SOCIETY FOR EMBLEM STUDIES NEWSLETTER

Number 52, January 2013
Sabine Mödersheim, Editor
Wim van Dongen, Design and Distribution

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Chairperson: Prof. Dr. Mara Wade (University of Illinois, Urbana-Champaign)
Treasurer: Arnoud Visser (Universiteit Utrecht)
Website: www.emblemstudies.org

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

We ask that you update your subscription information (if you haven't done so before) to include your e-mail address for electronic delivery of the Newsletter. Please write to Mara Wade, mwade@illinois.edu, or Arnoud Visser, a.s.q.visser@uu.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 & Dr Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel, Germany.
- Belgium: Dr Wim van Dongen, Molenstraat 31, B-2018 Antwerp.
- Canada: Prof. Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9.
- France: Prof. Anne-Elisabeth Spica, 5 Rue des Piques, 57000 Metz.

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

Membership Information

Banking and Payment of Membership Dues

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

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

Newsletter Distribution

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

If you are an SES member and have not received the Newsletter by e-mail, please contact the Treasurer, Arnoud Visser, a.s.q.visser@uu.nl or Mara Wade mwade@illinois.edu with your current contact information.

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

Newsletter Archive

The first 25 issues of the Newsletters of the Society for Emblem Studies have been scanned (with many thanks to prof. Mason Tung) and will be soon available on-line. The remaining paper copies will be scanned in the course of 2013.

Recent copies of the Newsletter are posted here:
german.lss.wisc.edu/~smoedersheim/newsletter

Website

Please note that the SES web site has moved to a new address:

www.emblemstudies.org

After decades of generous service by Glasgow University, where Dr Stephen Rawles was its virtual father, it is now hosted by Utrecht University. It is the Society's ambition to strengthen its web presence by gradually developing the site in the next year.
Contact: Arnoud Visser: a.s.q.visser@uu.nl

Upcoming Conferences

Emblem Sessions at Kalamazoo (May 9-12, 2013)

Emblem Session I - Emblem Studies
Chair: Peter M. Daly (McGill),Session Organizer: Sabine Mödersheim (UW Madison)

- Wim van Dongen (VU University Amsterdam)/ Sabine Mödersheim (UW Madison): "Emblems and the Digital Humanities"
- Tamara Goeglein (Franklin & Marshall College): "Who's Looking?" (early modern emblematic literacy)
- Bernard Deschamps (McGill): "Further Consideration on Hergé's use of Mythology for *Les Aventures de Tintin*"

Emblem Session II - Emblems and Visual Culture
Chair: Pedro F. Campa (UT Chattanooga),Session Organizer: Sabine Mödersheim (UW Madison)

- William E. Engel (University of the South, Sewanee): "Emblem, Symbol, Text: The Canterbury Tales as Danse Macabre"
- Michael La Corte (Universität Stuttgart): "Political Propaganda with Emblematic Help"
- Katrin Froescher (Universität Stuttgart): "Die barocken Deckenembleme im Schloss Ludwigsburg: Ihre Herkunft und Anwendung"
- Evgeny Manzhurin (European University, Saint Petersburg, Russia): "The Return of Sable: Fur, Wealth and Regional Identity in Siberian Civic Heraldry"

Business Meeting - All are welcome to attend.

For the full conference program, times and rooms please refer to the conference web site: www.wmich.edu/medieval/congress. Registration opens in early February.

For more information please contact the session organizer:
Sabine Mödersheim at smoedersheim@wisc.edu

Call for Papers for the 2014 Emblem Sessions at Kalamazoo

The 49th International Congress on Medieval Studies takes place May 8-11, 2014.

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.

Call for proposals for 2014:
Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at www.wmich.edu/medieval/congress) are due by September 1, 2013.
Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at smoedersheim@wisc.edu.

Session Organizer: Sabine Mödersheim, University of Wisconsin – Madison.
Department of German, 818 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706.
Fax: (608) 262 7949; Email: smoedersheim@wisc.edu.

Emblem Sessions at the Renaissance Society of America Conference
2013 Conference, San Diego (4-6 April 2013)

Renaissance Studies and New Technologies IV: Surfaces: Archives and Immateriality

- Mara R. Wade (University of Illinois at Urbana-Champaign): "The OpenEmblem Portal: Searching and Browsing"

This paper shows how the OpenEmblem Portal offers searching and browsing at multiple levels of granularity of emblem objects: at the book level, as well as at the emblem and sub-emblem level. On the basis of a corpus of 623 emblems books containing ca. 70,000 emblems, the OpenEmblem Portal offers a comprehensive corpus of emblem literature

which continues to expand. Additionally, app. 20,000 individual emblems are searchable for both texts and images at the sub-emblem level through Iconclass indexing of elements from the picturae and a database of emblem mottoes. Inconlclass also offers sophisticated hierarchical browsing of themes and topi.

Renaissance Studies and New Technologies V: Roundtable

Emblems and Print Culture

Society for Emblem Studies. Organizer: Mara R. Wade (University of Illinois at Urbana-Champaign). Chair: Tamara A. Goeglein (Franklin & Marshall College)

- Sooyun Sohn (University of Wisconsin, Madison): "A Look at the World: Emblematic Prints in Jan Luyken's Beschouwing der Wereld (1708)"

Jan Luyken's Beschouwing der Wereld of 1708 is a Protestant religious emblem book describing Luyken's spiritual mediation on nature and the world. Unlike his prints in his early love emblematics which still remain hieroglyphic and mystic elements focused on love between Jesus and the soul, Luyken's prints in Beschouwing der Wereld reflect the latest style and technique of contemporary Dutch prints. His scenes show the realistic representation of contemporary emblematic prints, and also include nocturnal scenes and the depiction of weather. This reflects the popularity of so-called Dutch "Black Prints" and contemporary printmaker's interest in painterly approach. Although Dutch emblematics became an international enterprise, emblematic images have not been included along with other celebrated Golden age painting within the art historical context. This paper explores the change of emblematic prints throughout the shift in consumers' aesthetic criteria and market value in the Early Modern Netherlands.

- John James Mulryan (St. Bonaventure University): "Images of Venus in Vincenzo Cartari's Imagini (1556, 1608)"

Vincenzo Cartari's Imagini was the first Italian mythography to be composed in the vernacular and to be profusely illustrated (up to 100 images) with captioned images of the pagan gods. Cartari specialized in physical descriptions of the pagan gods and their symbolic meanings. For example, in figure one, Venus is shown leaning on a goat, a symbol of lust, but also with her foot on a tortoise, a symbol of domesticity, since the tortoise carries its house on its head and is mute, as women were enjoined to be silent in the presence of their husbands. In figure two, an androgynous, bearded Venus in female dress extends a comb, the symbol of female vanity; alongside her is Venus mourning for the dead Adonis. These and other images of Venus indicate the ambivalent nature of the goddess in the pictorial tradition.

Picturing the Emblem

- Claudia Mesa (Moravian College): "Reading through Justina's Eyes: Hieroglyphs and Gender Bias in La pícara Justina"

From the very beginning, Francisco López de Úbeda's La pícara Justina, presents itself as a book concerned with emblems and other symbolic forms. The chapter structure resembles the characteristic emblema triplex with titles as mottoes, ekphrastic narrations instead of images, and short morals as epigrams. Following the elaborate allegorical frontispiece,

Justina, the protagonist-narrator, declares her expertise on symbolic treatises although she is unable to use common emblematic terminology. Finally, the moralistic undertone commonly found in Spanish emblem books finds its place in the authoritative voice of the marginalia that aggressively condemns Justina's lineage, words, and actions. This paper investigates the distorted and even violent use of emblems throughout the narrative of the female protagonist with the aim to provide insight regarding the reception of emblem books, their successes and failures, and in this specific case, the gendered aspects of the emblematic discourse and practice

- Tamara A. Goeglein (Franklin & Marshall College): "Emblematic Posturing"

Early modern emblems typically feature personifications who variously implicate the reader and viewer in ethical scenarios. At times, the personifications look directly out of their frames with an awareness of our presence, not unlike a dramatic soliloquy spoken directly to a theatrical audience. In George Wither's first emblem, for example, Death stares at us, even as we are directed to watch the depicted Fool. At other times, personifications are absorbed in their own world, with the emblematic frame resolutely dramatizing our distance from them. Here, we are witness to an action, to a scene, or to a deliberation, but we are not invited to enter into it. In George Wither's fourth emblem, for example, Occasion looks off into the distance, posing as if not posing for us. I propose to explore various dimensions of emblematic posturing and their implications for a reception-oriented approach to the ethics of emblematic literacy.

- Hilary Binda (Tufts University): "Astonishing Time in Spenser's Faerie Queene"

I address Spenser's treatment of emerging temporalities in his embedded emblems in The Faerie Queene, framed by a theorization of early modern metaphor that draws on a reading of emblematic discourse and of Quarles in particular. This essay will consider the temporal implications of Spenserian emblematics that both engendered and challenged the reformation of history as successivity. I consider first the final emblem in Quarles's Emblemes as a critique of the book's own argument for temporal duration structured by mediation. Spenser's theatrical or ekphrastic conjoining of word and image consistently foregrounds its temporal aspect and offers a critique that revisits the theological basis of allegory and metaphor. In so doing, these emblems refigure transcendental origin not as biblical figuration but as poesis itself, a move that provides a critique of historical succession and establishes in its place a poetics of history.

Renaissance Drama and Applied Emblematics

Organizer: Mara R. Wade (University of Illinois at Urbana-Champaign). Chair: Stephen X. Mead (Saint Martin's University)

- Andrew Power (Trinity College Dublin): "*What means Death in this rude assault?*: The Emblematic Figure of Death in Shakespeare's Richard II"

This paper examines the way that the figure of Death is presented in Shakespeare's Richard II. Shakespeare's exploration in this play of the fragile relationship between the soul and the body, and of the human in the mortal world is reminiscent of picture and text publications, and particularly of the emblem tradition. But the images alone (like the pictura) do not suffice for the actors of this tragedy, who require further interpretive keys in the form of both axiomatic reading (like the motto) and further expostulation (like poetic subscriptio).

When Richard asks, "What means Death in this rude assault?" (5.5.105) he seems to regard the changed tableau as an emblem for which he has no text. Here Thomas Combe's The Theater of Fine Devices (1593) are taken as exemplary of the tradition and for this exploration of the emblematic figure of Death in Richard II.

- Rory Loughnane (New Oxford Shakespeare, IUPUI): "Skulls, Emblem Books, Memory Training, and Recovering "Intended Reception""

The memory arts' insistence upon the signifying relationship between text and image draws comparisons with other important literary forms that became popular in this period in England, and which were deeply sensitive to how their readers/audiences received certain key ideas – the emblem book and the plays of popular theatre. This paper explores how this cross-pollination of ideas could have occurred and what this says about how early modern readers and audiences received information. The emphasis of this paper will be on not only what is potentially signified by these (oftentimes polysemous) cues, but also on the writing process of signification and direction. In a brief but illustrative example, I discuss how such a critical approach can be adopted to read the opening moments of Thomas Middleton's The Revenger's Tragedy, while I also attend to reservations about over-privileging certain readings (or indeed play-texts) and the thorny issue of intentio auctoris.

- William E. Engel (University of The South): "Locative Memory and Kinetic Emblems in The Winter's Tale"

The notion of "locative memory" enables us to consider loci as portending something more than a defining aspect of place-mnemonics; namely, as a principle that situates traditional emblems within a network of mnemic charges, past and present. Building on the groundbreaking work of Richard Semon and Aby Warburg, I suggest a parallel between the word and image of the traditional emblem and this dualistic temporal element (which stabilizes even as it intensifies the sense invested in the combinatory form of the emblem); and which, moreover, corresponds to the loci and imagines agentes of the artes memorativae. I focus on the "statue scene" in Shakespeare's Winter's Tale. My analysis accounts for both the mnemotechnic aspects of Shakespeare's dramaturgy as well as the combined theurgic and performance-oriented issues animating these "kinetic emblems"— which thereby accrue the power to "move," in a double sense.

Call for Papers - 2014 RSA Conference
27-29 March 2014, New York City

There are two organizers proposing a number of panels—Tamara Goeglein as the representative of the Society for Emblem Studies to the RSA and Mara Wade as discipline representative for Emblem Studies to the RSA. Please read the CFPs below and submit your paper to a panel. We request that panelists also become members of the Society for Emblem Studies.

Mara Wade, discipline representative to the RSA, is organizing two panels.

1. **"The Emblem as a Cosmopolitan Genre"**

The emblem is a hallmark of cosmopolitanism in the early modern period. Participating in emblematic practices underscored the urbanity of the persons reading, displaying, or creating

them and demonstrated that they participated in pan-European debates in all areas of discourse from science to literature, medicine to law. The mottos and associated texts of emblems which were often in foreign languages and which drew on a rich corpus of textual and visual motifs emphasized the intellect and wit of those participating in the emblem as creators, viewers, and patrons. Potential topics might include the production of emblematic manuscripts and printed works, reception of emblems in books and the decorative arts, and the cultural exchange of emblems across borders and around the Mediterranean and the Baltic seas. The topic is open to broad interpretation and new perspectives are encouraged.

2. "Open Session"

If you have new research you would like to present but which does not fit the panel above or one organized by the Society for Emblem Studies representative Tamara Goeglein, this panel welcomes your abstract concerning any aspect of emblem studies broadly conceived. If you would like to organize and suggest a panel, please do so here.

Please submit a 150 word abstract to Mara Wade mwade@illinois.edu by April 15, 2014 for consideration. Please also include a 150-word abstract for each paper submission and a one-page curriculum vitae for each participant. Please also indicate your presentation needs, such as power point projection, when you submit. We request that panelists also become members of the Society for Emblem Studies.

Tamara Goeglein, representative of the Society for Emblem Studies to the RSA, is organizing three panels:

1. "Meta-emblems."

Think William Marshall's frontispiece to George Wither's Collection of Emblemes (1635). What do meta-emblems show and tell about early modern emblematics? (How) can we glean a second-order discourse from them? What insights do meta-emblems offer into early modern notions of emblematic authority? Emblematic literacies? Emblematic receptions? Emblematic styles? Emblematic subjectivities and ways of knowing their objects?

