



## **SOCIETY FOR EMBLEM STUDIES NEWSLETTER**

**Number 54, January 2014**  
**Sabine Mödersheim, Editor**  
**Wim van Dongen, Design and Distribution**

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**President of the Society: Daniel Russell**  
**Chairperson: Mara Wade**  
**Treasurer: Elizabeth C. Black**  
**Website: [www.emblemstudies.org](http://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](mailto:mwade@illinois.edu), or Elizabeth Black, [eblack@odu.edu](mailto:eblack@odu.edu), to update your contact information and to inquire about subscription payments.

### **National Representatives**

The National Representatives for the Society are as follows:

- Austria: Ingrid Höpel & Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel, Germany.
- Belgium: Wim van Dongen, Molenstraat 31, B-2018 Antwerp.
- Canada: Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9.

- France: Anne-Elisabeth Spica, 5 Rue des Piques, 57000 Metz.
- Germany: Ingrid Höpel & Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel.
- Japan: Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091.
- The Netherlands: Wim van Dongen, Molenstraat 31, B-2018 Antwerp, Belgium.
- Spain: Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña).
- U.S: Debra Barrett-Graves, 125 Shoreline Circle, Apt. 360, San Ramon, CA 94582.

## New Treasurer

The Society thanks Professor Arnoud Visser, Utrecht University, for his years of service as treasurer of SES. In 2011 Professor Visser assumed the position as Professor of Textual Culture in the Renaissance Low Countries with an endowed faculty position through the Algemeen-Nederlands Verbond.

Please see his homepage: [www.uu.nl/hum/staff/ASQVisser/0](http://www.uu.nl/hum/staff/ASQVisser/0).

During his tenure as treasurer Professor Visser worked with dedication to develop accurate membership lists, exercise oversight over the Society's funds, and smooth the transition to the on-line payment system. Thank you, Arnoud, for your dedicated service. SES wishes you continued success in your academic career, and, of course, with respect to Emblem Studies. We look forward to seeing you at future meetings of SES.

SES welcomes Professor Elizabeth Black, Old Dominion University, Virginia, as the new treasurer of SES. Well known to our community, Elizabeth completed the MA at Glasgow University with Professor Laurence (Billy) Grove; and the PhD at the University of Illinois at Urbana-Champaign in French literature and culture. Emblematics is one of her core areas of expertise. The Society thanks her for taking on the position as treasurer and looks forward to working with her in the future. She can be contacted at [eblack@odu.edu](mailto:eblack@odu.edu).

## Membership Information

### Banking and Payment of Membership Dues

The shift of the Society's banking to Urbana, Illinois is now complete and we are moving toward a completely on-line banking system. Nevertheless, the Society continues to welcome members who want to receive their newsletter by postal mail and who are unable to pay their dues on-line. Please keep us informed of your preferences. You can contact the treasurer, Elizabeth Black, [eblack@odu.edu](mailto:eblack@odu.edu), or Mara Wade, [mwade@illinois.edu](mailto: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](http://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](mailto:emblemnews@yahoo.com).

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

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

## Newsletter Archive

Recent copies of the Newsletter are posted here:  
[german.lss.wisc.edu/~smoedersheim/newsletter](http://german.lss.wisc.edu/~smoedersheim/newsletter)

Website: [www.emblemstudies.org](http://www.emblemstudies.org)

Please note that the SES web site has moved to a new address and is now hosted by Utrecht University. Contact: Arnoud Visser: [a.s.q.visser@uu.nl](mailto:a.s.q.visser@uu.nl).  
The website is currently under construction.



## Upcoming Conferences – Calls for Papers

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

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

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

### ***The Domains of the Emblem: Changes in Medium***

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

### ***History of Emblem Research***

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

### ***Digitization and Documentation***

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

### ***Text and Image Combinations in Modern Art***

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

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

Conference web site: [www.kunstgeschichte.uni-kiel.de/de/society-for-emblem-studies](http://www.kunstgeschichte.uni-kiel.de/de/society-for-emblem-studies)

Registration:

[www.kunstgeschichte.uni-kiel.de/de/society-for-emblem-studies/registration-information](http://www.kunstgeschichte.uni-kiel.de/de/society-for-emblem-studies/registration-information)

Contact: Ingrid Höpel

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E-mail: [ihopel@kunstgeschichte.uni-kiel.de](mailto:ihopel@kunstgeschichte.uni-kiel.de)

E-mail: [kunstgeschichte@email.uni-kiel.de](mailto:kunstgeschichte@email.uni-kiel.de)



## Emblem Sessions the Renaissance Society of America Conference

2014 RSA Conference, 27-29 March 2014, New York City

Sessions organized by Tamara Goeglein.

### ***Emblems and the Arts***

Sponsor: Society for Emblem Studies

Organizer: Tamara Goeglein (Franklin & Marshall College)

Chair: Tamara Goeglein (Franklin & Marshall College)

- Gilly Wraight: *Personalising the impersonal; a discussion of the inclusion of emblem pictura in the design of embroidered book-bindings stitched to cover Early Modern printed texts.*
- Christina Mandt, Rutgers University: *Film in Autumn – The Episode Film Germany in Autumn Read as Baroque Emblem.*
- Katrin Froescher, University of Stuttgart: *The baroque ceiling emblems in Ludwigsburg Palace: Their provenance and application.*
- Liana Cheney, SIELAE, Universidad de Coruna, Spain: *Bernardino Poccetti's Emblem: The Ceiling of Palazzo Marsichi Lenzi.*

### ***Emblems and Narrative***

Sponsor: Society for Emblem Studies

Organizer: Tamara Goeglein (Franklin & Marshall College)

Chair: Tamara Goeglein (Franklin & Marshall College)

- Hilary Binda, Tufts University: “[A]s a sacred symbol it may dwell”: *Spenser's Postsecularity.*
- Claudia Mesa, Moravian College: *Telling Pictures: Emblems and Visual Metaphors in Early Modern Spain.*
- Ariane Schwartz, Dartmouth College: *How should I live? Horatian Emblems, Neo-Stoicism, and the case of Otto van Veen's Emblemata Horatiana.*
- Mara Wade, University of Illinois at Urbana-Champaign: *The Body of the Emblem.*

For more information please go to the conference web site ([rsa.org](http://rsa.org)) or contact the organizer, Tamara Goeglein at [tamara.goeglein@fandm.edu](mailto:tamara.goeglein@fandm.edu)



## Call for Papers for the 2015 RSA conference

### In Honor of the Brandenburg Gate: Emblematic Gates

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



Charles Meynier (1768-1832): *Einzug Napoleons an der Spitze seiner Truppen durch das Brandenburger Tor, nach der siegreichen Schlacht bei Jena und Auerstedt. Berlin, 27. Oktober 1806.* [Palace of Versailles, Oil on canvas, 1810].

