi-meter 9-line:	a <sub>5</sub> b <sub>3</sub> b <sub>4</sub> a <sub>5</sub> b <sub>3</sub> a <sub>5</sub> c <sub>4</sub> c <sub>5</sub> c <sub>5</sub>
XII	5	11	53	iambic multi-meter 11-line:	a <sub>1</sub> b <sub>2</sub> c <sub>3</sub> d <sub>4</sub> e <sub>5</sub> e <sub>5</sub> d <sub>4</sub> c <sub>3</sub> b <sub>2</sub> a <sub>1</sub> a <sub>6</sub>
XIII	25	2*	50	iambic tetrameter couplet:	a a <sub>4</sub>
XIV	6	8	48	iambic multi-meter octet:	a <sub>5</sub> a <sub>3</sub> b <sub>5</sub> b <sub>3</sub> c <sub>5</sub> c <sub>3</sub> d <sub>5</sub> d <sub>6</sub>
XV	8	6*	48	iambic pentameter sextet:	a b a b c c <sub>5</sub>

Regarding *Hieroglyphikes* as a sixth book of *Emblemes* and their publications as “the apex of Quarles’ career,” John Horden anticipated perhaps but did not reach the same conclusion because he had noted only that “In *Hieroglyphikes* Quarles continued the experiments with stanzaic verse forms which he had virtually begun with *Emblemes*” (1969, [3f.]). Moreover, these experiments were not made for their own sakes, at least not in *Hieroglyphikes*, but represented conscientious efforts on the part of Marshall the engraver, Benlowes the motto provider, and Quarles the versifier to unify the six parts of each hieroglyph: picture, motto, biblical passage, verse explication, quotation from classical and Christian authors, and epigram. In other words, complementing different urns with different metrical forms is just one such unifying effort to accentuate the overarching theme of *Hieroglyphikes*: the

<sup>4</sup> Inv.Nos. B 323,1 and B 323,2; cf. Society for Emblem Studies, Newsletter Number 48, January 2011, pp. 23–24, figs. 1 and 2.

unchanging factor in *the life of Man* is change itself. The metrical experiments not only reveal Quarles's *tour de force* in prosodic dexterity but also complement his mastery of the emblematic form after it is expanded from three to six parts. In order to arrive at a proper perspective of the 15 unique stanzaic forms in *Hieroglyphikes*, it is necessary to chart the progression of his experiments among the five books of *Emblemes*.

The experiments began in Book III of *Emblemes* which was the first emblem book Quarles composed because he wrote Books III to V first and then Books I and II (Höltgen & Horden 1993, 17\*). In it he used triplets in three emblems to avoid using the heroic couplets for the entire book. Keeping the couplets in four emblems in Book IV, he used the sextets in three, modified the rhyme royals by making the last line an alexandrine in two, and modified the Spenserian stanzas in three, leaving three emblems for the first time with unique stanzaic forms (one triplet, one quintet, and one sextet). The uniqueness is achieved by altering both their meters and rhyme schemes. In Book V he kept the couplets in six and modified the Spenserian stanzas in four, and left five emblems with unique forms. Reusing the couplets in only three in Book I, he modified the Spenserian stanzas in four, and left eight emblems in unique forms. Similarly, in Book II he kept the couplets in five and modified the Spenserian stanzas in two, and left eight emblems in unique forms. Continuing the experiments in *Hieroglyphikes* he nevertheless reused identical forms he had used in *Emblemes*: two hieroglyphs in couplets (one pentameter, one tetrameter), one hieroglyph in triplet, one in sextet, one in modified rhyme royal, and one in modified Spenserian stanza (marked by \* in the table above), leaving nine in unique forms of which three are sextets, two modified rhyme royals, two modified Spenserian stanzas, one octet, and one 11-line stanza. Modifying well known forms seems to have underpinned most of the experiments. Changing the Spenserian stanza from ababbcbcc to abababccc, the rhyme royal from ababbcc to ababccc, and the sextet sometimes from ababcc to abbacc reflects Quarles's desire to establish his own signature schemes, varying their meters from one line to the next. Meter variations accentuate the thematic ebbs and flows of time. But it is in the experiments that went beyond these modified norms that spotlight the fact that they contribute in a significant way to unify the parts of the emblematic whole.