2. "Emblematic desire."

What do early modern emblems need from us 21st-century critics, and we from them? How may we formulate comparable questions for early modern emblematists and their audiences? Emblematic allegories, analogies, and images bespeak feelings that cannot often be named precisely, though emblematic words and pictures try to do so. (How) can we understand emblems as proto-"talk therapy"? (How) do specific emblems, and the emblematic form per se, express, contain, create, and/or change desire?

3. The "emblematic."

How do critical discourses use this term? The term is a staple in literary critical discourse, which reveals and conceals its assumptions about verbal figurativity and ekphrasis. (Anthologies of early modern lyrics routinely print "emblems" without their pictures.) Alternatively, when art historical discourse refers to "emblematic" form and style, how do verbal components of the emblem figure into this usage of the term?

Please submit a 150 word abstract to Tamara Goeglein tgoeglei@fandm.edu by April 15, 2014 for consideration. Please also include a 150-word abstract for each paper submission and a one-page curriculum vitae for each participant. Please also indicate your presentation

needs, such as power point projection, when you submit. We request that panelists also become members of the Society for Emblem Studies. All of the participants in RSA sessions will need to have a login; if they are not already RSA members, they must sign up as a Conference Submitter now, and join RSA at least for the year of the conference. Panel sessions typically consist of an organizer (or organizers), three paper presenters (or four shorter papers), and a chair. Panel sessions are 90 minutes.

For more information please refer to the RSA web site: rsa.org or contact the session organizers.
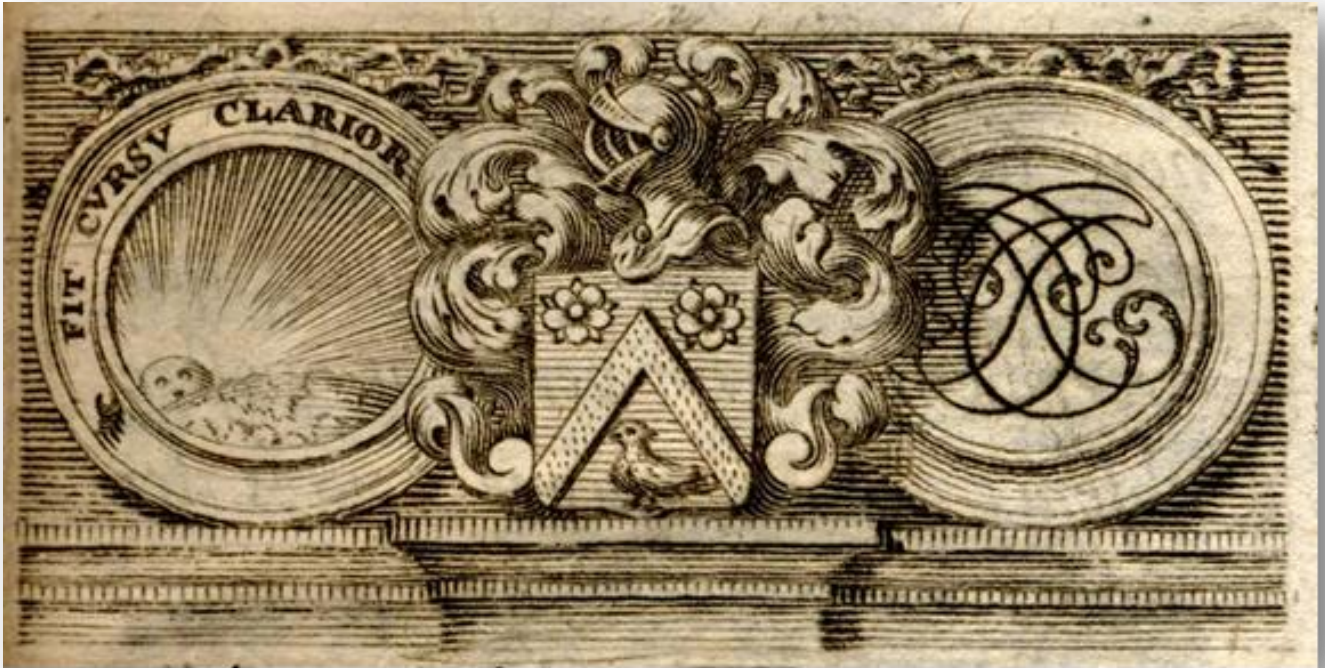
South-Central Renaissance Conference 2013
"Exploring the Renaissance"

Exploring the Renaissance is an International conference that should attract interest from the membership of the Society for Emblem Studies. The South Central Renaissance Conference (SCRC) welcomes interdisciplinary conference proposals in Renaissance studies; these include, but are not limited to, Renaissance studies in music, art history, emblematics, history, literature, theology, language, philosophy, and science.

March 21-23, 2013; Omaha, Nebraska. Local Arrangements: Matthew K. Averett, Creighton University. Program Chair: Tim Moylan, St. Louis College of Pharmacy. Keynote Lecturer: Norman Land, University of Missouri. Louis L. Martz Lecturer: Liana Cheney, University of Massachusetts Lowell

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, 2013, to be eligible for consideration. See the graduate travel fellowships page for instruction on how to apply. URL: scrc.us.com/gradgrants.shtml

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

More details are available on the society's website: scrc.us.com.
For further information, contact Tim Moylan, the program chair tmoylan@stlcop.edu

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Spiritual Optiks: Jesuits and Visual Culture
Center for Early Modern Studies Conference

University of Wisconsin – Madison, May 7, 2013 - Memorial Library Special Collections
Organized by Sabine Mödersheim with Florence Hsia and Robin Rider

"Spiritual images appeal to the spiritual eye, the oculi mentis and are therefore proper to the spiritual optiks"
(Henry Hawkins, S.J.)

As missionaries, scholars, teachers, authors, and members of learned academies, members of the Society of Jesus exerted great influence on the world of early modern European book culture, in particular illustrated volumes in fields such as astronomy, mathematics, history,
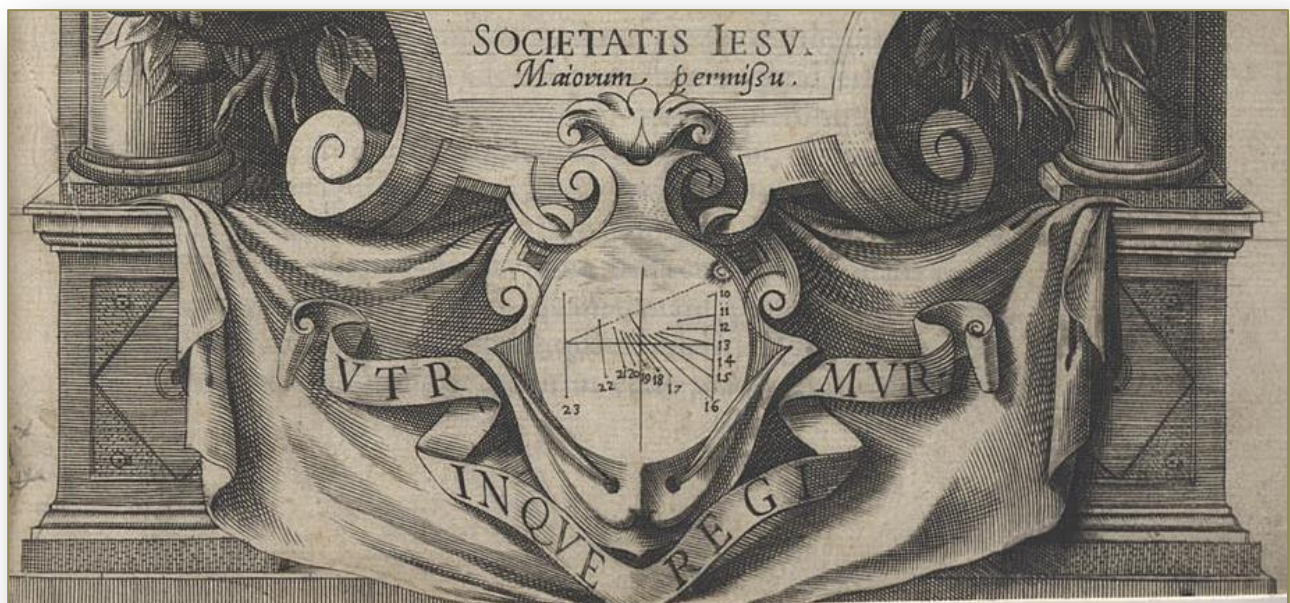
travel, geography, as well as works of systematic theology, prayer books, and preaching manuals. When Ignatius of Loyala commissioned Geronimo Nadal with the publication of a gospel compilation illustrated by images for the college of Massina (*Evangelicae Historiae Imagines*), it initiated not only the frequent use of images in the class room and school books, but also set in motion a vast production of printed images intended to help readers and stu-

dents memorize the moral lessons spanning from allegorical title pages for books on science and travel to illustrated catechisms and emblem books. Notably, Jesuits published more emblematic books than any other group during the sixteenth and seventeenth centuries. Jesuits employed symbolic images as means of instruction and the dissemination of scholarship. The *Ratio Studiorum* of 1599 included instructions on the production of mnemonic images and emblems as part of the rhetorical *inventio*. This practical aspect of their pedagogy and dissemination strategy led to a wealth of materials that help us to understand today how the Jesuits influenced the ways that the early modern period interpreted and constructed knowledge through symbolic representation and allegory. The conference will explore the wide range of images produced and used by Jesuit authors and artists to promote the Counterreformation and the scientific advancement alike, building on the exhibition and project "Jesuits and the Construction of Knowledge, 1540–1773". A workshop planned as part of the conference will complement a digital humanities project under way in the Libraries aimed at constructing a searchable database of early modern Jesuit iconography.

Speakers will include:
- Pedro F. Campa (University of Tennessee at Chattanooga): Spanish Jesuit Emblem Books
- Peter M. Daly (McGill University): "Jesuits, Emblems and Knowledge Transfer"
- Laurence Grove (University of Glasgow): "Jesuit Emblems and Catholic Comics"
- Wim van Dongen (VU Amsterdam)/ Sabine Mödersheim (University of Wisconsin-Madison): "*The Heart of Man*: A Jesuit Emblem Book Goes Global"
- Florence Hsia/ Robin Rider (University of Wisconsin-Madison): "Jesuits and the Construction of Knowledge"

For more information please contact the organizer: Sabine Mödersheim: smoedersheim@wisc.edu

Hercules: A Hero For All Ages
International Conference, University of Leeds 24-26th June 2013

The conference aims to explore the potential for a large-scale project on the reception of the ancient Greek hero Herakles in post-classical culture. The idea arises from the recent monograph *Herakles* in Routledge's Gods and Heroes in the Ancient World series by Emma Stafford (University of Leeds), the final chapter of which sketches Herakles-Hercules' development from late antiquity to the present day.

The conference will make use of the main Leeds campus' excellent facilities, including the Yorkshire Bank Lecture Theatre and comfortable overnight accommodation in Storm Jameson Court. It will bring together scholars from a wide range of disciplines – including medieval and later European history, art history, literature, drama and music – with a view not only to scoping the extent of Hercules' significance as a cultural figure, but also to provoking discussion of methodological approaches which might inform a bigger project.
Speakers already include: Karl Galinsky (Texas), Edith Hall (KCL), Pat Simons (Michigan), Matt Dillon (New England), Philip Ford (Cambridge), Lloyd Llewellyn-Jones

(Edinburgh), Kathleen Riley (Sydney), Paula James (OU), Kim Shahabudin (Reading), Susan Deacy (Roehampton), Greta Hawes (Bristol).

Contemporary writers and artists: Several practitioners will be talking about their Hercules-related work, including: Marian Maguire (print-maker, *The Labours of Herakles*), Helen Eastman (director *Hercules*, Chester 20120), George Rodosthenous (director *Heracles' Wife*, Leeds 2010).

Topics:

- Hercules' appropriation by Christianity
- Hercules' emergence in Renaissance literature and art as the type of virtue in general, and eloquence in particular
- Hercules' role as political emblem from the fourteenth to eighteenth centuries, especially in various northern Italian city-states and at the Burgundian court
- Hercules' particular relevance to France, as supposed forefather of the French people, role-model for kings from François I to Louis XV, and paradoxical hero of the Revolution;
- Herculean themes in music from sixteenth-century opera to nineteenth-century symphonic poems
- the re-working of tragedies by Sophokles and Euripides, especially on the themes of Herakles' death at his wife's hands and of the frenzied slaying of his own children, for twentieth- and twenty-first-century audiences
- Hercules' role in film and as a comic-book hero.

The submission deadline has passed, but please contact Emma Stafford with questions at e.j.stafford@leeds.ac.uk

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Re-Readings and Re-Viewings of Sacred/Archetypal Narratives in Literature and the Arts

Abstracts are solicited for paper proposals for an International Conference on "Re-Readings and Re-Viewings of Sacred/Archetypal Narratives in Literature and the Arts" to be held at the College of The Holy Cross in Worcester, MA., on June, 26-28, 2013. Presentations and papers can be delivered in French or English.

The Conference is sponsored by The College of the Holy Cross, The Université Paris Diderot, The Université de Bourgogne Dijon, and Interfaces: Image Texte Language.

Abstracts should be sent by Jan 15, 2013 to:
Maurice A. Géracht: mgeracht@holycross.edu
Frédédic Ogée: frédéric.ogée@univ-paris-diderot.fr
Christelle Serée Chaussinand:christelle.chaussinand@u-bourgogne.fr
Website: college.holycross.edu/conferences/iwic/index.htm

The Society for Emblem Studies - 10th International Conference

Manche leuchten, wenn man sie liest
Some light up, when we read them
Il y en a qui, lorsqu'on les lit, semblent luire

> (André Gide, *Les nourritures terrestres et Les nouvelles nourritures*, Paris 1947, p. 34 (first 1897). The German version is from the translation by Hans Prinzhorn, *Uns nährt die Erde*, Stuttgart 1930. The design was created by Elsbeth Arlt (Flensburg) for the new building of the University Library Kiel in 2002)

Call for Papers

The Tenth International Conference of the Society for Emblem Studies will take place in Kiel, Germany, from Monday 28 July to Friday 1 August, 2014.
The conference will devote itself to the entire spectrum of emblem studies and papers on all aspects of emblematics are welcome. Please submit proposals by 1 September 2013.
In additional to a traditional focus on emblem books, the conference will focus on four thematic clusters:

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

transitional forms of emblematic expressions, such as emblematized fables and imprese and devices as manifestations of individual or dynastic maxims.