Contact: Tamara Goeglein at [tamara.goeglein@fandm.edu](mailto:tamara.goeglein@fandm.edu)



## South-Central Renaissance Conference - *Exploring the Renaissance 2014*

**Tucson, Arizona - April 3–5, 2014**

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

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

SCRC hosts an annual meeting titled *Exploring the Renaissance: An International Conference*. Host cities have included Malibu, California, Savannah, Georgia, St. Louis and Kansas City in addition to New Orleans, Hot Springs, Arkansas and cities in Oklahoma and Texas. The SCRC's international flavor comes partly from organizations such as The Queen Elizabeth I Society, The Andrew Marvel Society, and The Society for Renaissance Art History, which always meet in conjunction with SCRC and sponsor paper sessions. At the 2007 meeting in San Antonio 116 juried papers were presented in concurrent sessions over three days.

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

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

Website: [scrc.us.com](http://scrc.us.com)

Contact: President: Debra Barrett-Graves, Professor  
California State University, East Bay, 25800 Carlos Bee Boulevard  
Department of English, 2587 Music Building, Hayward, CA 94582  
[debra.barrett-graves@csueastbay.edu](mailto:debra.barrett-graves@csueastbay.edu)



### **Emblem Sessions at Kalamazoo 2014 (May 8-11, 2014)**

#### **Emblem Studies I:**

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Pedro F. Campa (University of Tennessee at Chattanooga)

- Sabine Mödersheim (University of Wisconsin-Madison): *Digital Emblems: The New Mnemosyne Atlas*.
- Bernard Deschamps (McGill University): *Tintin and Mythology. From Athena to Castor and Pollux: The Secondary Figures*.
- Francis Bright (University of Redlands): *Inhabit/Inhibit: Containment in Corrozet's "Blasons domestiques" and Tableau de Cèbes*.

#### **Emblem Studies II: Emblems and Visual Culture**

Organizer: Sabine Mödersheim (University of Wisconsin-Madison)

Chair: Sabine Mödersheim (University of Wisconsin-Madison)

- Pedro F. Campa (University of Tennessee at Chattanooga): *Polyantheas, Proverbs, Apothegms and Classical Florilegia in the Evolution of the Emblem*.
- Valerie J. Erickson (Society for Emblem Studies, Independent Scholar): *Geffrey Whitney's Janus Sandwich: 'Choice of Emblemes' and England's Past, Present, and Future in the 1580s*.
- Tamara A. Goeglein (Franklin & Marshall College): *The Emblematics of Edmund Spenser's "Shepherd's Calendar"*.

For more information please contact the session organizer:

Sabine Mödersheim: [smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu) or visit [www.wmich.edu/medieval/congress](http://www.wmich.edu/medieval/congress).

## Call for Papers for the 2015 Emblem Sessions at Kalamazoo

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

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

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

- Emblem books and manuscripts.
- Medieval sources for emblems and imprese.
- Emblems and heraldry, court culture, and royal entries.
- Emblem and the arts and in architecture.
- Symbol theories and emblematic ideas in art and writing.
- Emblems and national traditions.
- Emblems in religious practice and theology.
- Emblems in political discourses and iconography.
- Emblems in the material and visual culture.
- Emblems and the history of the book.

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

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

Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at [smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu).

Please send your proposal to the session organizer:  
Sabine Mödersheim, Director, Center for Early Modern Studies  
University of Wisconsin - Madison, Department of German  
818 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706  
Fax (608) 262 7949, Email: [smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu)

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



## Sixteenth Century Studies & Conference

SES becomes an affiliate of the Sixteenth Century Studies & Conference (SCSC)

The SCSC Council voted unanimously in favor of granting the Society for Emblem Studies affiliated society status and invites proposals for panels at the SCSC conferences. The Sixteenth Century Society and Conference promotes scholarship on the early modern era, broadly defined (ca. 1450 – ca. 1660). Providing opportunities for intellectual exchange among scholars of the period, the Society also actively encourages the integration of younger colleagues into the academic community. The geographical scope of the organization is as international as its membership. The SCSC welcomes scholars from all disciplines in early modern studies, including history, art history, religion, history of science, musicology, and literary and cultural studies in English, French, German, Italian, and Spanish. The Society holds one annual meeting in a different city each year, usually during the month of October, with an average of more than 700 participants. We are delighted that the Society for Emblem Studies has become affiliated with SCSC, and are pleased to offer our members further venues for their research.

### Welcome!

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The next meetings will take place in New Orleans in Oct 2014; in Vancouver in Oct 2015; and in Bruges, Belgium 2016. Everyone attending the SCSC meetings must pay the SCSC conference registration fees, and, of course be members of SES. Please see the SCSC website at: [www.sixteenthcentury.org](http://www.sixteenthcentury.org).

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



## Call for Papers for the Society of Antiquaries of London

### An Interdisciplinary Symposium at the Society of Antiquaries of London London, 26th April 2014

*'Time has transfigured them into / Untruth' (Philip Larkin)*

In his 1844 short story *Earth's Holocaust*, Nathaniel Hawthorne sees heraldic signs reaching 'like lines of light' into the past, but also as encrypted and obsolete. Proliferating and arcane, unique, ubiquitous, and inscrutable, the heraldic has been a major presence across the arts since medieval times; yet it remains, culturally and critically, enigmatic.

The organisers of this interdisciplinary symposium, Professor Fiona Robertson (St Mary's University College) and Dr Peter Lindfield (University of St Andrews) invite proposals for twenty-minute papers on any aspect of the employment and perception of the heraldic in literature, history, art, architecture, design, fashion, and contemporary and historical practice.

The programme will include a keynote address by Professor Vaughan Hart (University of Bath); a special session on the heraldry of Horace Walpole's Strawberry Hill and William Beckford's Fonthill Abbey; and papers on eighteenth-century antiquaries' exploration of the heraldic and on heraldry in nineteenth-century British and American literature.

Topics may include, but are not restricted to:

- the languages and grammar of heraldry
- armoiries parlantes, allusions and puns
- imaginary and fantastical heraldry
- decoration and display
- blazonry and identity: nations, groups, individuals
- mock- and sham-heraldics; parody and subversion
- practices of memory and memorialization
- history, development, and modern practice
- blazon and the body
- heraldic revivalism; medievalism; romance
- enigma, error, and absence: the bar sinister and the blank shield
- individual designers, writers, and collectors
- gendered identity
- hierarchies of signs
- international and interdisciplinary perspectives

Proposals of 200 words should be sent to [heraldics2014@gmail.com](mailto:heraldics2014@gmail.com) by 10 January 2014.

More information can be found on the conference website: [heraldics2014.wordpress.com](http://heraldics2014.wordpress.com).

Fiona Robertson and Peter Lindfield plan to edit a collection of essays arising from the symposium.



## Conference Reports

### The 9th International Congress of the *Sociedad Española de Emblemática*

#### Spanish Society of Emblematics Malaga (25 - 27 September, 2013)

The Sociedad Española de Emblemática held its 9th International Congress at the Faculty of Philosophy and Letters of the University of Malaga, with the theme Confluence of Image and Word. Emblematics and Rhetorical Artifice. Delegates from all regions of Spain and from Brazil, Denmark, Italy, Mexico, Poland, Portugal, Scotland, and the U.S.A. presented a total of sixty-two papers on subjects as varied as books of emblems and devices, emblem authors, proto-, para- and applied emblematics, hieroglyphs, iconography, allegory, public festivities, exequies etc.