The best examples are Hieroglyphs Nos. IX and XII, the beginning and the middle of the Seven Ages of Man, which he also composed before the first part from Nos. I to VIII (Höltgen 1988, 185). It is no accident that both are pattern poems constructed by their unique metrical forms. In the Age of Infancy (IX), the sextet, shaped like a six-step staircase, is built by using mono-, di-, tri- tetra-, penta- and hexameters in successively lines. It is a shape that justifies the opening words of the first stanza that "How short a span" is "the life of Man!" Visually one takes six steps up the stairs to the top, then goes down six steps,



and is told by the final words that the span is “but three score years and ten,” which foreshadows the biblical quotation for the seventh and final Age. If one reads the italic words of the mono-meter in succession from stanzas 1 to 8, they form this octosyllabic distich: *Behold Alas Our daies Wee Spend / How vaine, They bee How soone They end.* This doggerel further reinforces the brevity of human life. Not satisfied with this little legerdemain Quarles used the seven epigrams at the end of each hieroglyph to reverse the natural order of the seven ages by addressing the 9<sup>th</sup> epigram “To the decrepit Man” and the 15<sup>th</sup> “To the Infant,” the 10<sup>th</sup> “To the old Man” and the 14<sup>th</sup> “To the Youth,” the 11<sup>th</sup> “To the declining Man” and the 13<sup>th</sup> “To the young Man,” (Höltgen 1988, 190). The purpose of this clever reversal is to enable the speaker to declare in the last line of the 15th epigram: “Hee’s an old *Infant*; Thou, a young *old Man*” (cf. Jacques’s “second childishness” in *AYLI* II.vii.164). The Middle Age (XII), however, has no such contrasting parallel; it occupies a central and pivotal place. It is also unique in being the longest poem and having the most complex versification (a hapax legomenon). It deserves therefore to be analyzed in greater detail.

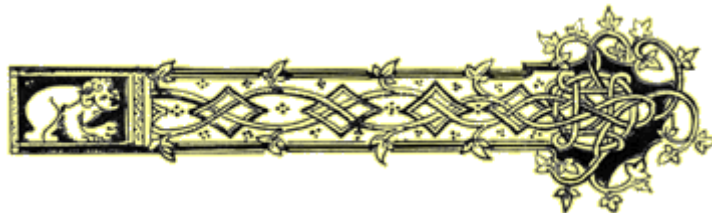
Unlike the staircase in IX the one in the top half of the stanza in XII has only five steps built by mono-, di-, tri-, tetra-, and pentameters, followed in the lower half by a reverse order of the meters and ends with an extra Alexandrine ( $a_1 b_2 c_3 d_4 e_5 e_5 d_4 c_3 b_2 a_1 a_6$ ). If the single staircase in IX is to show the brevity of life, the double one in XII symbolizes the reversal of growth when life reaches the middle stage accentuated by the middle rhyming couplets: “The number’d Steps that we have gone, do show / The number of those Steps wee are to goe.” Those steps are downward and declining as lines 7-10 combining both word and image show: “The Buds and blossoms of our Age / Are blowne, decay’d, and gone, / And all our prime / is lost.” Such a portrayal is an ironic comment on the engraving in which both laurel and oak trees are in their full-bloom prime. Moreover, the motto and the biblical quotation are treated in the same ironic way. The motto, “How the sun matures things by heat” (*Vt Sol ardore virilj*), is contrasted with the planetary sun in the engraving, symbol of time racing through the sky in the sun-chariot drawn by four swift horses (mentioned in XIII.5-12). That is why Quarles uses such equine phrases as “The Post of swift foot Time” (1-2) and “What Rein can curb our headstrong hours” (15). In other words, the sun matures things but also hastens their decay. From Deut. 33.25 the quotation, “*As thy daies, so shall thy strength be,*” is also interpreted ironically because although the blessings of Moses to Asher, the twelfth tribe, are all positive, the days after the middle age are all negative: “Excesse / And surfet uses / to wait upon these daies” (34-36). This is the way Quarles’s verse explication unifies the engraving, the motto, and the biblical quote with the theme of change not for the better but for the worse. It culminates in the shortened last stanza (what a bold experiment!) where the middle pentameter lines have been removed and replaced by the tetrameter couplet (that is why the total number of the lines is 53 not 55). Appropriately, the second line of the new couplet announces the end of “Strong light” (45) pictured in the engraving and the beginning of decline: “There is no *Solstice* in thy day” (49). Consequently, “Thy midnight glory lies / Betwixt th’extrems / Of night,” which is “A Glory foyled with shame, and foold with false delight” (50-53). Moreover, the shortened rhyme scheme, abcdcb a conforms more nearly perfectly with the Seven Ages of Man, making possible the decrepit (a) rhyme with the infant (a), the old (b) with the youth (b), and the declining (c) with the young man (c). But the unifying work of the unique verse form is not done yet.