History of Emblem Research

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

Digitization and Documentation

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

Text and Image Combinations in Modern Art

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

Papers and entire panels on all aspects of your research into emblematics, in addition to these topics, are welcome. Papers can be given in German, English, French, or Spanish. Please let us know if you would like to suggest a panel or moderate a section.

Please send us your abstract for a twenty-minute presentation by 1 September 2013. Kunsthistorisches Institut der Christian-Albrechts-Universität Kiel, 24098 Kiel, Germany.
ihoepel@kunstgeschichte.uni-kiel.de
kunstgeschichte@email.uni-kiel.de

Die 10. Internationale Tagung der _Society for Emblem Studies_ wird von Montag, 28. Juli, bis Freitag, 1. August 2014, in Kiel stattfinden. Senden Sie uns bitte Ihre Vorschläge für Beiträge bis zum 1. September 2013. Die Tagung wird sich der gesamten Breite der Emblemforschung annehmen. Neben den Emblembüchern selbst soll es vier weitere thematische Schwerpunkte geben:

Domänen des Emblems - Medienwechsel

Zunächst im Zusammenhang mit dem Buchdruck entstanden, wandern Embleme in die unterschied-lichsten Lebensbereiche und werden dabei inhaltlich und formal den neuen Orten und Verwen-dungszusammenhängen angepasst. Ihre Auswahl, Verwendung, Umgestaltung oder Neuerfindung, die Zusammenstellung von Emblemprogrammen in Sakral- und Profanarchitektur, auf Möbeln und Objekten soll einen Schwerpunkt der Tagung bilden. Dazu gehören auch ephemere Embleme in Festkultur und Theater, in Tauf- und Trauerritualen. Embleme in Erbauungsbüchern, Romanen und anderen literarischen Gattungen, auf Titelblättern, in Malerei und Grafik sollen berücksichtigt wer-den. Hier ist auch der Ort, um Übergangsformen etwa zur Fabel oder zu Imprese und Devise als Manifestationen individueller oder dynastisch-familiärer Lebensmaximen zu thematisieren.

Geschichte der Emblemforschung

Die 10. Tagung der *Society for Emblem Studies* soll fortsetzen, was in Glasgow 2011 mit dem Blick zurück und nach vorn begonnen hat. Die Anfänge und die Entwicklung der Emblem-forschung und ihre bedeutenden Vertreter, angefangen mit dem Alciato-Entdecker Henry Green und dem Manierismusforscher Mario Praz, sollen in den Fokus genommen werden. Dabei wird es besonders interessant sein, die verschiedenen nationalen Wissenschaftstraditionen miteinander zu vergleichen, unterschiedliche Richtungen, aber auch Bezüge herauszuarbeiten. Die kritische Rückschau kann den Blick öffnen für Anforderungen an zukünftige Forschung.

Digitalisierung und Dokumentation

Dieser Bereich stellt seit vielen Jahren einen wichtigen Schwerpunkt der Emblemforschung dar. Viele der laufenden Digitalisierungsprojekte mit nationalen oder thematischen Schwerpunkten sind inzwischen unter *Emblematica Online* und dem *Open Emblem Portal* abrufbar, und die Arbeit daran wird fortgesetzt. Damit ist eine Materialbasis entstanden, die schwer zugängliche Quellen digital erschließt und inhaltliche und vergleichende Fragestellungen unterstützt. Emblembücher, aber auch Formen außerliterarischer Emblematik werden auf diese Weise der Forschung leichter zugänglich als je zuvor.

Bild-Text-Verbindungen in der zeitgenössischen Kunst

Die Verbindung von Bild- und Textelementen lässt sich in der zeitgenössischen Kunst in vielen Formen beobachten: Fotografie und Malerei mit integrierten oder begleitenden Texten, Film und Video, interaktive und internetbasierte Kunst, performative Kunststrategien und Interventionen im öffentlichen Raum bauen Spannung zwischen Bild und Sprache oder Textelementen auf. Durch die Übernahme textlicher und textueller Strukturen in bildliche Formen, durch Fixierung und Chiffrie-rung syntaktischer Modelle in bildlichem Bezug haben sich Formen ausgebildet, die so in der Kunst bis zur Moderne nicht zu finden waren. Mit diesem Schwerpunkt widmet sich die Tagung Fragen, wie sich zeitgenössische Kunst emblematischer Strategien bedient, sich dabei aber doch von emb-lematischer Bedeutungskonstituierung unterscheidet. Der Schwerpunkt wird durch eine Ausstellung in der Kieler Kunsthalle begleitet.

Unabhängig von diesen vier zentralen Themen sind weitere Vorträge aus Ihren Forschungsgebieten willkommen. Die Vorträge können in Englisch, Deutsch, Französisch oder Spanisch gehalten wer-den. Bitte setzen Sie sich auch mit uns in Verbindung, wenn Sie

eine Sektion inhaltlich zusammen-stellen und moderieren wollen. Senden Sie uns bitte Themen und Abstracts für 20-Minuten-Vorträge bis züm 1. September 2013.

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Study Day - Kiel

Emblem Programs in Architecture
Study Day / Art History Department, University of Kiel, Germany
January 26, 2013

Students will explore the history of an emblematic program of murals (Roest Manor near Kiel, Germany) after emblems by Daniel Cramer and other similar programs in Northern German architecture. They will learn about methods and discuss research strategies that help to identify the source materials and to evaluate the context of specific applications.

Emblem from Daniel Cramer
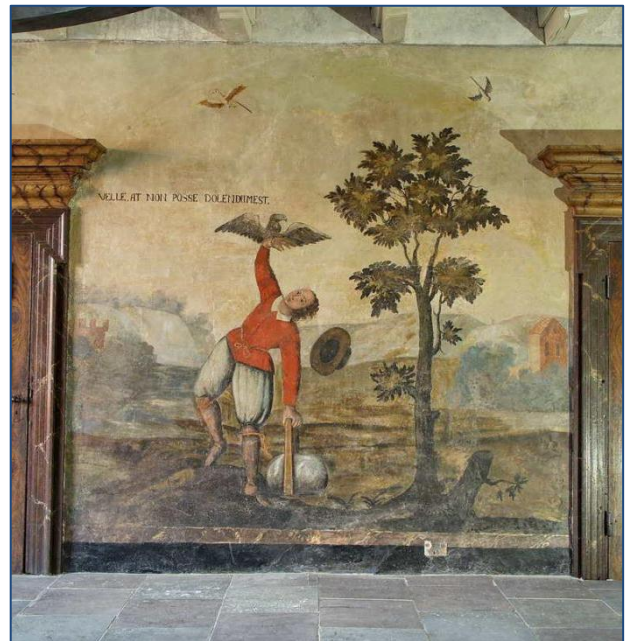
Mural at Roest

Emblemprogramme in der Architektur
Studientag am 26.1.2013
Kunsthistorisches Institut / Christian-Albrechts-Universität zu Kiel

Die Forschungsgeschichte der Wandmalereien nach Daniel Cramer auf Gut Roest bei Kappeln steht exemplarisch für die Forschungsaufgaben an Emblemprogrammen in der Architektur: Finden, beschreiben, verstehen, kulturgeschichtliche Zusammenhänge herstellen, erhalten, rekonstruieren und dokumentieren. Der Studientag stellt an Fallbeispielen zur Einbindung und Umgestaltung von Emblemen in architektonische Zusammenhänge unterschiedliche methodische Zugänge vor und benennt Schwerpunkte zukünftiger Forschung. Berücksichtigt werden Emblemprogramme in Schleswig-Holstein, Mecklenburg-Vorpommern, Brandenburg, Niedersachsen, Sachsen und der Schweiz.

Conference Reports

The South Central Renaissance Conference (SCRC) - New Orleans 2012

At the March 2012 meeting held in New Orleans, LA, Sabine Mödersheim presented the William Hunter Lecture: "Ut picture poesis—Emblems and the Arts."

Debra Barrett-Graves, the U. S. Representative for the Society for Emblem Studies, as the 2012 SCRC Program Chair, organized 25 of the 47 panel sessions, along with 2 special sessions: "Reaching New Audiences: The Translated Text as Cross Cultural, Trans-Historical Link" and "Witchcraft and Magic in Early Modern Culture."

Sponsoring societies of the SCRC include The Society for Renaissance Art History (SRAH), the Andrew Marvell Society, The Queen Elizabeth I Society, and The Society for the Study of Early Modern Women. The deadline for abstract submissions is usually December 15th each year. More details are available on the society's website: http://scrc.us.com. The dates for the 2013 SCRC conference are March 21-23, and the conference will be held in Omaha, Nebraska.

(Debra Barrett-Graves)

Fédération Internationale de la Médaille d'Art: FIDEM XXXII
11– 14 July, 2012, University of Glasgow

In July 2012, the world's principal learned society devoted to the medal, FIDEM (Fédération Internationale de la Médaille d'Art), marked the seventy-fifth anniversary of its founding with its thirty-second congress. The venue was one familiar to many emblem scholars: the

FIDEM 2012

Hunterian Museum at the University of Glasgow. One of the organizers of the FIDEM Congress was Mr Philip Attwood, Keeper of Coins and Medals at the British Museum, who many readers will remember as one of our plenary speakers at the Society for Emblem Studies' Eight International Conference at Winchester College in 2008. Since the FIDEM Congress had as one of its themes 'The Medal as Idea', Philip extended an invitation to members of the Society for Emblem Studies to submit proposals for papers that related emblems to medals. Consequently, the Society for Emblem Studies was represented on a panel generously supported by the Stirling Maxwell Centre at the University of Glasgow. The panel, 'The Medal as Idea (1)', was chaired by Donal Bateson, Reader in Numismatics and Senior Curator at the Hunterian, and comprised:

- Dr Simon McKeown (Marlborough College): 'Encrypting Erik: A Renaissance Swedish Monarch, his Medallic Device, and its After-Life';
- Dr Stephen Rawles (University of Glasgow): 'Medals to Book: The Mechanics of Menestrier's Medallic History of Louis XIV';
- Dr Cristina Fontcuberta i Famadas (University of Barcelona): 'Medals depicting Catalonia and the War of the Reapers (La Guerra dels Segadors) – 1640-1652: A Confrontation between Countries, Hostile Iconographies, Diverse Media'.

Dr Fontcuberta i Famadas's paper was delivered by Stephen Rawles in her absence. Another colleague, Olga Vassilieva-Codognet, had been due to address the Congress on the subject of Otto Vaenius's medals, but was forced to withdraw from the panel at short notice.

(Simon McKeown)

Théories de l'emblème & frontières du genre: les acquis de la bibliographie matérielle.
Maison d'Érasme/Erasmushuis, Anderlecht (7 September, 2012)

Valérie Hayaert and Jean-François Gilmont organized a workshop on emblem books, along with four specialists in the discipline. These guests have worked with the Stirling Maxwell Centre for the Study of Text/Image Cultures, which houses the world's largest collection of emblem books. They also publish Glasgow Emblem Studies series.

- Introduction: Jean-François Gilmont (Académie Royale de Belgique): L'archéologie du livre imprimé dans le monde francophone & Valérie Hayaert (Maison d'Érasme) Les acquis de la biliographie matérielle pour l'étude des livres d'emblèmes.
- Alison Adams (University of Glasgow): Réflexions de méthode à propos de l'édition critique du recueil de Georgette de Montenay et de Pierre Woeriot, 'Emblèmes et devises chrétiennes', Lyon, Jean Marcorelle 1567.
- Alison Saunders (University of Aberdeen): Un manuscrit emblématique d'une version anglaise du recueil d'Alciat.
- Laurence Grove, Reader (Director of the Stirling Maxwell Centre, University of Glasgow, College of Arts): Deux cas peu connus de recueils d'emblèmes utilisés comme 'alba amicorum', appartenant à la Stirling Maxwell Collection.

- Stephen Rawles (University of Glasgow): 'L'histoire de Louis le Grand' de Menestrier : est-elle une histoire métallique ?

Presentation Series

Presentations at the Stirling Maxwell Center / Glasgow

Thursday 11 October 2012:
- Peter Smaill (Bach Network UK): *Emblems and Signification in the Musical Baroque*

Tuesday 16 October 2012:
- Ingrid Johnston (University of Alberta, Canada): *Novels in the English Classroom. Engaging Students with Linguistic and Visual Literacies*

Thursday 25 October 2012:
- Maria Vaccarella (King's College, London): *Illness, Embodiment and Unreliability in Graphic Storytelling*

Thursday 15 November 2012:
- Simon McKeown (Marlborough College): *Emblems and a Swedish Maecenas*
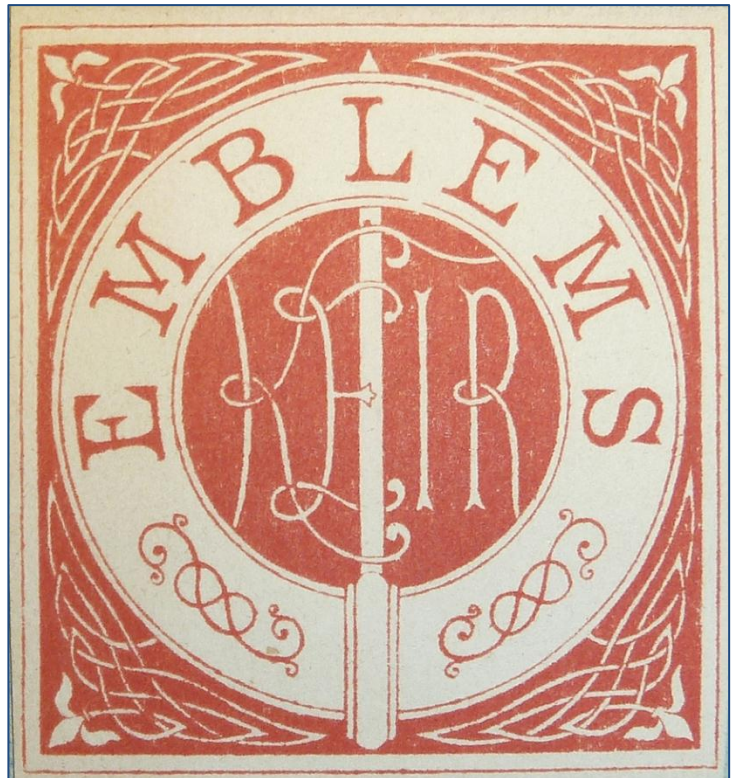
Bookplate for William Stirling Maxwell From the collection of bookplates at Penn Libraries. flickr.com/photos/58558794@N07/6298988605/

Research Notes

DAT GLORIA VIRES: Do Tortoises Climb Trees?