The impeccable organization in charge of Professors Reyes Escalera Pérez, José Miguel Morales Folguera, Francisco J. Talavera Estesos, and their staff, allied to the support of several official entities, the wonderful weather, the beauty and hospitality of the city, its many important monuments and museums, and the savory local Mediterranean cuisine competed for the absolute success of the meeting. The opening session was

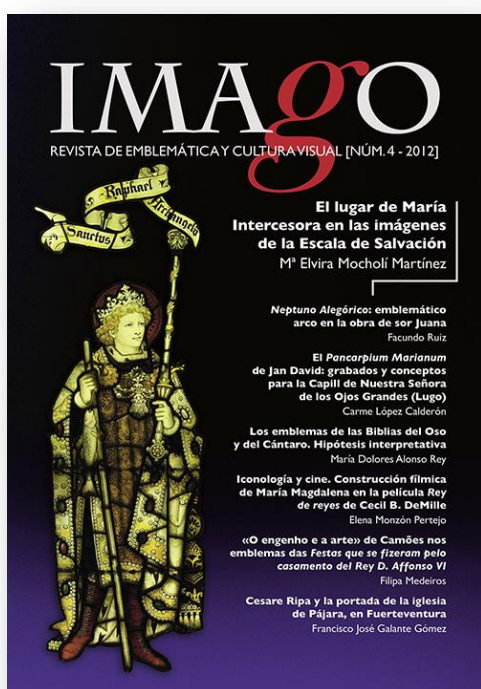
honored by the presence of representatives of the superior organs of the University of Malaga.

Plenary lectures were delivered at the Faculty's María Zambrano Graduation Room by Professor Juan Francisco Esteban Lorente (University of Zaragoza), on the subject *Seducidos con la emblemática* [Seduced by emblematics]; by Professor Beatriz Antón Martínez (University of Valladolid), on *Los Emblemata* (Frankfurt, 1596) de D. Lebeo Batilio: *Clasicismo, Neostoicismo, Calvinismo* [D. Lebeo Batilio's *Emblemata* (Frankfurt, 1596): *Classicism, Neostoicism, Calvinism*]; and by Professor Víctor Infantes de Miguel (Complutense University of Madrid), under the title *Charta Lusoria*, dealing with ancient Spanish playing cards symbols.

In the afternoon of the second day, the company paid a visit to the majestic Gothic Cathedral, where they had the opportunity of appreciating and being fully informed about the wonderful wood carvings of the choir stalls and the two twin 18th-century pipe organs,

the biggest in their genre in Spain, besides hearing an exclusive recital executed in one of them by the Cathedral's official organist Adalberto Martínez Solaesa.

Next, a plenary meeting was held at the Conference Room of the University's Rectorate, during which took place the presentation of the Number 4 (2012) of *Imago. Revista de Emblemática y Cultura Visual*, the official journal of the Society; of the Society's web-page ([www.emblematica.es](http://www.emblematica.es)); of the volume *Palabras, símbolos, emblemas. Las estructuras gráficas de la representación*, an Annex of *Imago 4* containing the Proceedings of the 8th Congress, edited by Ana Martínez Pereira, Inmaculada Osuna and Víctor Infantes (Madrid: Turpin Editores, Sociedad Española de Emblemática, 2013); of the book *Adriano Junio. Emblemas*, which is the object of a separate note in this Newsletter; and of volume 1 of Pierio Valeriano's *Jeroglíficos. Prólogo General y Libros I-V*, a translation into Spanish of Valeriano's *Hieroglyphica* edited by Prof. José Talavera Estesó, with a preface by Prof. Sagrario López Poza (Alcañiz-Madrid: Instituto de Estudios Humanísticos, CSIC, 2013).



A splendid confraternization dinner closed the day at the traditional restaurant La reserva del Olivo, right in the heart of the city's lively tourist zone.

At the closing session, certificates were delivered to the assistants whose participation had been made possible thanks to grants from the Fundación Ana María Aldama Roy. Estudios Latinos.

During the days of the Congress, the General Assembly of the Sociedad Española de Emblemática held two meetings to treat internal organizational and administrative matters. The previous board of directors (President: Prof. Rafael García-Mahiques, University of Valencia; Vice-President: Prof. Víctor Infantes de Miguel, Complutense University of Madrid; Secretary: Prof. José Roso Díaz, University of Extremadura, Caceres) was maintained, with the exception of the

Treasurer, Prof. Jesús Ureña Bracero (University of Extremadura, Caceres), who has been replaced, at his own request, after a unanimously recognized quite proficient tenure of that position for many years, by Prof. Inmaculada Rodríguez Moya (Jaume I University, Castellon). The Advisory Committee was kept unchanged. The decision on the seat of the next congress was postponed so that candidacies may be presented and submitted to consultation to the whole membership in the immediate months. A three-member committee was appointed in order to review the Society's rules governing the presentation of such candidacies.

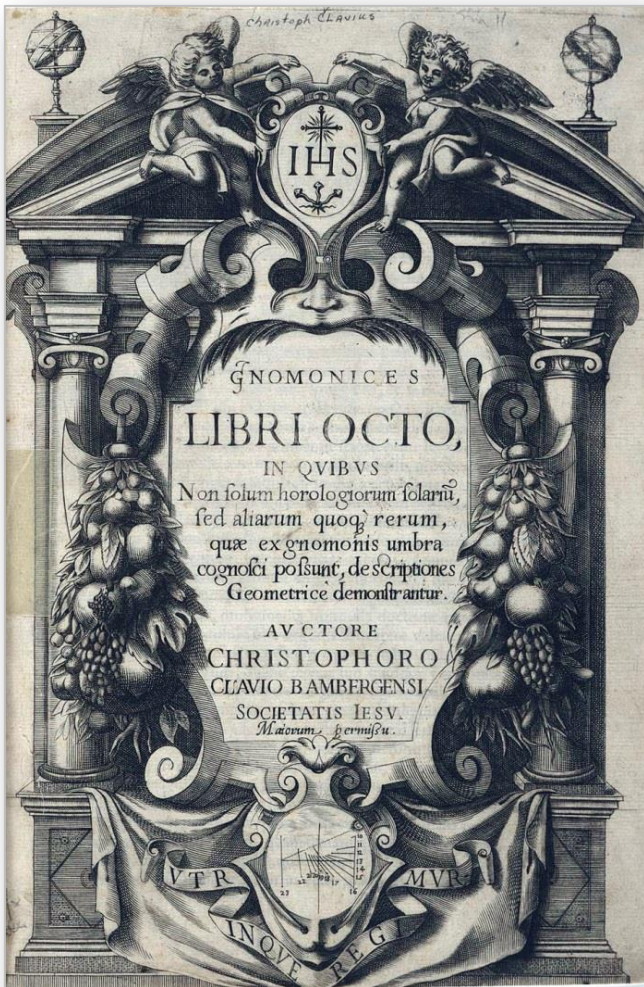
Rubem Amaral Jr.