The backward looking rhyme scheme harmonizes with the quotation from an unnamed author who asks mockingly of the middle-aged man: “Hast thou climbd up to the full age of

thy few daies?” The phrase “climb up” evokes the upright staircase. He then asks the man to “Look backwards, and thou shalt see the frailty of thy youth; the folly of thy childhood, and the waste of thy Infancy,” and then to “Looke forwards; thou shalt see, the cares of the world, the troubles of thy mind, and the diseases of thy body,” an outline of the remaining three Ages. Furthermore, here in XII the last line of the first stanza, “And what we boast too much, we have least cause to boast” (11), is reinforced by those in the epigram, “. . . boast not thy selfe too soone: . . . Take heed; thoul’t brag too soone, or boast too late” (2, 4). Finally, the shape of the unique stanza is imitating that of the urn with a base made of hexameter. The urn is the conventional symbol for death; it is in every engraving except VIII where it is replaced by a coffin. The soon-to-be deceased man’s ash will be placed in it and buried six feet under? One cannot imagine a better shape to unify the poem with the engraving not only in Hieroglyph XII but also in those of the entire book. Höltgen is surely right when he declares: “Quarles often wants to do too many things at once” (1988, 189). In view of this analysis the declaration may seem somewhat understated. Similarly understated is his assessment that “Quarles has made real progress in the handling of the form of the emblem” (1988, 185). The detailed analysis of this unique masterpiece has shown that the author of *Hieroglyphikes* has mastered the arts not only of the emblem even in its devotionally augmented form but also of prosody, an integral but often neglected part of *artis poeticae*.

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- Karl J. Höltgen & John Horden, Introduction to reprint of Francis Quarles, *Emblemes* (1635) and *Hieroglyphikes of the Life of Man* (1638). (Hildesheim, 1993).



#### ***Emblems and Research. To google or not to google may not be the question.***

**By Peter M. Daly (McGill University, Montreal, Canada)**

How does one do research today? That is, research into things emblematic, although most scholars of humanities subjects are, or should be asking themselves the same question. A new generation of students and scholars may well say: we search Google or the Wikipedia first. Naturally, it also depends on what one wants to find out. In this brave new world of computers this is understandable. Names often come first to mind, when one is contemplating a search.

But even surnames are not always easy. Was the name of the Italian credited with producing the first emblem book published in Augsburg in 1531 Alciat, Alciati, Alciato or Alciatus? The surname or family name may appear differently in different languages, and differently in some disciplines. To be sure, one should search under all of them or be certain that a truncated word search is used, so that one will always find an “Alciat”. But surnames could also be in a Latin form, such as Massenius for Masen or Balbinus for Balbín. There is almost no end to the

possibilities. It is a little easier when we are primarily interested in the publications of contemporary scholars such as Dietmar Peil or Pedro Campa. Those family names are, I hope, constant.