Colleagues might just recall a paper with this title which I read at the Society's Winchester Conference in 2008, in which I examined an emblem on one of the extant embroideries of


Oxburgh Hangings: DAT GLORIA VIRES

Mary with Henry Darnley ryal 1565

Mary Queen of Scots with this motto, showing a tortoise climbing a crowned palm tree. The embroidery goes back to a coin known as the Mary ryal, minted in 1565 the year of her marriage to Henry Darnley, and my discussion of this can be found in Emblems for a Queen: The Needlework of Mary Queen of Scots (London: Archetype Publications, 2008, pp. 38-42), where the embroidery actually decorates the cover of my book.

However, an article by David J. Rampling has just appeared in Journal of the Numismatic Association of Australia (vol. 22, 2012, pp. 80-96) that sheds further light on the afterlife of this curious emblem which may be of interest to emblem scholars. Rampling shows how the tortoise-and-palm-tree emblem was reproduced in pseudo-historical artefacts of the eighteenth and nineteenth centuries which perpetuated the story that what the coin actually shows is not a palm but an ancient
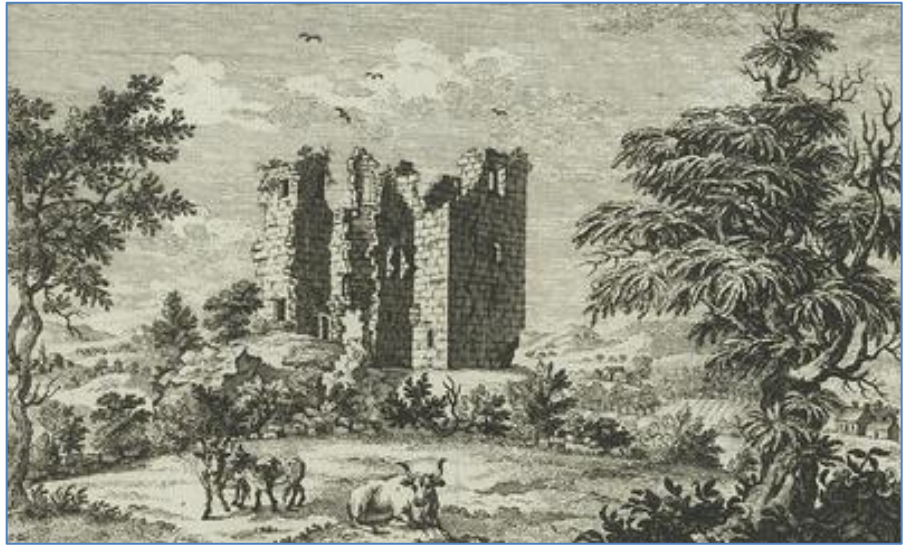
Robert Paul completed this engraving of Crookston Castle in 1763 while studying at the Foulis Academy. The tree to the right of the image is the celebrated Crookston Yew where Lord Darnley and Mary Queen of Scots are said to have courted.
Mitchell Library, FA 25/2

yew-tree that grew in the grounds of Crookston Castle, near Glasgow in Renfrewshire, beneath which Mary and Darnley had allegedly made love. Facsimiles and reproductions of the coin, which is known to numismatics as the 'Crookston Dollar,' survive in artefacts such as a wooden quaich made from the actual yew tree, a brass plaque from the Glasgow Botanic Gardens, and the 'Yew Tree Coin' among the Penicuik Jewels, all of which are nicely illustrated and discussed in Rampling's article on this fascinating emblem's antiquarian afterlife.

Michael Bath

Montenay and folklore?

In emblem 50, Montenay makes what maybe appears to be a slightly irreverent comment about St Paul, or at least common perceptions of St Paul:

> *Si d'un bon vin quelcun s'est enyvré,*
> *Faut-il pourtant que la vigne on arrache?*
> *Le sainct Escrit seul bon, droit, juste et vray*
> *Faut-il oster pource qu'aux malins fáche?*
> *Non : mais plusieurs ont eu le coeur si láche*
> *De regreter que le col n'eust rompu*
> *Sainct Paul tombé, par ce qu'au vray la táche*
> *Il monstre au doigt que couvrir ilz n'ont peu.*

The allusion, of course, is to the conversion of St Paul on the road to Damascus where St Paul falls to the ground on hearing the voice of God (Acts 9: 3-4). Those who cannot live up to the demands made by the saint might well wish he had broken his neck! Or is there more to it? When considering how best to annotate this huitain in the edition on which I am currently working, I felt that line 6 had a certain proverbial ring about it. Some random Google-searching revealed a number of related expressions referring to the Feast of the Conversion of St Paul, that is 25th January and alluding to the changeable nature of the weather at that period (slightly reminiscent of St Swithun (Swithin)'s day in England): "A la Saint Paul, l'hiver se casse ou se recolle"; "A la Conversion de Saint Paul, l'hiver se rompt le col"; "À la saint Paul, l'hiver se rompt le cou ou pour quarante jours se renoue". I have found no proof that any such saying was current in Montenay's day (and would be grateful to hear of any), but nevertheless it is tempting to suggest that familiarity with such folklore, consciously or unconsciously, motivated the notion of St Paul himself (rather than the winter) breaking his neck.

EMBLE'ME CHRESTIEN   50

NON EST CVLPA VINI

Si d'vn bon vin quelcun s'est enyuré,
Faut-il pourtant que la vigne on arrache?
Le sainct Escrit seul bon, droit, iuste & vray
Faut-il oster pource qu' aux malins fáche?
Non : mais plusieurs ont eu le cœur si lâche
De regreter que le col n'eust rompu
Sainct Paul tombé, par ce qu' au vray la táche
Il monstre au doigt que couurir ilz n'ont peu.
Voicy

Georgette de Montenay: *Emblemes ou devises chrestiennes*, Lyons, 1571, emblem 50.
Glasgow University Library SM 771

Alison Adams (University of Glasgow)

Diverse Versifications in Junius's Emblemata, 1565

Junius's emblem book is known for its derivativeness. For he borrowed from many familiar classical and contemporary sources, including the emblem books of Alciato and Sambucus (Hester Black, introductory note to the 1972 Scolar reprint edition). Consequently, there are many familiar *picturae* among his emblems: for instance, the obelisk and ivy, the stag and arrow, the pelican and chicks, the moth and candle, Minerva, Hercules, Venus at the crossroads, Bacchus, grapes and wine-cup, Jupiter and eagle, Venus as a virtuous wife, to name a few. The choice of a quatrain or tetrastich as the *subscriptio* also tended to give his emblems a familiar or repetitive look. Perhaps aware of these phenomena he decided to vary the meters of his verse epigrams. In the dedicatory letter he told Arnold Cobel: "*Adde quod impensius & de industria sategi, varietate metrorum condire opus, vt uniformis lectionis fastidium hac parte*

leuaretur [Consider also that I have my hands full the more urgently and on purpose to season the work with a variety of meters so that this part will have lessened the distaste for simple reading]" (A3). To this end he gave explanations of particular meters before each prose commentaries to 37 of his 58 emblems. As to why he did not provide the same kind of metrical explications to the other 21 emblems is unknown. However, their absence raises questions as to what kind of meters they do have. Whether they are the same as the others that have announced meters or are they different? If different, how? In this note I shall endeavor to answer these questions by making a broad survey of the meters of the 21 with the help of the announced meters. In the process the reader may come to appreciate just how hard Junius worked to season his emblem book with "a variety of meters."

H. Junius, *Emblemata*, Antwerp, 1565.
Emblem 25
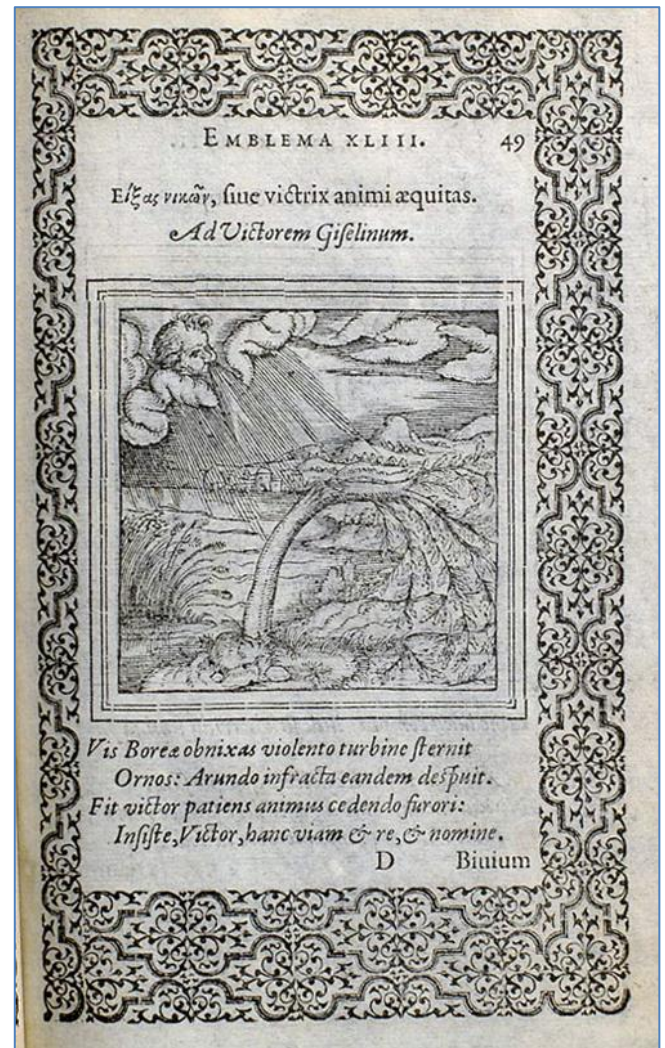
H. Junius, *Emblemata*, Antwerp, 1565.
Emblem 43

The elegiac distich, consisting of a Dactylic Hexameter and a Dactylic Pentameter, is the predominant verse form of Greek epigrams in *The Greek Anthology*. Alciato had translated a good number of them into Latin and later used them in his emblem collection in single or two, three, four, five or more distichs (Tung, 344, List B). Some of his imitators like Camerarius and Rollenhagen chose the single distich as their main verse forms. Junius, however, preferred the double distichs as his in which a hexameter (or the heroic meter as it is used by the epic poets) alternates twice with a pentameter. It is not surprising then that the two-distich form becomes the more frequently used epigrams among the 21 emblems (as in nos. 1, 21, 25, 31, 37, 54, 58). It may be no accident either that the collection begins and ends with this form. Presumably Junius thought he could count on his readers to know what

their meters would be since the form had been made popular by Alciato. In contrast, this form is used only twice among the 37 emblems with some interesting qualifications. For instance, in no. 6 the explanation includes the name of an ancient Greek lyric poet: *Hexametrum est carmen cum Dactilico Simonideo, pentimetro acatalectico* [the poem is in Dactylic Simonideic, pentamenter acatalectic] or in no. 16: *Metrum hexametrum, cui subiungitur dactylicum Stesichorium, . . . pentimetro acatalectico* [Meter is a hexameter to which is added dactylic Stesichoric, . . . pentameter acatalectic]. The motive for qualifying dactylic pentameter with the names of two Greek lyric poets is unclear. It will become part of a future detailed study of these rather elaborate and sometimes highly technical explications of the meters. Suffice it to point out here that the meter remains dactylic pentameter with the addition of "*acatalectic*" which means each verse has a complete set of pentameters, whereas the usual pentameter in the elegiac distich has only *two half-verses* i.e., two dactyls followed by a single syllable.

The most frequently used meter, however, is a Heroic meter alternating with an Iambic Trimeter. It appears nine times among the 21 emblems: nos. 3, 5, 7, 11, 38, 43, 44, 50, 57. The trimeter is also known as a *Senarius* because each meter consists of a double iambus or *iambic dipody*, resulting in six iambuses. This alternating of two meters is also found (though not often) in Alciato's emblems (Betty Knott, 276; mentioned likewise in the 1621 commentaries, pp. 33, 47, & 804). As well it is found (more frequently than the double elegiac distichs) among the 37 emblems, as in nos. 15, 24, 27, 29, 36, where it is explained simply and variously as: *Heroicum cum Iambico trimetro* or *Iambico senario*. Unlike for the first metric form this time the explication is rather simple and strait-forward—no attempt at subtle differentiation from those in the 21 emblems.