## ‘Spiritual Optiks’: Jesuits and Visual Culture (May 6-7, 2013)

Center for Early Modern Studies, University of Wisconsin - Madison, at Memorial Library Special Collections, organized by Sabine Mödersheim with Robin Rider and Florence Hsia.

The conference explored 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”. ([specialcollections.library.wisc.edu/exhibits/archives.html#y2011](http://specialcollections.library.wisc.edu/exhibits/archives.html#y2011))



Christophorus Clavius, *Gnomonices libri octo*, ... Rome, 1581.



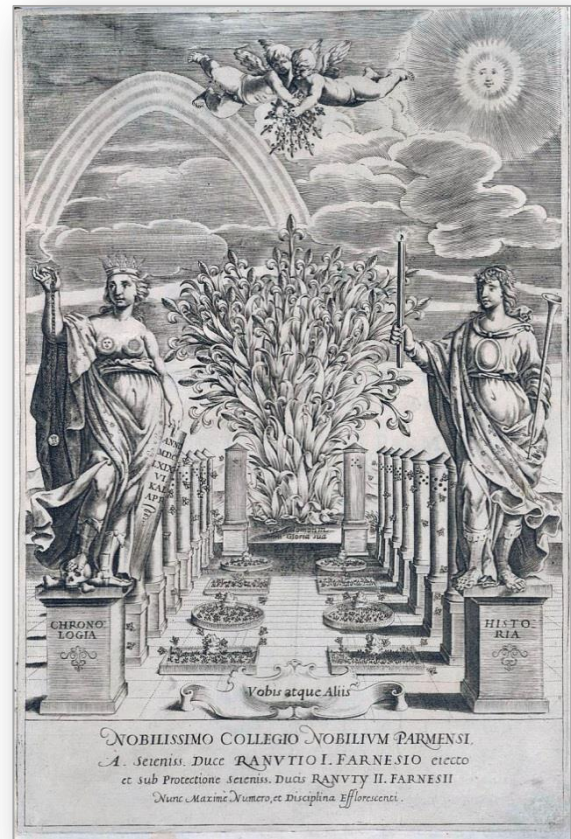
André Tacquet, *Opera Mathematica*. Antwerp, 1707

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 Loyola 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 students 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.



Athanasius Kircher, *Iter exstaticum*, Würzburg, 1660



Giovanni Battista Riccioli, *Chronologiae reformatae et ad certas conclusiones reductae*. Bologna, 1669

The conference brought together scholars from the fields of emblem studies, art history, history of science and printing history. A workshop conducted as part of the conference complemented a digital humanities project under way in the Libraries aimed at constructing a searchable database of early modern Jesuit iconography.

- Laurence Grove (Glasgow): *Jesuit Emblems and Catholic Comics*.
- Sabine Mödersheim (Madison): *The Heart of Man: A Jesuit Emblem Book Goes Global*.
- Peter Daly (Montreal): *Jesuits, Emblems and Knowledge Transfer*.
- Pedro Campa (Chattanooga): *The Origin and Early Development of the Jesuit Emblem*.
- Meredith Sayre/Nick Jackson (Madison): 'A Place Where No Men Dwell, Nor Souls Pass Away': *Spiritual and Geographic Visualization in Giambattista Riccioli's Selenography*.
- Florence Hsia/Robin Rider (Madison): *Jesuits and the Construction of Knowledge, 1540–1773*.
- Volker Remmert (Wuppertal): *Picturing a Jesuit Empire of Knowledge*.



## Research Notes

### Emblems on Gaston d'Orleans' *jetons* of the Dombes, France

by Rubem Amaral Jr.

The Dombes is a part of the French department of Ain. It was first a duchy, then a principality, from the mid-fifteenth century to the middle of the eighteenth century, with its capital in Trévoux, before being definitively attached to the French crown in 1762 by Louis XV. The reigning princes were close relatives of the French royal family. They held the privilege of striking their own currency.

They issued also a great number of *jetons*, the faces of which, more frequently the reverses, were charged with images containing cryptic messages in the form of devices or *impreses* (motto and *pictura*), concerning their political pretensions within the monarchy of France, the obverses being commonly reserved for the heraldic coat-of-arms or the effigy of the ruler and his/her name and official title, with or without a legend of emblematic significance. Gaston d'Orleans, for instance, used frequently on the obverse the legend *FRERE VNICQVE DV ROY* (The king's only brother), an allusion to his rank in the order of succession to the French throne for the case being. Such symbols sometimes are quite hard to interpret without a thorough analysis of the historical circumstances of their use, not always easy to determine.

The emblematic richness of *jetons* is a wide field still very little exploited. My purpose with this note is to attract the emblem studies community's attention to this promising vein, taking as an example a series issued in the Dombes, which have been also scarcely studied and, even so, almost exclusively from the numismatic point of view.

For reasons of limitation of space, I will not linger on the definition of *jeton* – a French word usually translated into English as 'token' –, its several symbolic functions, and its distinction from coins and medals. Instead, I refer the reader to the excellent explanation given by Judi Loach in her recent article 'Lions with Palms, Lilies or a Leach', in *Transmigrations. Essays in Honour of Alison Adams and Stephen Rawles*, edited by Laurence Grove and Alison Saunders (Glasgow: Glasgow Emblem Studies, Vol. 14, 2011), 11-137.

For the same reasons, although the *jetons* struck by other rulers of the Dombes are also of emblematic interest, due to the preeminence of the personage and his turbulent life I will limit this note to those issued by Gaston d'Orleans between 1630 and 1650, with the transcription of the titles adopted by him on the obverses (O), because they may be relevant for the interpretation of the message, and the description of aspects of emblematic significance on the reverses (R).

Gaston de France (1608-1660), also known as Gaston d'Orleans, was the third son of Henry IV and Marie de Medici, therefore brother of king Louis XIII. Because of this high position and his personal ambitions to power, he used *jeton* – at the almost regular rate of one every year – to air his political messages. So, it is of interest to give here his biographic traits that may help the decyphering of these devices. At birth he was given the title of duke of [Anjou](#). After the death of his elder brother Nicolas Henri in 1611 he stood as heir presumptive to the throne until the birth of his brother's first son, the future Louis XIV in 1638. At the time of his marriage to the [duchess of Montpensier](#), he received in appanage (with their respective titles) the duchies of Orleans and [Chartres](#), and the [county of Blois](#).

Gaston first married in 1626 to Marie de Bourbon, the daughter and heir of Henri, Duke of Montpensier, the prince of the Dombes. Nine months later, a daughter, Anne-Marie-Louise d'Orleans, the future *Grande Mademoiselle*, was born to the couple. Marie de Bourbon died six days after giving birth, leaving her daughter the last of the Montpensier line of the House of Bourbon. The father became usufructuary prince of the Dombes during her minority.