But how reliable are the results of a Google-type search? Is the database being queried complete, reliable, even up-to-date? And this, of course, only begins to answer the question about the reliability of on-line information.

Father Dimler and I have done a lot of work on Jesuit emblems over the years. And we have noticed that even the surnames of some Jesuit writers differ in some library catalogues and in some of the secondary literature.

But one may be less interested in personal names, and more concerned with the names of things that appear in emblems, whether in the verbal or pictorial parts of the emblem.

If one is interested in things or motifs, the problems may not be any less difficult. *Cornucopia* may sound straightforward, but one should also search for the various vernacular equivalents otherwise one might miss a “horn of plenty” in one of the textual parts of an English emblem. Matters can get tricky when one is faced with a motif that was used to decorate a piece of clothing in the early modern period. When is a cherry not simply the fruit? Cherry may connote a completely different meaning. Jewellery can be a problem. A pearl may mean more than just an item of value or beauty. Cherries and pearls will be found on the portrait of the Elizabethan Lady Ann Pope (c. 1599-1629). Cherries will be found on a branch with leaves and red fruit in the background surrounding her portrait, which hangs in the Tate Gallery in London, England. The fruit is said to be “Fruit of Paradise.” The portrait of Lady Ann Pope is rich in symbolic elements. Her ornate dress is embroidered with carnations, roses, and strawberries, which can symbolize health and love. As far as strawberries are concerned, who can forget Desdemona's handkerchief? The pearls of Lady Ann Pope's long necklace and the bracelet on her right wrist connote not only wealth, but, perhaps more importantly, also purity. Ann Pope never married, and is assumed to have died a virgin, hence perhaps the pearls. Bernard Deschamps and I<sup>5</sup> are looking into a little known portrait of Queen Elizabeth I, which also has cherries.

Flowers and creatures, as embroidered decorations of clothing,<sup>6</sup> could all convey meanings that go beyond the physical depiction of the motifs.

Deschamps and I may be wrong, but we suspect there was more to cherries than just an edible fruit. Where should one look for information? Traditionally, one would consult various printed encyclopaedias, which are likely not yet available in digital forms. I would think immediately of books like Guy de Tervarent's *Attributs et Symboles dans l'Art Profane 1450-1600. Dictionnaire d'un Language Perdu* (Geneva: Droz, 1958), which is also available in Spanish translation, and the Henkel and Schöne *Handbuch*. But there are other similar works. Antonio Bernat Vistarini and John T. Cull published an illustrated index to the icons and mottoes in Spanish emblem books. The *Enciclopedia de Emblemas Españoles Ilustrados* (Madrid: Akal, 1999) is a book of some 952 pages, accompanied by a CD-ROM disk. It contains 1,732 emblems from 30 emblem books with Spanish texts. Then there is Huston Diehl's *Index of Icons in English Emblem Books, 1500-1700* (University of Oklahoma Press, 1986). There are also two sets of Ripa concordances.

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<sup>5</sup> See Peter M. Daly and Bernard Deschamps, “A Little-Known Portrait of Elizabeth I. Cherries for a Queen.”

<sup>6</sup> See Susan North, “The Falkland Jacket: Sources, Provenance and Interpretation of an Emblematic Artifact.” *Emblematica* 14 (2005): 127-153.

Yassu Okayama's *The Ripa Index* (Beukenlaan, Netherlands: Davaco Press, 1992) indexes the personifications and their attributes in five editions: 1603 (Italian), 1624 (Italian), 1644 (Dutch), 1677 (Dutch), and 1644 (French). She uses ICONCLASS notations. Mason Tung's *Two Concordances to Ripa's Iconologia* appeared as Vol. 11 in *AMS Studies in the Emblem*, New York: AMS Press, 1993. Tung's Concordance A is devoted to Ripa's 1,309 personifications and their key words, as they appear in nine major Italian editions. The editions are: 1593, 1603, 1611, 1613, 1618, 1625, 1630, 1645, and the 1764-1767 Perugia edition by Orlandi. Concordance B is a concordance of illustrations in 16 editions. Contained are all the major Italian editions, the French editions of 1644 and 1766, the Dutch editions of 1644 and 1699, the German editions of 1704 and 1760, and the English editions of 1709 and 1779.