The remaining four forms share one thing in common: they all appear only once with one exception. That exception is in the form of all four verses being in a Iambic Trimeter or Senarius as seen in nos 17 & 35. The same forms appear twice among the 37 emblems in nos. 33 & 41, where the explanations are as

H. Junius, *Emblemata*, Antwerp, 1565. Emblem 29

follows, respectively: *Iambicum trimetrum Archilochium monocolon . . .* and *Senarij sunt Imabici acatalectici* [Iambic trimeter Archilochic monocolon . . . and Senarius are [the verses in] Iambic acatalectic]. The term *monocolon* indicates that all four verses are in the same meter, and they are printed without any indentations. Such also appear the two from the 21 emblems on their respective printed pages. Again the adding of a poet's name to indicate his association with this style of verse and of the word *acatalectic* seems to suggest a *modus operandi* in the metrical explications which require further study.
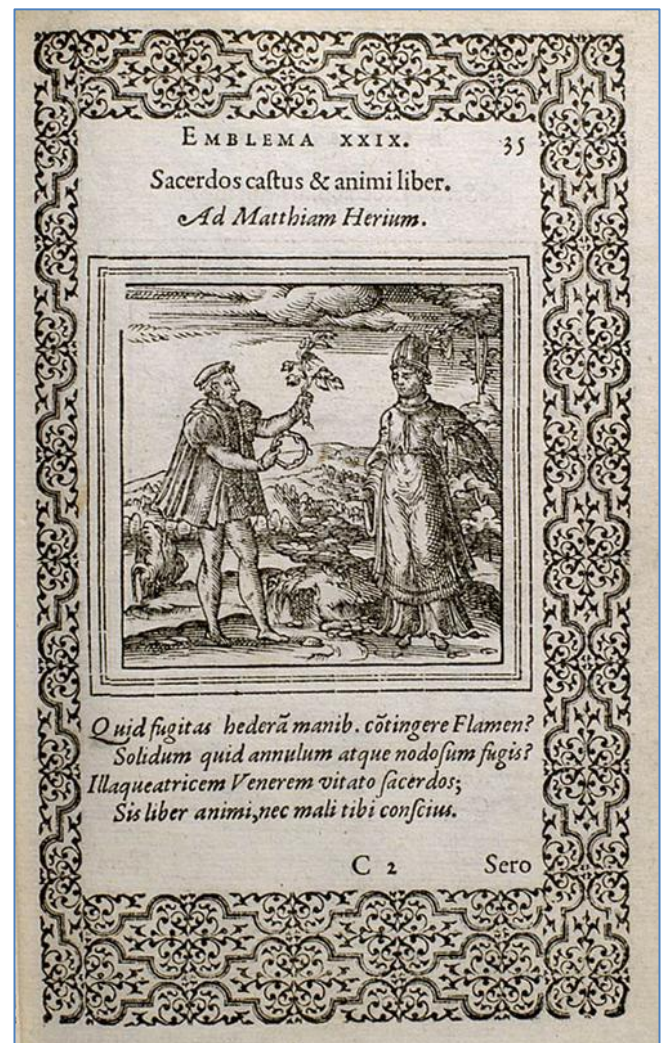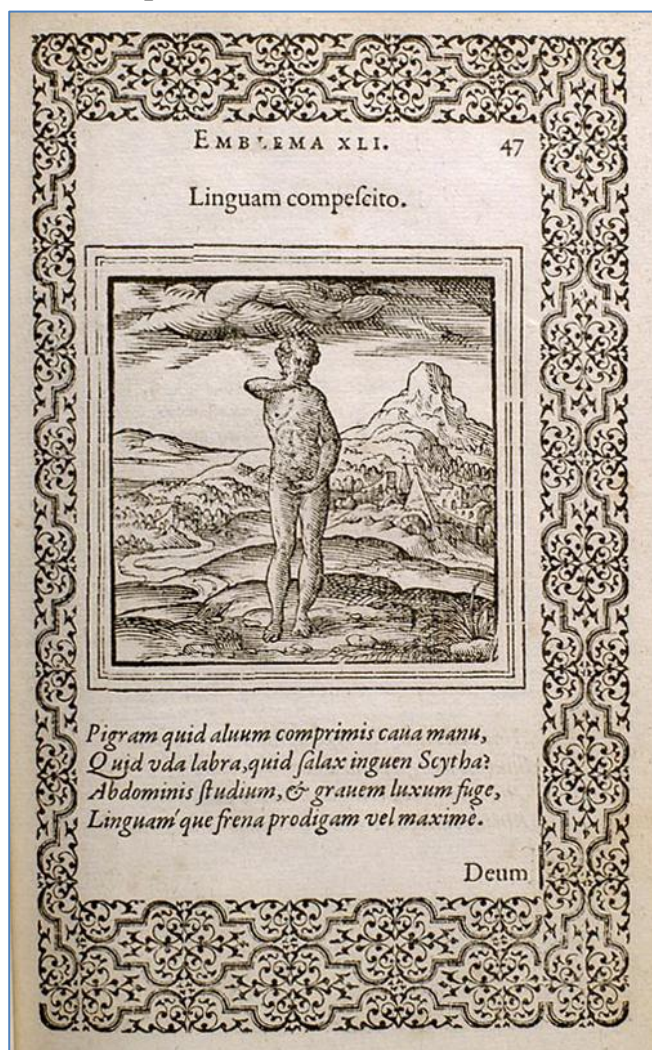
The next form is for all four verses to have a Hendecasyllabic meter as in no. 55. The eleven-syllable verse is explained in a complex way in no. 20: *Carmen est Phalecium a Phaleco inuentore sic nuncupatum, quod & hendecasyllabum a syllabarum numero* [The poem is a Phalaecean, so named for the inventor Phalaecus and hendecasyllabic because of the number of syllables]. Strictly speaking the meter consists of a spondee, a dactyl, and three trochees. In the *New Latin Grammar* it is also defined as a *Logaoedic Pentapody* with dactyl in the second place (Greenough, J.B., et al., § 625.11).

The last two forms have no parallels among the 37 metrical explanations. Their descriptions are both involuted and esoteric and will be dealt with in broad strokes with no detailed analysis. The first form (no. 51) consists of a Senarius in the first and third verses, alternating with a Septenarius in the second and a Dactylic Pentameter catalectic in the fourth. To call it unusual is an understatement, and I could be misreading it and would welcome an alternative reading. The second form (no. 56) is also a Logaoedic verse (i.e., with irrational measures or feet, Greenough, J.B., et al., § 623), and consists of a First Pherecratic in the first and a Third Glyconic in the third verses alternating with a First Glyconic in the second and fourth verses. Both forms seem to be Junius's own compilations and are very unusual indeed.

H. Junius, *Emblemata*, Antwerp, 1565. Emblem 41

In conclusion, only two out of the 21 emblems have no parallels among the 37 explanations. Accordingly, we can be fairly sure that the descriptions of their meters are on solid grounds. In contrast, the explanations of the two new meters are strange and unusual, and we can never be sure that they might have been intended as such by Junius himself. Further research is definitely needed along with questions about Junius's intent and motivation in presenting the 37 explications in such technical and esoteric ways. A basic question is naturally gnawing in the reader's mind– would one understand his emblems better or more completely with a thorough knowledge of all his diverse versifications? I hope to answer that question by doing more detailed research with helps from studies by Alison Adams and others in my next study of Junius's versification.

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Mason Tung

Digital Projects

An Inventory of Swiss Applied Emblems
Dieter Bitterli: www.emblemata.ch

In Switzerland, a strikingly rich diversity of applied emblems survive from mostly the 17th and 18th centuries, in both the once predominantly catholic and the protestant cantons, attesting to the enduring popularity of the emblematic vogue with Renaissance and Baroque artists in all four of the country's linguistic and cultural regions.

Examples include painted emblems at church altars or panelled ceilings; decorated façades and walls; stucco emblems as part of interior ornamentations; emblems on stained glass windows; or any other emblematic works of art, both religious and secular, used in architectural contexts during the Early Modern period

The aim of this project is to provide a comprehensive inventory of applied emblems in Switzerland dating from the time between c. 1600 and 1780. Each location where emblematic decorations survive is identified and described, and its emblems are fully documented and illustrated.

In the section Objects & Emblems, all buildings and objects with surviving emblems are listed alphabetically according to their geographic location (place and Swiss Canton).

Clicking on an entry, opens the individual documentation and the fully illustrated catalogue of emblems, including a brief description of each motif (Lat. pictura), a transcription of the accompanying motto, as well as, where available, references to the source (usually a printed emblem book), together with a note on the overall meaning of the cycle. The section References contains a full bibliography of the literature and sources referred to in the inventory. All motifs and mottoes are listed in the two Indices.

All descriptions come with maps and slideshows of the emblem programs.

This project complements Dieter Bitterli's splendid book and web site (in German) about the program at Hergiswald / Switzerland: www.bilderhimmel-hergiswald.ch

Dieter Bitterli: Der Bilderhimmel von Hergiswald. 2. überarb. Auflage 1999. ISBN 3-909164-58-7 (388 Seiten, 337 farbige und 247 sw-Abbildungen)

Digital Edition of Jacques de Fonteny's *Livre d'Enigmes*
Gerhard F. Strasser

Jacques de Fonteny's Livre d'Enigmes - Manuscript of an Early 17th-Century Para-Emblematic, Illustrated Sonnet Sequence. Ed. by Gerhard F. Strasser, assist. by Eva Christina Glaser. Wolfenbüttel: Herzog August Bibliothek, 2012.
diglib.hab.de/wdb.php?dir=edoc/ed000166

Looking through the subject indexes of any library catalog can net surprising results, and such a search for lemmata like hieroglyphs, emblems, or cryptography at the Herzog August Bibliothek in Wolfenbüttel led me to an interesting piece. Among the more recent additions to a group of manuscripts labelled "Extravagantes" (nomen est omen) (Otte 1987, 63, ms. No. 117.5 Extrav.), I discovered a rather unique collection of illustrated poems dated by the compiler of the Wolfenbüttel catalog to the "end of 16th/beginning of 17th century" and entitled, Livre d'Enigmes [sic] Par Jacques de Fonteny. The manuscript may indeed have been written around 1600, consists of 45 letter-size sheets of which 44 have a small square engraving printed on the upper part. A Wolfenbüttel specialist has identified them as possibly originating in "northern France, end of 16th/beginning of 17th century", which would support the catalog dating. Unfortunately, a possible engraver's mark on fol. 4 r° has so far defied identification; the paper mark, perhaps a (pascal) lamb with a crown on its head, is not listed in any of the reference works, either. Only 26 of the 44 engraved pages sport a French sonnet, which on most pages is written in an excellent hand and on occasion includes corrections both in the same and in a different writing, perhaps the author's. Fol. 1

v° bears a 26-line text—possibly a poem—written in the same hand as the substantive corrections in the sonnets and also hardly legible; next to it there is a monogram that the editor of the Wolfenbüttel catalog tentatively read as "J D F". The fact that only 26 sonnets accompany the 44 engravings—leaving 18 pictures without text—are written in what appears to be Italian handwriting in vogue in France at the end of the 16th century, however, does not necessarily invalidate the conjecture that the generally excellent writing would identify the manuscript as an incomplete printer's copy in which the author himself might have made corrections and intended to add further sonnets.

Emblematica Online

The NEH/DFG project *Emblematica Online* (emblematica.grainger.illinois.edu) presents a significant corpus of 723 digital facsimiles of rare emblem books, including more than 70,000 individual emblems. From these UIUC and HAB have transcribed the mottos for 18,889 individual emblems from the early modern forms of European languages and Latin into a motto database, making them discoverable to research. From these 18,889 emblems we have further enriched emblem and pictura-level descriptive metadata by adding Iconclass descriptors for 14,897 individual emblems, thereby creating the most significant point of access to one of the most important literary and artistic genres for the material and print culture of Renaissance Europe. For each of these 14,897 emblems Arkyves and FotoMarburg, as vendors to the project, have created significant data as Iconclass notations and labels. Each emblem has received on average three to five iconographical notations, thus this rich data consists of nearly 100,000 individual notations for this genre of print and image culture. Unique emblem identifiers link these rich notations permanently to the individual emblem consisting of the *pictura* and its associated texts. The significance of the completed project *Emblematica Online* is that we have thousands of emblematica metadata at multiple layers of granularity—the book, the emblem, the *pictura*—that permit search and discovery across international collections. *Emblematica Online* provides access to 1) full rare book cataloging records from two tier-one institutions worldwide; 2) the emblem motto database (functionality forthcoming); 3) nearly 100,000 iconographical Iconclass notations based on an internationally recognized consistent vocabulary and multilingual thesaurus; and 4) a so-called emblem handle for each of the 18,889 individual emblems for which we created metadata.

The researchers of *Emblematica Online* wish to express their profound thanks to everyone who helped the project reach this stage. The members of the SES have been generous in their enthusiasm for our work and we very much appreciate it. We plan several new phases of research, including bringing more books into the resource (in particular, from the Getty Research Library and Duke University Library) and integrating metadata about and links to digital facsimiles of already completed projects at Utrecht and Glasgow. We also want to digitize more books from the collections from the HAB and UIUC and to create more

searchable metadata for our own books. And we also have plans for advancing our work with Linked Open Data to make emblems more discoverable and more useful to research and pedagogy into the *OpenEmblem Portal*. We have applied for funding, in various combinations, and hope for success. We will alert you to new developments in future installments of the SES Newsletter.

We welcome new research partners and opportunities to apply for funding to support this exciting research. Please contact us with your ideas and news about your research.

When you cite from *Emblematica Online*, please observe the following: After the normal bibliographic citation of the emblem(s) you have used, pleased add "Courtesy of *Emblematica Online*, a bilateral NEH/DFG project of the University of Illinois at Urbana-Champaign and the Herzog August Bibliothek, Wolfenbüttel.

Over the course of the past few months the US and German researchers associated with *Emblematica Online* have been working hard to ensure the project is formally launched and reaches as many new scholars as possible. As the University of Illinois puts the final touches on the new home pages and adds more content to wrap up this phase of research, we invite you to use the collection, to contact us with your suggestions and comments (mwade@illinois.edu), and, most importantly, to link to *Emblematica Online* from your home pages. Please also suggest to other scholarly organizations to which you belong that they link to us as well: emblematica.grainger.illinois.edu. Some resources which now link to us include the RSA (www.rsa.org/?page=onlineresources) and *Reading the East* (www.ucd.ie/readingeast).