Gaston was a contumacious conspirator. On two occasions, he had to leave France for conspiring against the government of his mother and her Prime Minister, Richelieu. After waging an unsuccessful war in Languedoc leading to the Battle of Castelnaudary in 1632, he took refuge in Flanders. Reconciled to Louis XIII, he plotted anew against Richelieu in 1635, fled from the country again, and then submitted to the king and the cardinal. Soon afterwards Orleans conspired with the Marquis of Cinq-Mars to attempt Richelieu's assassination, and then deserted his unfortunate accomplice (1642).

While taking refuge in Lorraine from Richelieu's wrath, Gaston fell in love with Marguerite, the sister of Charles IV, Duke of Lorraine. But as France and Lorraine were then enemies, he was refused the king's permission to marry her. Nonetheless, Gaston fled again to Lorraine and, in a secret ceremony in Nancy in January 1632, took Marguerite as his wife. Because he had not obtained the prior consent of the king -one of his many acts of defiance- the couple could not appear at the French court and the marriage was kept secret.

But in November of that year, Henri II, Duke of Montmorency, on his way to the scaffold, betrayed Gaston, his former co-conspirator, and Louis XIII and Richelieu learned of the elopement. The king had his brother's marriage declared null and void by the Parlement de Paris in September 1634 and, despite the protest of Pope Urban VIII, the Assembly of the French clergy held in September 1635 that a *prince du sang* could enter matrimony only with permission of the king, consistent with French sovereignty and custom. Although Marguerite and Gaston had re-celebrated their marriage before the Archbishop of Malines, a French emissary persuaded the pope not to protest the matter publicly, and Gaston formally accepted the nullity of his marriage. It was not until Louis XIII was on his death bed in May 1643 that he accepted his brother's plea for forgiveness and authorized his marriage to Marguerite, whereupon the couple undertook nuptials for the third time in July 1643 before the Archbishop of Paris at Meudon, and the duke and duchess of Orleans were finally received at court.

In 1643, upon the death of Louis XIII, Gaston became Lieutenant-General of the Kingdom, and fought against Spain on the northern frontiers of France. He was created duke of Alençon in 1646. During the wars of the Fronde (1648–1653), he demonstrated no particular loyalty to the crown and passed with great facility from one side to the other. After the Fronde, Gaston was exiled by Mazarin to Blois in 1652, and remained there until his death.

As far as I could find in the available sources on the web, Gaston produced the following *jetons* for the Dombes, but he issued others for his domains of Anjou, Orleans and Blois:

- 1630 – O: *GASTON DE FRANCE FRERE VNICQVE DV ROY*; R: ship with furled sails, from which a sailor throws an anchor into the sea; motto: *EFFICITVR PORTVS MEDIVM MARE* (In the midst of the sea a harbour is found), taken from Claudian, *De Bello Gildomico*, I, 527.



- 1631 – O: *GASTON DE FRANCE FR VNICQVE DV ROY*; R: sun occupying the whole field; motto: *SECUNDAE GLORIA LVGIS*.
- 1634 – O: *GASTON FRE VNIQ DV ROY VSVF DE LA SO D D*; R: scales; motto: *ET CENSVI ET SVMPTVI* (For the Revenue and for the Expense).
- 1635 – O: *GASTON DE FRANCE FRERE VNICQVE D ROY*; R: crescent moon illuminating rocks and a castle; motto: *REDVCI DAT CAETERA FRATER*.
- 1636 – O: *GASTON F VNI D ROY - VSV DE L SOV D DOM* (same translation as the previous one); R: the prince in arms, standing on the left of the field and turned right, having behind him a sword and scales, welcomes a group of kneeling persons; motto: *PRINCIPI MIN<sup>9</sup> LICET QVOD OLA* (It is less allowed to the prince than to the people).
- 1636 – O: *GASTON DE FRANCE - FRERE VNICQVE DV ROY*; R: bundle composed of a pennant, a spear and two flags tied together; motto: *DONEC IOVE MISSVS AB IPSO* (Until he will be sent from the sky by Jupiter), taken from Virgil's *Aeneid*, IV, 356.
- 1637 – O: as the precedent; R: two laurel trees, the trunks of which are entwined, with lightening falling on them; motto: *NVNQUAM VIS DIVIDET VLLA*.
- 1638 – O: as the precedent; R: Gordian knot illuminated by a light from the sky; motto: *FAS SOLVERE NVLLI* (The gods do not undo anything, or God [his will] does not undo anything), which explains the divine blow on the knot without undoing it, meaning that that which is done is done. This device has been interpreted as holding a possible relation with the birth of the future Louis XIV the same year, which suddenly took away from Gaston his rank of heir to the throne, as referred above.
- 1639 – O: as the precedent; R: landscape below a starry sky and horizontal scales in the sky; motto: *MINOR MAIORE SVPERSTES* (Minor, you would raise higher than the bigger), an allegory which might refer to the future Louis XIV, then aged of only one year, and who would not fail to raise above his uncle, his elder. But it might also be read in the reverse sense: Gaston, lower in rank, will raise above his little nephew higher in rank, if it were the will of God.
- 1640 – O: as the precedent; R: drawn bow with its arrow, set on the ground; motto: *FERIAM SI TENDIT APOLLO*.
- 1641 – O: as the precedent; R: sun above clouds on the right, illuminating the crescent moon over clouds and mountains; motto: *FRATERNA LVCE REFVLGET* (Brotherly light shines).
- 1642 – O: as the precedent and; R: lily plant with three flowers and a bud; motto: *QVO TRIA QVARTVM* (Where there are three, there will be a fourth).
- 1643 – O: as the precedent; R: laurel tree; motto: *NVNQVAM TIBI IVNCTA RECEDAM*.
- 1644 – O: as the precedent; R: four crowned eagles flying to the left; motto: *TEQVE TVOSQVE SEQVEMVR* (We follow you and yours).
- 1645 – O: *GASTON DE FRANCE - ONCLE VNIQVE DV ROY*; R: laurel and olive wreaths entwined side by side; motto: *IN VTRAMQVE PARATVS* (Prepared for both).
- 1646 – O: as the precedent; R: Atlas walking to the left, holding a globe; motto: *IPSE SVBIBO HVMERIS* (I myself shall take you on my shoulders), taken from Virgil's *Aeneid*, II, 708.
- 1647 – O: *GASTON FILS DE FRANCE ONCLE DV ROY*; R: trophy of weapons; motto: *NOSTRIS PARTA TRIVMPHIS*.

- 1648 – O: as the precedent; R: Mercury and Hercules side by side; motto: *CONSILIO DEXTRAQVE PARI* (To him whose prudence equals value).
- 1649 – O: as the precedent; R: the full moon; motto: *FRATREM PLENO DVM REDDERET ORBE*.
- 1650 – O: as the precedent; R: a stormy sea under a cloudy sky; motto: *MOTOS PRAESTAT COMPOSERE FLUCTVS* (It is better to still the agitated waves), taken from Virgil's *Aeneid*, I, 135.

I thank M. Jean-Claude Laurin (a.k.a. Potator) for his aid and permission to use information from his blog *Monnaies de la Dombes*, and cordially invite those interested in this matter to access it at [monnaiesdeladombes.blogspot.com](http://monnaiesdeladombes.blogspot.com) where several illustrations of these *jetons* may be seen.