The emblem tradition was an international tradition. It makes little sense to limit one's search to the language in which the texts of a given emblem were written. And the *picturae* are independent of language. The books mentioned above are likely not available in digital form, but they contain a wealth of information. No matter what motif one is searching for, one is likely to consult at least these books.

There are also other repositories of information. One should check the Latin equivalents in Picinelli<sup>7</sup> and Valeriano.

That brings me to the thorny issue of language. Scholars and students must be prepared to search in languages other than English, or the language of the textual part(s) of the emblem. Staying for the moment with "cherry," one must be prepared to look in Latin under "cerasum," in French under "cerise," in Spanish under "cereza," and in German under "Kirsch." In short, in which ever language the encyclopedia, index or repository is written. But the specialised use of a motif may require other types of information. Elizabethan portraiture would certainly require that one consult Roy Strong's many illustrated books.<sup>8</sup>

Of course, there are other things to search for, and other ways to get information. Let us assume that one is interested in decorations and texts on grave-stones, monuments, and perhaps generally in cemeteries. There are already some books that deal with the topic. Perhaps one is only interested in emblematic decorations that may only play a miniscule role. Naturally, one can always visit some graveyards and cemeteries in the vicinity, although they may not yield much or may not be representative. Or one can also visit some of the available web sites that deal with such things.

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<sup>7</sup> There were many editions of Picinelli's work, including the following facsimile editions: Picinellus, Philippus. 1694. *Mundus Symbolicus ...*, facsimile edition, Coloniae Agrippinae, Sumptibus Hermanni Demen, 2 vols., New York, London: Gerland, 1976 (The Renaissance and the Gods, vol. 33); 1687. *Mundus Symbolicus ...*, facsimile edition, Coloniae Agrippinae, Sumptibus Hermanni Demen, 2 vols., with an introduction and a bibliography by Dietrich Donat, Hildesheim: Olms, 1979 (Emblematisches Cabinet. 8). For a recent study and useful bibliography, see Barbara Skinfill Nogal, "Multiple Glances at the *Mundus Symbolicus* by Filippo Picinelli. A Bibliographical Approach." Published in *In nocte consilium: Studies in Emblematics in Honor of Pedro F. Campa* Edited by John T. Cull and Peter M. Daly. Baden-Baden: Verlag Valentin Koerner, 2011. Saecula Spiritualia, vol. 46, herausgegeben von Dieter Wuttke.

<sup>8</sup> Strong, Roy *The Cult of Elizabeth. Elizabethan Portraiture and Pageantry*. London: Thames and Hudson, 1977; Strong, Roy *Artists of the Tudor Court. The Portrait Miniature Rediscovered 1520-1620*. London: Victoria and Albert Museum, 1983; Strong, Roy *The English Icon: Elizabethan and Jacobean Portraiture*. London: Routledge and Kegan Paul, 1969; Strong, Roy *Splendor at Court. Renaissance Spectacle and the Theater of Power* Boston: Houghton Mifflin, 1973; Strong, Roy *The English Renaissance Miniature*. London: Thames and Hudson, 1983; Strong, Roy *Gloriana. The Portraits of Queen Elizabeth I*. London: Thames and Hudson, 1987.

For some scholars, and in some cases a single word is the thing, perhaps a surname, a motif, some fauna or flora. That is what one would likely search for and there are always short-cuts. In printed books one could consult perhaps an index printed at the end. In a computer search one must first have an available text and use whatever search engine is appropriate. In addition to existing web sites, and material digitally available in the public domain, there is nothing to stop any researcher from making a digital copy of any book—anything from a single authored monograph to collections of essays—and searching for what is wanted. I am not necessarily recommending this, or suggesting that it is legal, but I suspect that if it remains a private matter, there will be no legal repercussions. Computers today have large memories, and an additional external hard drive can be readily purchased and used. At least the technology makes the matter doable.