The project's Principal Investigators Thomas Stäcker, Herzog August Bibliothek, Wolfenbüttel, and Mara R. Wade, University of Illinois, wish to express their deepest gratitude to everyone in Emblem Studies who has co-operated with *Emblematica Online* by offering us their institutional, professional, and personal support as we moved through this massive project. A special thanks goes to Hans Brandhorst and his colleague Etienne Posthumous of Arkyves (www.arkyves.org) in the Netherlands

Emblematica Online Institutional Launches

On 26 July 2012 Thomas Stäcker and Mara Wade formally launched *Emblematica Online* at the Herzog August Bibliothek, Wolfenbüttel, by presenting a Werkstattgespräch called "Emblematica Online I." This presentation summarized the research accomplishments of the project, giving a brief overview of the workflows involved in coordinating an international research project of this scale involving four institutions (HAB, UIUC, Arkyves, and FotoMarburg) and summarizing the corpus presented in the project. They also demonstrated the functioning of the *OpenEmblem Portal*. Some 40 guest scholars and librarians as well as scholars from the region attended the launch. A champagne reception followed.

On 12 September 2012 Timothy Cole, Myung-Ja Han, Tom Kilton, Jordan Vannoy, and Mara Wade launched *Emblematica Online* in the Rare Book and Manuscript Library at the University of Illinois at Urbana-Champaign with a second presentation "Emblematica Online I," focusing on a live demonstration of the workings of the *OpenEmblem Portal*,

summarizing the project, and providing an overview of the next phases of research. A reception followed this hour-long presentation attended by about 50 persons from the campus community.

Recent presentations relating to *Emblematica Online* include:

Thomas Stäcker and Mara R. Wade presented "Emblematica Online: New Technologies in Renaissance Studies" at the Renaissance Society of America, Washington, D. C. on 23 March 2012. Their panel also included digital research by Els Stronks, University of Utrecht, on "Digital Explorations of a Reader's World," that interrogated the intersection between the printed and the manuscript emblem book, and from the Gabriel Harvey project, Mathew Symonds, Technical Research Officer, Centre for Editing Lives and Letters, Queen Mary University, London, presented "Studied for what now? How we read Gabriel Harvey reading his Livy."

Thomas Stäcker presented a scholarly paper, "Data Modeling for Early Modern Emblems" at the workshop *Knowledge Organization and Data Modeling in the Humanities* at Brown University, Providence, RI on 16 March 2012.

At the triennial international conference *Frühe Neuzeit Interdisziplinär*, Mara Wade offered a plenary presentation, "Emblematica Online: Introducing a New Resource for the Study of Early Modern Texts and Images," showcasing the bilateral digital humanities initiative of the Herzog August Bibliothek and University of Illinois on 30 March 2012. The session was chaired by Jeffrey Chipps Smith, University of Texas, Austin.

Timothy W. Cole, Myung-Ja Han, and Jordan Vannoy presented their emblem research, "Descriptive Metadata, Iconclass, and Digitized Emblem Literature," at the *Joint Conference on Digital Libraries*, Washington, D. C., 12-14 June 2012.

At the international *Digital Humanities Conference* in Hamburg, Germany, Thomas Stäcker and Mara R. Wade offered a poster session, "Digital Emblematics - Enabling Humanities Research of a Popular Early Modern Genre," on 17 July 2012. Nearly 100 persons stopped by the poster and asked questions about the project. Both Thomas Stäcker and Mara Wade were present at the founding meeting of *Digital Humanities Deutsch* on 16 July 2012, while Thomas Stäcker was elected into the steering committee of this new organization.

Mara R. Wade presented "Emblems as a Cosmopolitan Genre" at Washington University, St. Louis on 25 October 2012 at the symposium, "Early Modern Cosmopolitanisms," hosted by Gerhild Scholz Williams, to foster research relations between American and Swedish early modernists.

Alessio Assonitis of the Medici Archives Project, Florence, and Mara R. Wade presented at the Plenary Roundtable, "The Digital Early Modern: New Research Projects, New Research Questions" at the *Sixteenth Century Studies Conference* on 26 October 2012 in Cincinnati, Ohio. Alessio Assonitis presented "Research Strategies and the Digital Platform of the Medici Granducal Archive (1537–1743)," while Mara Wade presented "Emblematica Online and Flexible Research Strategies for Early Modern Culture."

Thomas Stäcker presented a scholarly talk, "Emblematica Online - New Directions in Humanities Research," in the *DIGITAL.innovation* forum at Manchester Metropolitan University, UK, on 20 October 2012, which can be accessed here: http://diginnmmu.com/research/digitised-cultural-heritage-discussed-541.

Additionally, *Emblematica Online* has served as an example of new directions in digital research by project members presenting papers in broader contexts, including by Timothy Cole at *CLARIN's Turn Towards the Literary Text* (www.clarin.nl/event/446) and *Open Annotation Phase II - Project Review Meeting* (www.openannotation.org/ProjRvwMeeting.html, www.openannotation.org/documents/OAC-Emblematica-July252012.pdf) and by Thomas Stäcker at a workshop on digitization which took place from 15-16 November 2012 at the national library in Colombo, Sri Lanka.

Emblematica Online Research Results

A multi-year project like *Emblematica Online* also leads to publications. In addition to the edited volume *Emblem Digitization: Conducting Digital Research with Renaissance Texts and Images*, ed. Mara R. Wade. *Early Modern Literary Studies*, Special Issue 20 (2012) at extra.shu.ac.uk/emls/si-20/si-20toc discussed in greater detail in the last SES Newsletter (51, 2012), the project members have published the following results of their research:

- Cole, Timothy W. and Myung Ja Han. (2012) "Developing Digital Library Services to Support Emblem Studies: Lessons Learned from Open Emblematica Project." In: *Emblematica* 19: 65-94.
- Wade, Mara R. (2012) "Emblem," *Princeton Encyclopedia of Poetry and Poetics*. Princeton: Princeton University Press.
- Wade, Mara R. (2012) "The Fruchtbringende Gesellschaft at Skokloster," *Wolfenbütteler Barock-Nachrichten* 38.2: 149-168.
- Cole, Timothy W., Myung-Ja Han, Jordan Vannoy. (2012) "Descriptive Metadata, Iconclass, and Digitized Emblem Literature." *Proceedings of the 12th Annual Joint Conference on Digital Libraries*. New York: Association for Computing Machinery. pp.111-120.
- Cole, Timothy W. and Myung Ja Han. (2011) "The Open Annotation Collaboration: Towards a Shared, Interoperable Data Model of Scholarly Annotation." In: *Journal of the Chicago Colloquium on Digital Humanities and Computer Science,* Vol.1.3. Available at letterpress.uchicago.edu/index.php/jdhcs/article/view/91/100

Book Reviews

Allégorie et symbole: voies de dissidence de l'antiquité à la Renaissance

Ed. Anne Rolet. Rennes: Presses universitaires de Rennes, 2012, 597 pp., ISBN 978-2-7535-1982-4. 24€

This volume of essays will be of great interest to emblem scholars though few articles are specifically devoted to emblematic texts. It constitutes a rich exploration of the emblematic mentality in the broadest sense.

Anne Rolet provides a full and sensitive introduction to this huge topic by tracing the shifting use of the key terms from ancient Greece through to the Early Modern period. The 25 contributions are mainly developed from papers given at a conference held in Nantes in 2009 and they engage with a range of subjects drawn from Greek and Roman history and philosophy, literature of the early Judeo-Christian period, Ovid (both in his own time and in the Middle Ages), medieval literature, before arriving at the Early Modern period with which most emblem scholars are primarily concerned. Here we find first a group of papers examining the way in which symbol and allegory are used to permit veiled comment on the religious confrontations of the 16th century: Edith Karagiannis-Mazeaud looks at texts from the Pléiade and Etienne Pasquier; Antonella Fenech Kroke sets Vasarian frescoes at Monteoliveto (Naples) in the context of a particular religious contoversy; and Estelle Leutrat confronts the (emblematic) *cycle des mois* of the rue Montorgueil with their source, Etienne Delaune, to highlight their transformation to express Calvinist thought. A further group of papers considers Renaissance allegory rather more generally: Stéphane Rolet traces the divergent uses and adaptations of the *denier EID MAR* from Roman times through to Renaissance medals and, of course, Alciato's *Respublica liberata*; Guillaume Cassegrain, looking at painting of the Cinquecento, concludes that allegory can serve an ironic, even humorous purpose; Philip Ford gives a detailed analysis of some passages from Ronsard's narrative poetry to support a homo-erotic emphasis, concealed by its allegorical interpretation; and finally Agnès Guiderdoni analyses and contextualises the Jesuit Grégoire de Saint-Vincent, in his 1624 *Theoremata mathematica* (Louvain), exploits Vaenius's 1608 *Amorum emblemata* to present his theorems, while at the same time disguising certain elements: this work appeared at the time when the church was condemning Galileo's discoveries. The final section extends the geographical bounds of the volume: Rosanna Gorris Camos sensitively charts the allegorical activities in the court of Marguerite de France, a haven for dissident thinkers in the sixteenth century, her chancellor Michel de L'Hospital and the Italian Bartolomeo del Bene, author of the emblematic *Civitas veri*; Valentina Sebastiani argues in favour of a concerted campaign by Froben to lure Erasmus to Bâle by the use of the *Kairos* device; and Olivier Pot, in a challenging analysis, associates the Hercules at the Crossroads motif in Rabelais and Giordano Bruni with that of
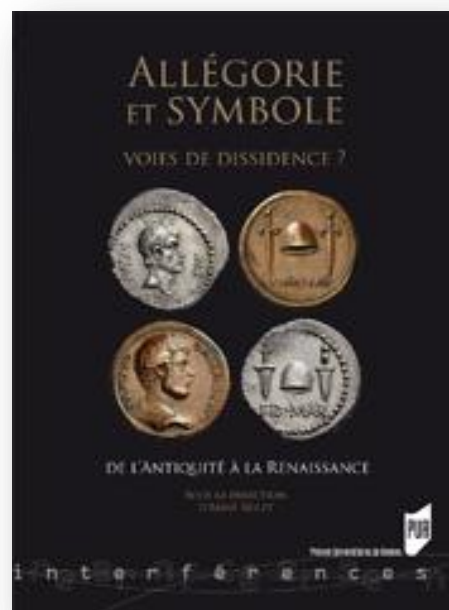
the divine donkey to express a conciliation of *natura* and *mens*, vice and virtue, rather than their opposition in a strict dichotomy.

Alison Adams, University of Glasgow

Introduction :

Anne ROLET : Le symbole et l'allégorie : vecteurs et voiles de la dissidence ou phénomènes dissidents ?

Première partie : L'allégorie, mode de construction des oppositions politiques, intellectuelles et artistiques dans l'Antiquité
- Stavroula KEFALLONITIS : L'allégorie chez les historiens grecs anciens : une figure marginale ?
- Gilles SAURON : Un anticonformiste romain : Q. Lutatius Catulus, cos. 102 a. c.
- Jacqueline FABRE-SERRIS : Usages conjugués de l'image et de l'allégorie chez Ovide : la foudre et l'Envie dans les Remèdes à l'amour (371-398) et dans la littérature d'exil (Tristes, Pontiques et Contre Ibis)
- Christophe BADEL : L'allégorie, une arme de l'opposition politique sous les Césars (1er s. ap. J.-C) ?

Deuxième partie : Lectures philosophiques de l'allégorie antique : la contestation de la tradition
- Alain GIGANDET : La critique épicurienne de l'exégèse allégorique
- Bernard POUDERON : Le vocabulaire de l'allégorie chez Héraclite le Pontique : entre conservatisme, apologétique et polémique
- Juliette DROSS : Orthodoxie, hétérodoxie et dissidence : les rapports entre la philosophie et la pauvreté dans les allégories romaines impériales (Sénèque, Apulée, Marc Aurèle)

Troisième partie : Le symbole et l'allégorie dans la confrontation entre références païennes et culture judéo-chrétienne
- Ilaria L. E. RAMELLI : Ancien christianisme et langage symbolique comme signe de dissidence
- Marie-Françoise BASLEZ : Entre dissidence et résistance : la symbolique des supplices dans l'Orient hellénisé d'après les récits juifs de martyre
- Eugenio AMATO : Discours figuré et allégorie chrétienne dans la production « profane » de Procope de Gaza : vin eucharistique et doctrina arcani
- Vincent ZARINI : Allégorie et « dissidence » dans la Paraenesis didascalica d'Ennode de Pavie

Quatrième partie : Nouvelles sensibilités spirituelles et mutations du langage allégorique à l'époque médiévale
- Sylvain PIRON : Allégories et dissidences médiévales
- Marylène POSSAMAI-PÉREZ : L'Ovide moralisé : une traduction « dissidente » des Métamorphoses d'Ovide ?
- Juan Carlos D'AMICO : Allégorie et dissidence au XIVe siècle : Cola di Rienzo et la personnification de Rome

Cinquième partie : Allégorie plastique, allégorie littéraire dans les controverses religieuses du XVIᵉ siècle

- Edith KARAGIANNIS-MAZEAUD : L'Europe des signes : les Grecs, figure de la dissidence au temps de la Pléiade et d'Etienne Pasquier
- Antonella FENECH KROKE : Réflexions autour des fresques vasariennes de Santa Maria di Monteoliveto (Naples) : personnification et hétérodoxie religieuse
- Estelle LEUTRAT : De l'âge d'or aux plaisirs mondains : le cycle des mois d'Etienne Delaune et de la rue Montorgueil. À propos du mois de mai

Sixième partie : L'allégorie à la Renaissance, arme des dissidences

- Stéphane ROLET : Un pileus et deux poignards : les symboles immuables du tyrannicide, du denier de Marcus Iunius Brutus à la médaille de Lorenzino de Médicis
- Guillaume CASSEGRAIN : Allégorie, donc. Humour et culture savante dans la peinture du Cinquecento
- Philip FORD : Allégorie et homoérotisme dans la poésie narrative de Ronsard
- Agnès GUIDERDONI : Modes de penser allégoriques au début du XVIIe siècle au service des sciences : dire et masquer la nouveauté

Septième partie : Dissidence et circulation géographique de l'allégorie à la Renaissance

- Rosanna GORRIS CAMOS : " Sotto un manto di gigli di Francia " : poésie, allégorie et emblèmes de la dissidence entre Ferrare et Turin
- Valentina SEBASTIANI : Sous le signe du Kairos. Édition et érudition a Bâle au service d'Érasme de Rotterdam.
- Olivier POT : Hercule à la croisée des chemins ou les métamorphoses de l'âne-Pégase. Avatars de l'allégorie de Rabelais à Giordano Bruno

En guise de point d'orgue…

- Pierre MARÉCHAUX : Allégories cellulaires dissidentes chez Liszt, lecteur de Dante : au fil des sens cachés d'une Psychomachie musicale

Festschrift *Pedro Campa*

In Nocte Consilium. Studies in Emblematics in Honor of Pedro F. Campa. **Edited by John T. Cull and Peter M. Daly. (SAECVLA SPIRITALIA 46) Baden-Baden: Verlag Valentin Koerner, 2011. 516 pp., 77 illustrations.**

In Nocte Consilium [counsel comes over night] is truly a book on which the wise owl sits. Just as Covarrubias' homonymous emblem, it provides the erudition obtained from careful learning without distractions.