Rubem Amaral Jr.

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

- *Monument à la gloire de Marie. Litanies de la Très Sainte Vierge illustrées accompagnées de méditations par M. l'Abbé Édouard Barthe Chanoine honoraire de Rodez*. Nouvelle édition, Paris-Lille: A. Taffin-Lefort, Imprimeur, Éditeur, n.d. [late 19th century].



**Valerie J. Erickson** shares the following information:

For part of my research, I have created an in-depth, expansive index of Geoffrey Whitney's, “Choice of Emblemes.” The index includes: Alphabetized Content of the verses, pictures, and mottoes; Topics from Mottoes; Simple Descriptions of Images; Henry Green’s Motto Index; Emblems by Dedication (as outlined by Mason Tung); the Three Categories that Whitney assigned for his emblems (Historical, Moral, and Natural)-as per my perception; and some Definitions of Unknown Terms. This is all contained within an Excel spreadsheet. I would be more than happy to share this with anyone that is interested, free if they want me to send it to them via email. I could also provide a hard copy by snail-mail, if they do not mind paying for paper, binder, postage, etc.

Please contact the editor ([smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu)) - I'd be happy to send your requests on.

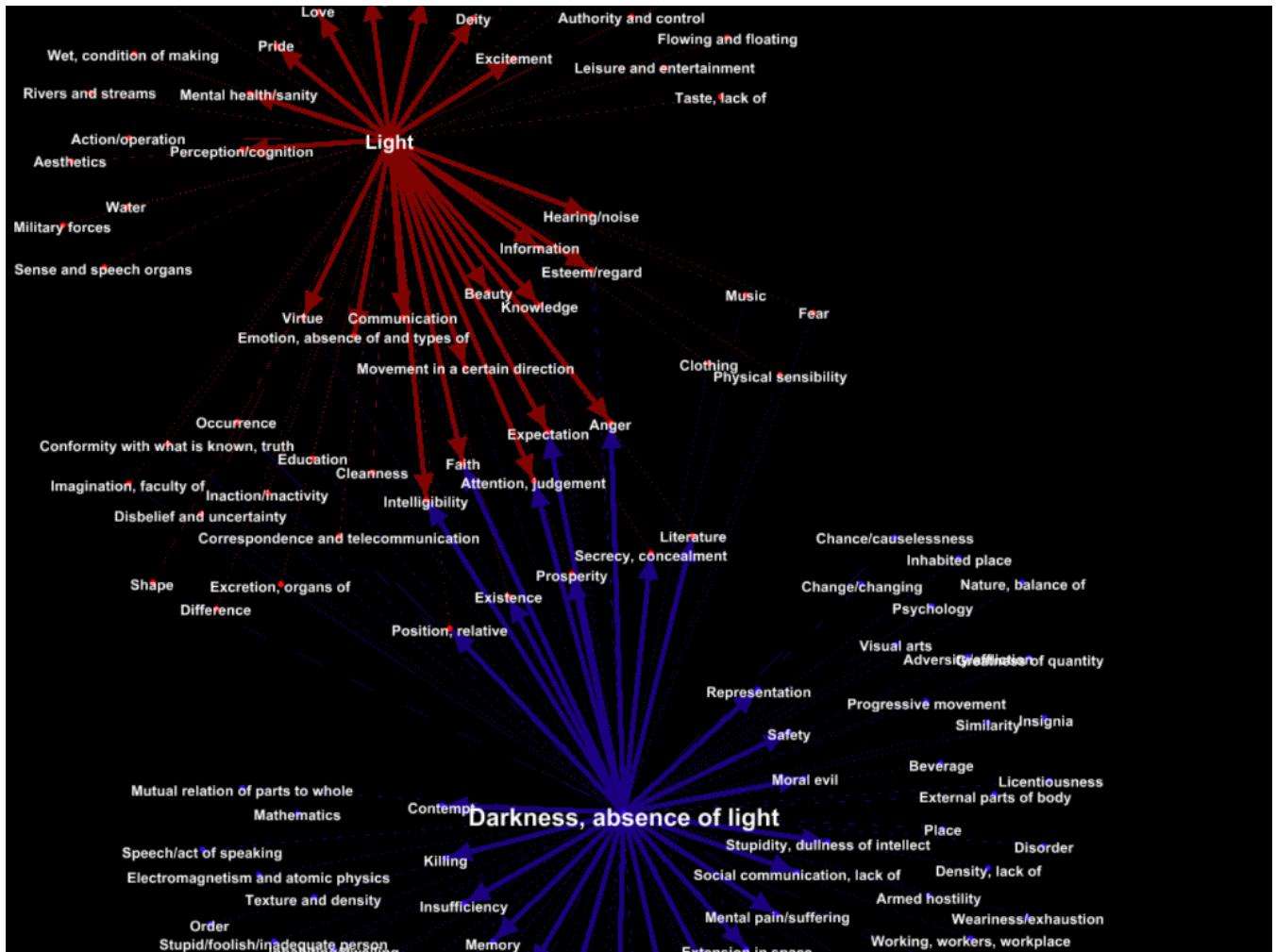


## Digital Projects

### The *Mapping Metaphor Project* and Emblems at Glasgow University

A fresh chance to map the impact of emblems on the English language offers itself at Glasgow University. After completion of work on *The Oxford English Dictionary's Historical Thesaurus*, Christian Kay, Wendy Anderson, and their research team at Glasgow decided to use data from this unique thesaurus to map patterns in the use of metaphor in English over the last 1000+ years. Their AHRC funded project completes at the end of 2014.

These “metaphor maps” are represented visually. Colorful lines radiate out from a central point to chart evolutions in the sense of metaphors and catch associations between them. In her recent article on the *Mapping Metaphor Project's* blog, former *Historical Thesaurus Project* staff member Jennifer Craig points out that the advent of the emblem in the sixteenth century had a profound impact on the expression of various metaphors.