If the researcher is interested in looking at a whole emblem, such as Alciato's Prometheus emblem, or a whole emblem book, perhaps an edition of Alciato, then the single word or string search will likely not do. But there are many on-line resources with emblems and whole emblem books. Rather than list them here, which would require much space, perhaps I could point to a book that lists many of them—as far as I know, it is not yet digitized.<sup>9</sup>

I suspect that quite a lot of googling or just plain computer searching goes on whether the book is already available in digital form or not. We shall never really know. Digitizing a product of the print culture without getting permission may be more widespread than we know. It may



also be illegal. But unless some second or third party knows about it and snitches, and unless the publisher wants to create legal waves, I doubt that much if anything will happen.

I am tempted to add the perhaps inevitable postscript. Does the humanities scholar need to fear computer hackers? Of course, it would be nice to think that someone wanted to get hold of

one's work on an emblem, a portrait, or a bit of a Shakespearian play. But I suspect that such research would be of little interest to the serious hacker. We all know that nothing is truly safe in our computers. Even deleted files can be rescued. So, if the computer is not really safe from hacking, what is safe? Probably only good, old fashioned paper. Perhaps with a copy in the bank or with a lawyer. Those of us old enough to have written a doctoral dissertation on a type-writer may recall hearing stories about students keeping one carbon copy of the dissertation in the local bank. If I had an illegal business, I would likely keep my records in paper with a copy somewhere else.

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<sup>9</sup> See Peter M. Daly, *Digitizing the European Emblem: Issues and Prospects*. New York: AMS Press, 2002, vol. 15 of AMS Studies in the Emblem. I provide information on on-line and CD ROM editions of emblem books, and a list of emblem books by author and title.

## Recent Publications and Presentations by SES members

**Michael Giordano's** book, *The Art of Meditation and the French Renaissance Love Lyric* (University of Toronto, 2010) won the Board of Governors Award at Wayne State University. Congratulations, Michael!

**Els Stronks:** *Negotiating Differences: Word, Image and Religion in the Dutch Republic*. (Studies in Medieval and Reformation Traditions 155) Brill, 2011.

Els Stronks' new book explores the dynamics of peaceful coexistence in the Dutch Republic by tracing the literary responses to one of the key controversies between Protestants and Catholics - the role of religious imagery in worship. Why and to what extent were people in the Republic willing to reconcile theological differences and combine elements from their own religious cultural practices with those of another?

The intermingling of practices, the author shows, was unexpectedly complicated in the Republic. Restraints were imposed on the use of images in religious literature of all denominations till 1650. ([www.brill.nl/negotiating-differences](http://www.brill.nl/negotiating-differences))

**Peter M. Daly:** Ed. *Emblematic Images and Religious Texts: Studies in Honor of G. Richard Dimler, S.J.* Ed. Pedro F. Campa and Peter M. Daly. Philadelphia: Saint Joseph's University Press, 2010.

- *English Emblems in the Material Culture. Shakespeare and Symbolic Visuality* (in Japanese). Tokyo: Faculty of Liberal Arts, Saitama University, 2010, Studies in Liberal Arts, vol. 3.
- "Some Reflections on Religious Poetry and Emblematics (1545-1600)." In *Emblematic Images and Religious Texts: Studies in Honor of G. Richard Dimler, S.J.* Ed. Pedro F. Campa and Peter M. Daly. Philadelphia: Saint Joseph's University Press, 2010, 297-315.
- "'The Eagles they fly high in Mobile.' Was Embleme über Adler wissen." *Zeitschrift für Ideengeschichte* IV/1 (2010): 73-90.
- "Estudios de Emblemática: logros y retos." *Relaciones. Estudios de Historia y Sociedad* 30 (Summer, 2009).
- "Emblems through the Magnifying Glass or Telescope." *Emblematica* 18 (2010): 315-337.