The book contains a total of eighteen articles, grouped into three parts: 'Hispanic Emblems and Literature', 'Bibliography and Emblem Theory' and 'Emblems, Emblematic Images, and Numismatics', followed by the list of illustrations, Pedro F. Campa's bibliography and the Nota Vitae of contributors to the volume. Almost all articles have illustrations.
The first part examines Spanish emblematics not only in some of the most important Spanish emblematists of the sixteenth and seventeenth century (as Juan de Horozco in the useful data collection of Rafael Zafra, and in Christian Bouzy's further study of the *Emblemas*

Morales), but also in other texts not traditionally 'emblematic'. Thus, Ignacio Arellano and Frederick A. de Armas both offer detailed studies of emblematic repercussions in Spanish Golden Age drama. Armas concentrates on Lope de Vega's lesser-known *Las almenas de Toro* [*The Battlements of Toro*] and the symbolic astrology therein to be read as if it were an emblem (pp. 114-115). Arellano reads Calderon de la Barca's palace plays, whose subtextual reference to Baltasar Gracián's *Agudeza y Arte de Ingenio* is subsequently picked up by Aurora Egido's thorough study on representations of the heart of a king in Gracián. Two other studies stand out for their incisiveness: on text, José Azanza López' account of direct emblematic references in the epistemology of Philip IV and, on images, José Júlio García Arranz' trace of the biblical motif of the whore of Babylon in the service of Early Modern religious and political polemics.

In the second part Peter M. Daly theoretical discussion on the essence of the emblem chimes with Campa's own study on emblem terminology in the Spanish tradition (1999). Likewise, Campa's bibliophile interests are also honoured in Bárbara Skinfill Nogal's account of Picinelli's *Mundus Symbolicus* that, together with an appendix to Zafra's article and Lubomír Konecný's article on emblem theory in the works of the Jesuit Bohuslav Balbín, give this volume the necessary encyclopaedic weight it deserves.

The third and final part of the book continues to mirror Campa's lifework in its wide range of subjects and approaches, as in, inter alia, Michael Bath's metho-dological diegesis of the emblematic sources of four carved wooden panels in the Victoria and Albert Museum, or Antonio Bernat Vistarini and Tamás Sajó's thorough insight on the iconography of Truth in the understudied Russian emblematic tradition. Campa's expansive research is further honoured by Bernard Deschamps' study of recent uses of emblem techniques in advertising and political propaganda around the 1995 'Oui-side' Québécois independence campaign. Joseph F. Chorpenning, O.S.F.S., in discussing St. Fracis de Sales' proposed meditative prayer in a 1610 letter, presents an alternative approach to the Visitation (with a focus on the nuclear Holy Family) with references to St. Teresa of Ávila's mystic experiences (p. 329). Sabine Mödersheim studies here for the first time that rare thing that is an emblem manuscript book of female authorship in 'The Fervent Heart: Isabella de Spiritu Sancto's Herzbücher (Books of the Heart)'. Through her book, Isabella de Spiritu Sancto sought to give a female contribution to her nuns' biblical exegesis drawing on Teresian heart iconography in the tradition of Carmelite mysticism. Rafael García Mahíques account of the fig-tree in emblematics and Victor Minguez and Inmaculada Rodríguez' sound analysis of national stereotypes in the urban emblems of Daniel Meisner further attest to the depth and breadth of this volume. A hint to Campa's perennial interest in Anglophone emblematics comes in by Alan R. Young, 'Kenny Meadows and the Emblematic Designs for Shakespeare's Cymbeline in Robert Tyas's "Shakspere for the People" Project (1839-43)', an erudite study of nineteenth-century emblematics with copious annotations.
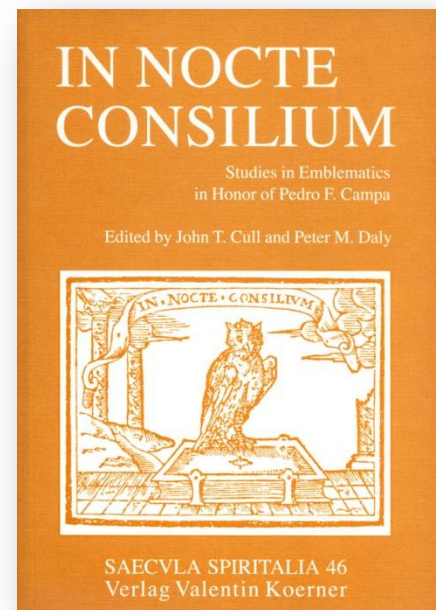
Such a wide remit is a telling sign of the depth and breadth of the scholarly interests of Pedro F. Campa himself, and the book (including the choice of emblem for the cover) is a credit to the editors' meticulous efforts in securing contributions from leading scholars to reflect Campa's lifetime achievements… thus far.

Luis Gomez

Recent publications by SES members

Rubem Amaral: "La Legende d'Hector" in *Les Monnaies de l'Antiquité. Revue numismatique*, 2, 2012, 7-9.

Sabine Mödersheim: "Von Nürnberg nach Moskau: Johann Sauberts 'Emblemat duchovny' und die Emblematik in Rußland." In: *Deutschsprachige Literatur im westeuropäischen und slavischen Barock*. Ed. Dirk Kemper, Ekaterina Dmitrieva, Jurij Lileev. (Schriftenreihe des Instituts für russisch-deutsche Literatur- und Kulturbeziehungen an der RGGU Moskau 7) München: Fink, 2012.

---- "'Blickwispern füllt die Passagen': Das Spiegelmotiv und die Reflexion des Innenraums." In: *Walter Benjamin. Moderne und Gesetz*. Ed. Ashraf Noor. (Makom. Schriftenreihe des Franz Rosenzweig Minerva-Forschungszentrums Jerusalem, Bd. 5) München: Fink 2012.

Seraina Plotke: *Ein Emblembuch «avant la lettre» - Daniel Agricola, Vita Beati (1511) Fotografischer Nachdruck des lateinischen Werks mit synoptischer Beigabe einer neuhochdeutschen Übersetzung sowie der Transkription des frühneuhochdeutschen Drucks*. Basel: Schwabe, 2012.

Christine Probes: Co-edited volume (with Bill Brooks and Rainer Zaiser), *Lieux de Culture dans la France du XVIIe siècle*, collection: Medieval and Early Modern French Studies, Noël Peacock, head director, Bern: Peter Lang, 2012.

---- "In Search of 'l'amy' and 'l'amitié': Early Seventeenth Century Editions of Emblems from the Glasgow University Collection" published in the *British Seventeenth Century French Studies* journal, January 2012.

---- "'Le Roi me disait quelquefois: D'où vient donc, Madame, que vous aimez tant Fontainebleau': Les lieux de la cour comme lieux de culture, les réflexions de Madame Palatine sur Fontainebleau, Marly, Saint-Cloud et Versailles," in volume *Lieux de Culture*, Berne: Peter Lang, 2012.

Mara Wade: *Emblem Digitization: Conducting Digital Research with Renaissance Texts and Images*, in the series *Early Modern Literary Studies*, Special Issue 20, 2012. (extra.shu.ac.uk/emls/emlshome.html).

---- "Strategien des Kulturtransfers im Pegnesischen Blumenorden und ihre Bedeutung für die Öffnung der Gendergrenzen für schreibende Frauen der Frühen Neuzeit," *Daphnis* 40 (2012): 287-326. "The Fruchtbringende Gesellschaft at Skokloster," *Wolfenbütteler Barock-Nach*richten 38.2 (2012): 149-168.

---- "Emblem," in the *Princeton Encyclopedia of Poetry and Poetics* (Princeton: Princeton UP, 2012). "Duke Ulrik (1578-1624) as Agent, Patron, Artist: The International Perspective c. 1600," in *Reframing the Danish Renaissance*, ed. Michael Andersen, Birgitte Bøggild Johannsen, Hugo Johannsen. Copenhagen: National Museum, 2011, 244-261.

---- "Gender, Conviviality, and Publication History in Georg Philipp Harsdörffer's Stamm- und Stechbüchlein (1654)," In: *Le livre demeure: Studies in Book History*, ed. Alison Adams and Philip Ford. *Cahiers d'Humanisme et Renaissance*, 97 Geneva: Droz, 2011, 255-274.

---- "Emblems in Context: From the Early Modern to the Post-Modern," *Transmigrations*, ed. Laurence Grove and Alison Saunders. Glasgow Emblem Studies, Vol. 14 (Glasgow: Glasgow Emblem Studies, 2011), 1-30.

New Volume in the Series Glasgow Emblem Studies

Otto Vaenius and His Emblem Books, edited by Simon McKeown, Glasgow: Glasgow Emblem Studies, Volume 15, 316pp. 206 b&w illus., ISBN 978-0-85261-932-2.

The latest volume in the Glasgow Emblem Studies series is devoted to Otto Vaenius, or Van Veen (*c.*1556-1629), an outstanding cultural figure of the Low Countries at the end of the sixteenth and beginning of the seventeenth centuries, and the author, of course, of three of the greatest emblem books, *Emblemata Horatiana* (1607), *Amorum emblemata* (1608), and *Amoris divini emblemata* (1615). This collection of essays seeks to approach Vaenius's work in the bimedial sphere from a more panoptic perspective than has been traditional hitherto, giving full consideration to his canonical emblem books, but exploring, too, his experiments with word and image in a range of less familiar works. As a result, this volume considerably broadens the contextual framework within which this centrally important writer and artist should be read and understood.

Contents:
- Simon McKeown, 'Introduction: Otto Vaenius and His Emblem Books'
- Walter S. Melion, 'Venus/Venius: On the Artistic Identity of Otto van Veen and His Doctrine of the Image'
- Tina Montone, 'Cupid in the Ourobouros, the Disconsolate Alembic and Other Matters: The *Amorum Emblemata* (1608) from a New Perspective'
- Stephen Rawles, 'The Engravings of the *Amorum Emblemata*: States and Replacements'
- Alison Adams, '*Mens immota manet*: An Exploration of an Emblematic Commonplace (Sambucus, Vaenius, *et.c*)'
- Simon McKeown, 'An Early English Translation of Otto Vaenius's *Historia Septem Infantivm de Lara* (British Library, 551.e.9): A Transcription and Introductory Note'
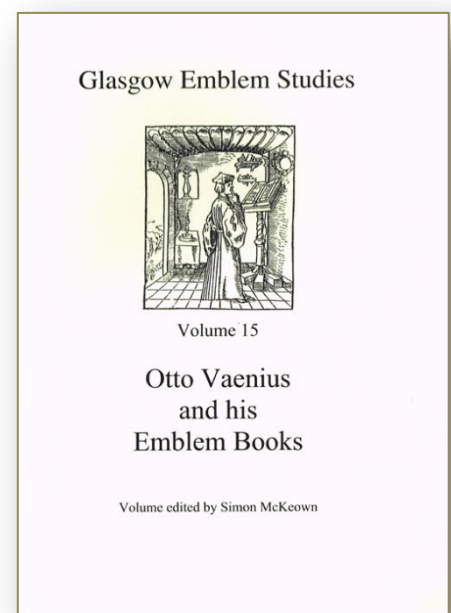
- Peter Boot, 'Similar or Dissimilar Loves? *Amoris Divini Emblemata* and its Relation to *Amorum Emblemata*'
- Ralph Dekoninck and Agnès Guiderdoni-Bruslé, 'Reasoning Pictures: Vaenius's *Physicae et Theologicae Conclusiones* (1621)'
- Andrea Catellani, 'Emblematic and Graphic Processes in Vaenius's *Physicae et Theologicae Conclusiones* (1621): Semiotic Observations'
- Olga Vassilieva-Codognet, 'Coining Neo-Stoic Hieroglyphs: From the Brussels Mint to the *Emblemata sive Symbola*'
- Sabine Mödersheim, 'Vaenius in German: Raphael Custos's *Emblemata Amoris* for Philipp Hainhofer';
- Wim van Dongen, 'In the Bath with Otto: Otto Vaenius's Emblems in Nicolaus Person's Marketing Strategy'.

Publications in Emblem Studies and Related Fields

Andreas Bässler: Die Umkehrung der Ekphrasis. Zur Entstehung von Alciatos "Emblematum liber" (1531), Würzburg: Königshausen & Neumann 2012.

Marcus Kiefer (Author of: Emblematische Strukturen in Stein. Vignolas Palazzo Bocchi in Bologna, Freiburg im Breisgau 1999): "Ex mysticis Aegyptiorum literis. Überlegungen zum Verhältnis von Emblematik und Hieroglyphenkunst" In: Hieroglyphen. Stationen einer anderen abendländischen Grammatologie. Ed. Aleida Assmann; Jan Assmann, München 2003, S. 191-219.

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Dissertation Projects - Graduate/ Postgraduate Research

Melion-Massing-Grants
Stirling Maxwell Centre for the Study of Text/Image Cultures.