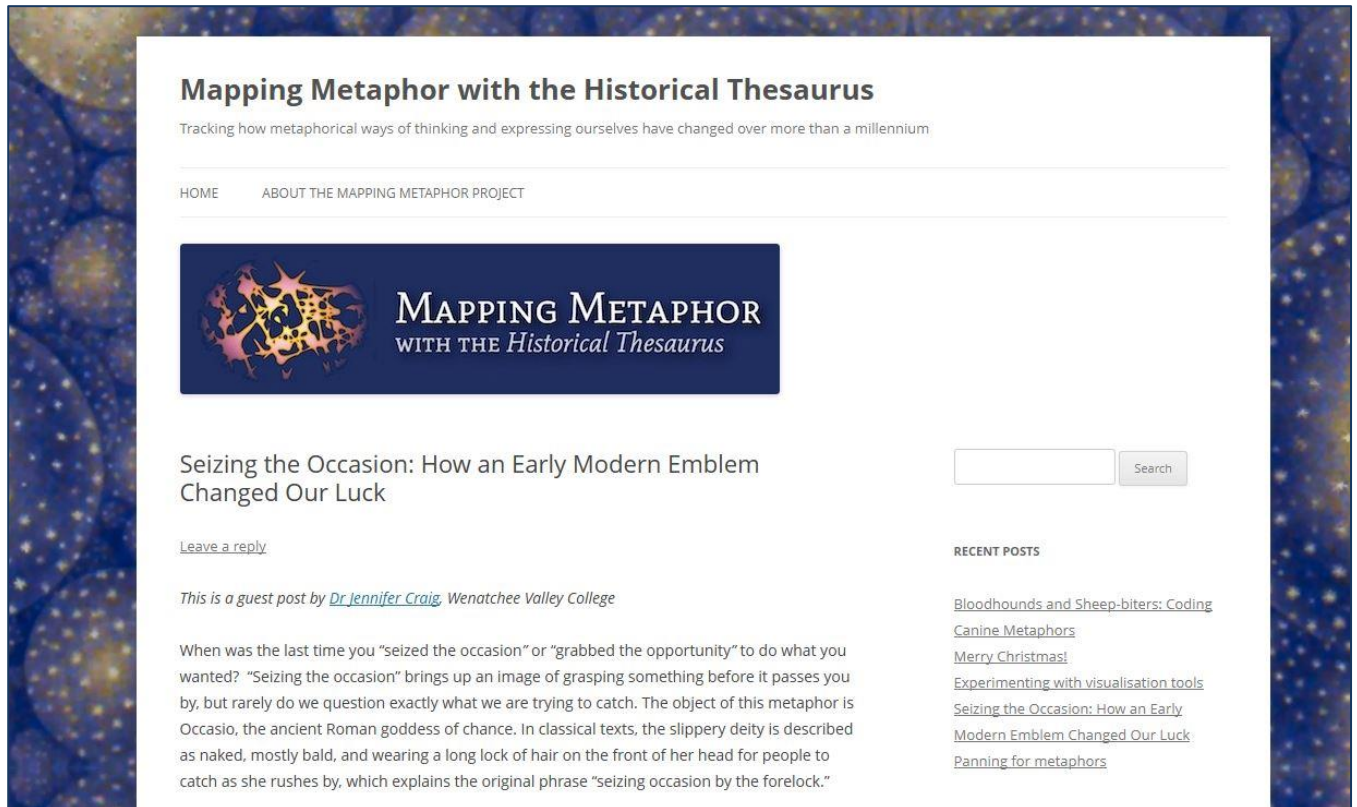
A map of metaphors involving Light and Darkness

For example, after Alciato's emblem “*In Occasionem*” appeared in 1531, the number of ways to say the phrase “taking occasion by the forelock” increased dramatically. This can be deduced by searching *The Historical Thesaurus* for the years certain phrases (i.e. taking the occasion, grabbing the moment, letting the opportunity slip, etc.) were first used. Furthermore, *Historical Thesaurus* data confirms that descriptions in everyday conversation of

“taking the occasion” were often more visually detailed following publication of *Emblematum liber*.

The *Mapping Metaphor Project* welcomes discussion on their blog on the emblem’s impact on English metaphor use. If you have questions about this project, e-mail the project team at [arts-metaphor@glasgow.ac.uk](mailto:arts-metaphor@glasgow.ac.uk).

Further information about the *Mapping Metaphor Project* and images of metaphor maps can be found here: [gla.ac.uk/schools/critical/research/fundedresearchprojects/metaphor/](http://gla.ac.uk/schools/critical/research/fundedresearchprojects/metaphor/).



#### Screenshot

The *Mapping Metaphor Project*'s blog can be accessed here: [blogs.arts.gla.ac.uk/metaphor/](http://blogs.arts.gla.ac.uk/metaphor/). Jennifer Craig's article “[Seizing the Occasion: How an Early Modern Emblem Changed Our Luck](#)” was posted on Nov. 1.

Jennifer Craig

#### The Variorum Edition of Alciato’s *Emblemata* Project by Mason Tung

The purpose of this edition is to provide art historians, Neo-Latinists, and emblem scholars with a convenient research tool. In it they will find on the right variant illustrations of each of Alciato's 212 emblems from nine major Latin editions of *Emblemata* and on the left textual variants of its motto and epigram and commentaries on pictorial variants of its illustration. The chronological order of the nine editions is as follows. The *editio princeps* of 1531, *Emblematum liber* (with 104 emblems but only 96 woodcuts by Jörg Breu; Green 2, Tung 1), was printed in Augsburg by Heinrich Steyner without Alciato's approval. Dissatisfied with the many illustrations that were unfaithful to their texts, Alciato initiated

the printing in Paris by Christian Wechel of the 1534 edition, *Emblematum libellus* (113 emblems and woodcuts by Mercure Jollat; Green 7, Tung 4), which will be used as one of the base editions. Next came in 1546 the Venice Aldine edition, another base edition, in which Alciato gave to the world 86 new emblems (with 84 woodcuts; Green 28, Tung 20). In the following year, Jean de Tournes and Guillaume Gazeau in Lyons incorporated emblems from the 1534 and 1546 editions into book one and book two respectively of the new *Emblematum libri duo* (198 emblems but only 113 woodcuts in book one, Green 29, Tung 21; edition used in the *Variorum* is that of 1556, Green 59, Tung 42). Before his death in 1550 Alciato saw another edition of *Emblemata* through the press at Lyons by Matthew Bonhomme and Guillaume Rouille, who printed the first edition in 1548. Between 1548 and 1551 the number of emblems increased from 201 to 211 and that of woodcuts from 128 to 209 (the 1551 edition is chosen to represent this long and successful series in the *Variorum* Edition, Green 47, Tung 35). Bernard Salomon (Le Petit Bernard) was the renown artist who illustrated, according to some bibliographers, both the 1547 de Tournes / Gazeau and the 1548-1551 Bonhomme / Rouille editions. His influence is visible among the remaining editions in the *Variorum* Edition. Two more famous artists (Joost Amman and Vergil Solis) illustrated *Liber Emblematum*, the 1567 Feyerabend / Hüter edition printed by Georg Corvin at Frankfort on the Main (210 emblems but only 128 woodcuts, Green 77, Tung 61). In Antwerp Christopher Plantin produced 211 woodcuts designed by Pieter van der Borcht and engraved by Arnaud Nicolai and others in a 1577 edition of *Omnia Andreae Alciato Emblemata* (Green 93, Tung 72; edition used in the *Variorum* is that of 1591 in Leyden by Raphelengius, Green 117, Tung 90, except the fourteen trees). The same title was used in the highly derivative 1583 edition in Paris by Jerome de Marnef and Guillaume Cauillat's widow; it copied the same 113 wood-blocks from the 1547 edition and the rest of its 97 cuts from either the 1551 or the 1577 editions (Green 104, Tung 80). The *editio optima*, *Emblemata cum Commentariis*, with the so-called “monster commentary” by Joannes Thuilius, was printed in Padua by Peter Paul Tozzi in 1621 (Green 152, Tung 111); it also restored the offensive emblem no. 80, raising the total to 212. Most of the preceding information is based on my “A Concordance to the Fifteen Principal Editions of Alciato” in *Emblematica* 1 (1987), 319-339. For recent updates of the Concordance and the Census of Alciato’s editions, see the Glasgow Alciato Website.