### Presentations and Lectures:

**Peter Daly** delivered several presentations on a tour to Taiwan and Japan:

- "Film Versions of some Shakespeare Plays" at the NTU conference "Re-orienting English: Paradigms in/of Crisis, Taipei, Taiwan, December 5, 2009.
- Lecture on "The American Response to the Terrorist Attacks of 9/11" at the Academia Sinica, Taipei, Taiwan, December 8, 2009.
- "Shakespeare and Symbolic Visuality" at the National Taiwan University, Taipei, Taiwan, December 9, 2009.
- "Some Visual Strategies on Symbolic Advertising" Saitama University, Tokyo, Japan, December 11, 2009.
- "English Emblems in the Material Culture" Keio University, Tokyo, Japan, December 12, 2009.
- "Shakespeare and Symbolic Visuality" Kyoto, Prefectural University, Japan, December 14, 2009.



**Valerie J. Erickson**, Graduate student at East Tennessee State University, presented a paper "Emblems of Empire: How the ape, Indian and other symbols of British Empire conquered English Imaginations" at the Southwestern Historical Association/SSSA Conference in Las Vegas (March 16-19, 2011) and on the same topic at the Appalachian Spring Conference in World History and Economics (April 30, 2011). She also presented a paper "English Emblems of Rebellion: George Wither's Protestant Emblems During the Reign of Charles I." at East Tennessee State University for the regionally Phi Alpha Theta (History Honor Society) in April.

### **Dissertations and MA Theses**

**Valerie Erickson** completed her dissertation at East Tennessee State University on the topic of "England's Expansion and Trade as Reflected in English Emblems." As England expanded their trade throughout the world, English emblems began to show the exchange occurring between England, Africa, India, Egypt and North America. English emblems are based on the work of the first published emblemist, the Italian Andrea Alciato. The English took this work and made their own distinctive emblems which reflect their culture and society during the later sixteenth century and throughout the seventeenth century. Since the publications of Alciato's works in 1531 and 1536, the English incorporate emblems depicting apes, crocodiles, the rhinoceros and Native American headdresses as well as emblems glorifying Sir Frances Drake and English ships. In the work of the first published English emblemist, Thomas Palmer (1566), there is only one emblem portraying any effect of England's burgeoning empire. Palmer's emblem displays a native Ethiopian. In the next published work, twenty years later (1586), Geoffrey Whitney includes emblems discussing apes, crocodiles, the same Ethiopian, Sir Frances Drake and sailing the world's seas. Later English emblemists include these emblems as well as others depicting the dreadnaught Argo, a rhinoceros, the greatness of Britain and an Indian headdress (Peacham, 1612). My thesis explores the growing interaction with foreign countries and trade on later sixteenth century and seventeenth century English society and culture as seen through the use of popular contemporary emblems.

**Sooyun Sohn**, Graduate student in Art History at the University of Wisconsin-Madison defended her dissertation thesis on Jan Luyken's *Het Leerzaam Huisraad* (1711). Her dissertation committee included Jane Campbell Hutchison, Thomas Dale, Ann Smart Martin (Art History), Jolanda Vanderwal Taylor (Dutch) and Sabine Mödersheim (German). Sooyun also presented a paper "The Art of Memory and Jan Luyken's *Het Leerzaam Huisraad* (1711)" at the Kalamazoo Emblem Studies Sessions in May.

**Katrin Fröscher**, Stuttgart, graduated with an MA in art history at the University of Stuttgart, with an MA thesis: "Die barocken Deckenembleme im Neuen Corps de Logis im Ludwigsburger Schloss. Der Versuch einer Entschlüsselung der Emblemensembles."

Congratulations to Valerie, Sooyun, and Katrin!