Thanks to the generosity of Walter Melion and Jean-Michel Massing the SES was able to award two grants for graduate research conducted at the Stirling Maxwell Center and collection. Audrey Lecoeur and Marie Chaufour report about their progress:

Audrey Lecoeur (E.N.S de Lyon, Sorbonne Paris 3 / France):
Work conducted at the Stirling Maxwell Centre for the Study of Text/Image Cultures at the University of Glasgow.

Among the abundance of the Stirling Maxwell Collection, a manuscript from 1534 more specifically attracted me: the Visions of Petrarch, translated into French by the PoetClément Marot. This masterpiece is illustrated with twelve watercolours. It is taken from the *Canzoniere* by Petrarch, and more precisely from the Canzone 323, "Standomi un giorno solo a la fenestra". This piece is a central issue in the research I lead this year. This close-up allowed me studying how similar figures can be slightly transformed from a country to another and from a culture to another, within the same poem.

Indeed, this Petrarchan poem develops six main symbols: a doe pursued by two dogs, a ship in a tempest, a tree under a lightning, a source in an earthquake, a phoenix piercing its own heart with its beak and a beautiful lady bitten by a snake. All these figures are allegories of the "world's vanity". Around 1534, the translations by Clément Marot but also by Edmund Spenser after him (1568-1569) in Jan van der Noot's *Theatre for Worldings* both showed how the same poem could have spread throughout Europe, carrying out allegories that would become fully fruitful and renown.

For instance, Joachim Du Bellay, the great French Poet from the Pléiade Movement, used this Canzone and its French translation for his own collected Poems called *Les Antiquités de Rome, suivies d'un Songe ou Vision* (1558). Edmund Spenser himself translates Du Bellay for his own collected *Complaints* (1591) after he anonymously translated French Poet Clément Marot for the book of Van Der Noot in 1568-1569. This Petrarchan poem reveals how important the allegorical exchanges were in sixteenth-century poetry.

This parallel between Petrarch, Clément Marot, Jan van der Noot and Edmund Spenser would not have been possible without the contribution of Professor Michael Bath who warmly recommended me to read his article entitled "Verse form and Pictorial Space in Van der Noot's *Theatre for Worldlings*"(1) This article leads me to reconsider the influence of Clément Marot in early Renaissance England and more widely in Northern Europe. Moreover, I could discover this topic has not been yet very much broached (2). It also allowed me to visualize the "journey" of this poem from Italy to England throughout more than two centuries.

In addition to this manuscript, I have found out additional books concerning Edmund Spenser. The Glasgow University Library contains more works about this English poet than any French library: it enabled me to discover the *Complaints* in the original edition of 1591, but also many articles, like « The typographical Layout of Spenser's Shepheardes Calender » (3). This article mentions a collection of pastoral poems that Edmund Spenser enriched with many illustrations close to the medieval French Riches Heures du Duc de Berry. This study is very interesting because it shows how Edmund Spenser was quite influenced by French and Italian poetical figures just like he had been by the original Canzone of Petrarch that he translated in his early career. It also adorns how important is the representational aspect in Spenser's poetry.

Eventually, in Glasgow, I could closely study other incunabula, all very precious for my PhD Project. I can mention the *Hieroglyphica* by Pierio Valeriano, a book available in its original publication of 1556 and its French translation by Gabriel Chappuys in 1576. This issue is very important for my project about allegorical culture as this collection of emblems had a unique deep influence on the European culture of the Renaissance.

P. Valeriano previously belonged to many academies and this very book revealed how allegory was a way for men to join into cultivated groups. This book and the famous *Emblems* by Alciat (1536) influenced Geoffrey Whitney who published the first English emblem book in 1586, *A Choice of Emblems*. Besides, the Stirling Maxwell Collection also contained this famous book that I was allowed to discover and admire. As a conclusion, I want to warmly thank each of the Members of the Society for Emblem Studies for their warm genuine welcoming.

Notes:
1. Bath, Michael, « Verse Form and Pictorial Space in Van der Noot's *Theatre for Wordlings* », *Word and Visual Imagination, Studies in the Interaction of English Literature and the Visual Arts*, K.J. Höltgen, Peter M. Daly, Wolfgang Lottes, Erlangen, 1988, pp.73-104.
2. One article mentions it : « La Réputation de Clément Marot en Angleterre », Bentley-Cranch, D., *Studi Francesi*, 50 (1973) pp.201-221.
3. Heninger, S.K. Jr, « The Typographical Layout of Spenser's Shepheardes Calender », Word and Visual Imagination, *Erlanger Forschungen* 43 (Erlangen, 1988), pp.33-71.

Marie Chaufour: Rapport de Mission de recherche
Stirling Maxwell collection, Glasgow, 2-31 mars 2012

La bourse d'étude accordée par le Stirling Maxwell Center de l'Université de Glasgow, soutenue par les professeurs Walter Melion et Jean-Michel Massing, m'a permis de poursuivre mes recherches entreprises sur *le Recueil d'Emblemes divers* de Jean Baudoin, dans le cadre d'un doctorat sous la direction de Paulette Choné, professeur émérite à l'Université de Bourgogne. Cette thèse de doctorat est intitulée : « Le Moraliste et les images. Recherches sur l'expression emblématique chez Jean Baudoin (ca. 1584-1650) ».

La mission de recherche au sein de la collection Stirling Maxwell avait pour objectif principal l'identification des sources iconographiques de *Recueil d'Emblemes divers* publié pour la première fois en 1638-1639 par Jean Baudoin. D'abord lecteur de Marguerite de Valois, Baudoin fut ensuite un protégé du cardinal de Richelieu et du chancelier Séguier. Il fut associé aux travaux de l'Académie française dès 1634 et participa même à la rédaction de ses statuts. Auteur et traducteur très abondant - plus de quatre-vingt ouvrages lui sont attribués -, il a donné des traductions significatives de ses préoccupations historiques, politiques, morales et iconographiques (Tacite, Lucien, Scipione Ammirato, Torquato Tasso, Cesare Ripa, Francis Bacon, Philip Sidney). Ses diverses traductions, notamment la *Sagesse des Anciens* de Bacon (1619), la *Mythologie* de Natale Conti (1627) et plus encore son adaptation de l'*Iconologie* de Cesare Ripa (1636, puis 1644) ont fait de lui l'un des initiateurs de la science iconographique en France dans la première moitié du XVIIᵉ siècle et l'ont fortement influencé dans la rédaction de ses emblèmes.

Après m'être consacrée aux emprunts littéraires à des recueils d'emblèmes antérieurs, tels que les *Emblemata* d'André Alciat commentés par Claude Mignault, les *Emblemas Morales* de Sebastian Covvarubias, ainsi que les *Emblemata politica* de Jacob a Bruck, il était essentiel d'en rechercher les sources iconographiques utilisées par les graveurs Isaac et Marie Briot afin de concevoir les illustrations du *Recueil d'Emblemes divers*. Bien que souvent inspirées des gravures des emblèmes d'Alciat et de Bruck-Angermundt, les estampes des deux artistes sont nettement plus élaborées et détaillées et s'apparentent à de véritables tableautins.

Méthode
Comme je l'ai exposé dans mon dossier de candidature, le style des Briot étant proche des écoles du Nord et notamment des Flandres, j'ai essentiellement orienté mes recherches vers des ouvrages nordiques et allemands et j'ai également consulté plusieurs recueils anglais.

Afin de sélectionner les recueils d'emblèmes que je souhaitais étudier, j'ai travaillé, sur les conseils de Laurence Grove, avec le catalogue de la bibliothèque emblématique des collections spéciales : **A short title catalogue of the emblem books and related works in the Stirling Maxwell collection of Glasgow University Library (1499-1917),** que j'ai associé à la **Bibliography of French Emblem Books of sixteenth and seventeenth centuries,** au **German Emblem Books,** ainsi qu'à **Emblem Books of the Law-Countries.** J'ai ainsi pu dresser une liste non exhaustive de plus de 150 ouvrages, publiés avant 1637, à consulter.

J'ai donc procédé de façon chronologique et comparé les gravures des différents recueils avec celles des Briot. Les emprunts les plus fréquents proviennent du *Nucleus emblematum selectissimorum* et du *Selectorum emblematum centuria secunda* de Gabriel Rollenhagen illustrés par Crispin de Passe et des *Emblemata* de Schoonhovius. Des emprunts plus marginaux ont été faits au *Symbolorum & emblematum* de Camerarius, à l'*Emblematum liber* de Nicolas Reusner, ainsi qu'aux *Emblemata* de Johannes Sambucus. J'ai aussi pris soin de confronter les commentaires de ces emblèmes à ceux de Baudoin, mais je n'ai décelé aucune influence ; les seules fois où Baudoin cite certains de ces auteurs c'est à la suite de Jacob a Bruck-Angermundt.

Ces recherches, à l'origine consacrées au *Recueil d'Emblemes divers*, m'ont aussi permis de découvrir l'ouvrage qui avait servi de modèle à Isaac Briot pour les gravures des *Fables d'Esope Phrygien* traduites et moralisées par Jean Baudoin, pour la première fois en 1631. Il s'agit du *De Warachtige fabulen der dieren* d'Edewaerd De Dene, gravé par Marcus Gheeraerts. Il faut aussi souligner que six gravures de Gheeraerts non utilisées pour les fables l'ont été pour illustrer les emblèmes. Cette observation vérifie l'hypothèse de la perméabilité effective entre les genres de la fable et de l'emblème.

Une partie de ma thèse étant consacrée à des notices de chacun des emblèmes du recueil présentant les sources littéraires, les emprunts littéraires et iconographiques, ainsi qu'une analyse de chaque planche, il m'a paru également intéressant de mettre en relation les emblèmes de Baudoin avec d'autres traitant de mêmes thèmes, parfois de façon différente, ou utilisant des iconographies identiques pour évoquer divers sujets. La très riche collection Stirling Maxwell m'a donc permis d'étoffer ces notices en consolidant cette approche comparative.

Enfin, mon dernier objectif était la recherche de l'édition d'Alciat, accompagnée des commentaires de Claude Mignault, qu'avait utilisée Baudoin pour établir la majeur partie des

textes de son recueil d'emblèmes. Toutefois, la recherche n'a pas été concluante, mais elle a tout de même permis d'éliminer certaines éditions, telles les éditions bilingues publiées chez Jean Richer en 1584 et 1587, ainsi que la très complète édition padouane de 1621. La traduction de Baudoin étant plutôt ce que l'on peut appeler une adaptation et les différences entre les multiples éditions d'Alciat extrêmement minimes, il n'est pas possible d'affirmer qu'il s'agit d'une édition ou d'une autre.

La bourse de recherche qui m'a été octroyée m'a offert la chance de travailler dans des conditions exceptionnelles. D'une part, grâce à l'accueil reçu au sein de la réserve de la bibliothèque, du centre de recherche sur l'emblème et du département de langue, accueil dont la qualité s'ajoutait à la compétence et à la disponibilité des différentes personnes rencontrées. D'autre part, la richesse de la collection Stirling Maxwell m'a en effet donné la possibilité de développer mes recherches dans le cadre de mon doctorat; mais plus que cela, le fait d'avoir pu étudier autant d'ouvrages témoins de l'esprit humaniste européen des XVIe et XVIIe siècles, m'a permis d'enrichir et d'approfondir mes connaissances et surtout d'affiner et de structurer ma réflexion. Toute ma reconnaissance s'adresse au Stirling Maxwell Center, et tout particulièrement à Laurence Grove, à la *Society for Emblem Studies* et aux professeurs Jean-Michel Massing et Walter Melion.

Special Honors: Lorna McIntosh RSA

Accomplished artist and Society for Emblem Studies member Lorna McIntosh (Edinburgh) was nominated and elected Academician of the Royal Scottish Academy - congratulations! See some of Lorna's work here: www.openeyegallery.co.uk/Open+Eye/Lorna+McIntosh/

The Royal Scottish Academy is an independent body of artists and architects founded as Scotland's oldest artists' collective, The Scottish Academy, in 1826 - and incorporated by Royal Charter in 1838 as the Royal Scottish Academy. Academicians are elected by their peers and are Scots by birth or domicile, the majority living and working in Scotland, from the Orkney Islands to the Borders. The Royal Scottish Academy has a proud tradition of promoting excellence in contemporary art in Scotland. Led by eminent artists and architects it supports the creation, understanding and enjoyment of the visual arts through exhibitions, artist opportunities and related educational talks and events. Re-establishing itself as a leading organisation for the visual arts in Scotland, it has successfully garnered a reputation for the strength of its engaging and diverse exhibitions and the fantastic opportunities it offers both established and emerging artists (www.royalscottishacademy.org).

Society for Emblem Studies on Facebook

The Society for Emblem Studies is also present on Facebook and has there already 34 members. The page can be found at www.facebook.com/groups/121500147938327/.

Overview deadlines

Deadline	Conference	Dates	Pg.
Passed (contact Emma Stafford)	International Conference: "Hercules: A Hero For All Ages"	June 24-26, 2013 Leeds, UK	12
January 15, 2013	Call for Papers for "Re-Readings and Re-Viewings of Sacred/Archetypal Narratives in Literature and the Arts"	June 26-28, 2013 Worcester, MA	12
February 1, 2013	Graduate student travel grant applications due for the South-Central Renaissance Conference 2013: "Exploring the Renaissance"	March 21-23, 2013 Omaha, NE	9
April 15, 2013	Call for Papers for the 2014 Renaissance Society of America Conference	March 27-29, 2014 New York City, NY	7
May 15, 2013	Copy for the July edition of the Society for Emblem Studies Newsletter	July 2014	43
September 1, 2013	Call for Papers for the 2014 Emblem Sessions at the 49th International Congress on Medieval Studies	May 8-11, 2014 Kalamazoo, MI	4
September 1, 2013	Call for papers for the 10th International Conference of the Society for Emblem Studies	July 28-August 1, 2014 Kiel, Germany	13

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 15**, for the July edition by **May 15**. Please contact Sabine Mödersheim (smoedersheim@wisc.edu) for more information.
Format:

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