# Crosscurrents

in Illustrated Religious Texts in the North of Europe, 1500-1800

To conclude the Dutch/Flemish research project "The Religious Emblem Tradition in the Low Countries in the Light of Herman Hugo's *Pia Desideria*", a conference will be held in Utrecht on January 12 and 13, 2012, titled "Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800."

In the last few decades it has been repeatedly argued that the Reformation did not hamper or stop the development of visual culture in the north of Europe (North-Western Europe and Scandinavia). It has indeed been stressed that various reformatory movements gave a new impetus to the production, diffusion and reception of visual culture in both Catholic and Protestant milieus. It is the primary goal of our conference to apply this understanding not to visual culture in its broadest sense but rather to the specific development of the production, diffusion and reception of illustrated religious texts within various religious denominations. We hope to (begin to) chart the delta constituted by crosscurrents of exchange within and beyond confessional and national borders. Case studies together with theoretical contributions will shed more light on the way illustrated religious books functioned in evolving societies, by analysing the use, re-use and sharing of illustrated religious texts in England, France, the Low Countries, the German States, Scandinavia and Switzerland, among other countries.

We present papers dealing with tensions, collaborations, and encounters in the production of illustrated religious texts. We hope to explore the role of authors, engravers, publishers, printers, booksellers, readers and collectors who have made, traded in, and treasured illustrated religious texts. We invite papers that explore bookmaking from a variety of perspectives, and consider how illustrated religious texts were the products not only of authors, engravers and publishers, who worked in a field combining the textual and visual arts, but were also formed and shaped by theological debates and confessional traditions and acted as instruments of change. We also present papers that explore the issue of changing literacies on a conceptual level, exploring how textual and visual media were used in new ways to shape the relationship between individual citizens and cultural practices and to demarcate social, generational and cultural differences.

Some of the questions we would like to address are: how have workshops and small presses contributed to the spread of illustrated religious texts? What do the surviving copies of illustrated religious texts say about the experiences and aspirations of their makers and readers? How were illustrated religious texts designed to convey information and confessional orientation? What problems arose for those who produced and distributed these texts? In short, how can we understand early modern religious culture from the perspective of the production of illustrated religious texts, in which people were able to cross confessional boundaries and to mingle the literary and artistic traditions which constituted these boundaries? Topics that focus on transnational developments are particularly welcome. In order to gain a broader, comparative perspective, we also invite contributions that shed light on the production, diffusion and reception of illustrated religious texts from one continent to another. Last but not least we would welcome

contributions that cross the boundaries of such disciplines as literary studies, book history, theology, religious studies, Neo-Latin studies and art history. Presentations are 20 minutes in length. Abstracts will be published shortly, and need to be sent to Feike Dietz ([f.m.dietz@uu.nl](mailto:f.m.dietz@uu.nl)). Some selected papers will be considered for publication in a conference volume.

The conference will be organised by the Universities of Utrecht and Leuven, in cooperation with the Utrecht Changing Literacies project, part of the Utrecht University research Area Cultures & Identities, and will be held on 12-13 January 2012 in Utrecht.

Plenary lectures: Ralph Dekoninck (Louvain-la-Neuve), Walter Melion (Emory), Mia Mochizuki (Berkeley), Alexandra Walsham (Cambridge), Lee Palmer Wandel (Wisconsin).

Conference organisers: Feike Dietz and Els Stronks (Utrecht), Toon Van Houdt, Lien Roggen and Marc Van Vaeck (Leuven).

Scientific committee: Ralph Dekoninck (Louvain-la-Neuve), Walter Melion (Atlanta), Karel Porteman (Leuven), Maarten Prak (Utrecht).



## Take note

From the next edition of the Newsletter onwards, printed copies of the Newsletter for the members in a particular country who signed up for a printed version are meant to be distributed by the National Representative of that country. In that way only local postage rates apply instead of higher international postage rates.

Each National Representative will receive an overview of the persons from their country who signed up for the printed version.

Wim van Dongen



## 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.

Format:

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

Please send copy to:

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