The text of each emblem appears on the left hand page. On its top left is the emblem number (based on the 1621 edition), on the right is a chronological list of editions in which this emblem may be found. The last two digits in bold of the year of each edition will be used to identify it in the list of textual variants and in the commentaries of pictorial variants. The year of the base edition for that emblem will be bolded in toto. Numbers following the year denote pages except those enclosed in parentheses which refer to emblem numbers. Although the list of textual changes is valuable, it takes a second seat in importance to the variant illustrations on the facing page. It should be noted that the images are not produced to scale, nor in proportion to each other. In the past, emblem scholars tended to base their conclusions on the woodcuts of one or two editions, and sometimes the lack of a more explicit illustration led them to erroneous interpretations. For instance, puzzled over the details of the background scene in the 1551 woodcut of emblem no. 196, the author consulted an art historian for help. The latter suggested that the scene appeared to be of Vulcan with a sledgehammer about to strike a figure lying on a slab [see “Some Emblematic Marriage Topoi in the French Renaissance,” *Emblematica* 1,2 (1986), n.9, p.258]. Had both seen the more explicit woodcut in the 1567 editions, they would have realized that it was

Phidias, the legendary sculptor, fashioning Venus out of a block of stone, as the fourth verse in the text clearly states. Here is a case where both the text and the variant illustrations of an emblem are indispensable to a more nearly correct interpretation. This Variorum Edition should prevent such errors from occurring again. Moreover, it will enable historians of book illustrations to delineate the reception of Alciato's emblems and resolve such problems as the lack of cooperation between authors and publishers or between authors and artists, while Neo-Latinists may inquire into the textual transmission of this popular emblem book during the Renaissance and Baroque periods. Accordingly, I believe that it will place the study of Alciato's emblems on a footing firmer than it now possesses.

(NB. Each emblem in the Variorum Edition is linked to the corresponding emblem in the 1621 Tozzi edition in the Alciato at Glasgow Website, and vice versa, and that using the related emblem function in the Alciato at Glasgow Website also allows linkage to further editions. To view each emblem of the Variorum Edition on the web, the reader should use the pdf file's "View > Page Display > Two Page View" so that he or she may better appreciate the commentary on the left hand page while confirming evolving changes among relevant images on the right hand page, or Mac Preview.)

## ACKNOWLEDGMENTS

I am deeply indebted to Mrs. Julie Gardham, Assistant Senior Librarian of the Glasgow University Library, for her efforts in acquiring the images from the 1583 edition of Alciato's *Emblemata* (GUL SM54) as well as permitting the downloading of images from selected editions on the Alciato at Glasgow Website; to Betty I. Knott for permitting to refer to her English translations in the 1621 Padua Tozzi edition; to Professor Wolfgang Schibel for permitting the use of the 14 trees in the 1577 edition of Alciato's *Emblemata* from the Mannheim University Website. I am especially grateful to Dr. Stephen Rawles, Honorary Senior Research Fellow in the Humanities Advanced Technology and Information Institute of the University of Glasgow, for his unstinted help in enabling the Variorum Edition to be linked with emblems of the 1621 Padua Tozzi edition, along with Alison Adams, Emerita Professor of Emblem Studies, University of Glasgow, and David Graham, Senior Advisor to the President on International Strategy of Concordia University, Canada and Managing Editor of *Emblematica*, for their support and encouragement. Finally, I am proud to mention the two computer experts without whom the formatting and linking files onto the website would not have become a reality: Brian Aitken, Research Officer, English Language, University of Glasgow, and Jeffrey Robin, Media Equipment Specialist II, ITS - Classroom Technology Services of the University of Idaho. All errors and omissions are mine.

Sample entry: For this emblem on the Alciato at Glasgow website, click [here](#).

### Emblem 1.

1531	A2	1567	(1)	Ad illust. Maximil. ducem Mediol. <sup>1</sup>
1534	5	1577	47f	
1547	3	1583	20	EXiliens infans sinuosi è faucibus anguis,
1551	7	1621	9	Est gentilitijs nobile stemma tuis.
				Talia Pellæum gessisse nomismata regem <sup>2</sup>
				Vidimus, <sup>3</sup> hisq,´; suū cōcelebrasse <sup>4</sup> genus, <sup>5</sup>
				Dū se Ammone <sup>6</sup> satū, <sup>7</sup> matrē anguis imagine lusam,
				Diuini & sobolem seminis esse docet. <sup>8</sup>
				Ore exit, <sup>9</sup> tradunt sic quosdam enitier angues, <sup>10</sup>
				An quia sic Pallas de capite orta Iouis? <sup>11</sup>

(For an English translation of this text, follow the link to the Alciato at Glasgow website at the top of this page.)

### Textual Variants

<sup>1</sup> 31] INSIGNIA DVCATVS ME / DIOLAN. 51] Ad illust. Maximil. ducē Mediol. Super insigni Ducatus Mediolan. 67] Ad illustrissimum Maximil. Mediolanens. ducem super insigni ducatus Mediolanensis. 77,83] AD ILLVSTRISS. MAXIMIL. DVCEM MEDIOLAN. SVPER insigni Ducatus Mediolanensis 21] AD ILLVSTRISSI-MVM MAXIMILIANVM, DVCEM MEDIOLANENSEM: Super insigni Ducatus Mediolanensis.

<sup>2</sup> 31,47,51,67] regem,









<sup>3</sup> 67] Vidimus

<sup>4</sup> 31,47] concelebrare

<sup>5</sup> 31,47,51,67] genus. 77,83,21] genus: <sup>6</sup> 31] Ammone,

<sup>7</sup> 31] satum

<sup>8</sup> 77,83,21] docet: <sup>9</sup> 31] exit 77,83,21]exit. <sup>10</sup> 77,83, 21] anguis. <sup>11</sup> 31] Iouis.

Emblem 1.	Ad. Illust. Maximil. Ducem Mediol.	Serpent & child on shield
 <p data-bbox="252 1160 414 1193">1531, f. A2r.</p>	 <p data-bbox="738 1160 863 1193">1534, p. 5.</p>	<p data-bbox="1145 1160 1385 1193">1546 (nonexistent).</p>
 <p data-bbox="236 1561 429 1597">1547, n. 1, p. 3.</p>	 <p data-bbox="738 1561 863 1597">1551, p. 7.</p>	 <p data-bbox="1166 1561 1359 1597">1567, n. 1, p. 1.</p>
 <p data-bbox="268 1968 400 2000">1577, n. 1.</p>	 <p data-bbox="703 1968 900 2000">1583, n. 1, p. 3.</p>	 <p data-bbox="1198 1968 1331 2000">1621, n. 1.</p>

(NB. Variorum Edition is forthcoming in the Glasgow Alciato Website. For rational see my essay, “Seeing is Believing . . .” in *Emblematica* 20 (2013): 379-404.)

## Commentary

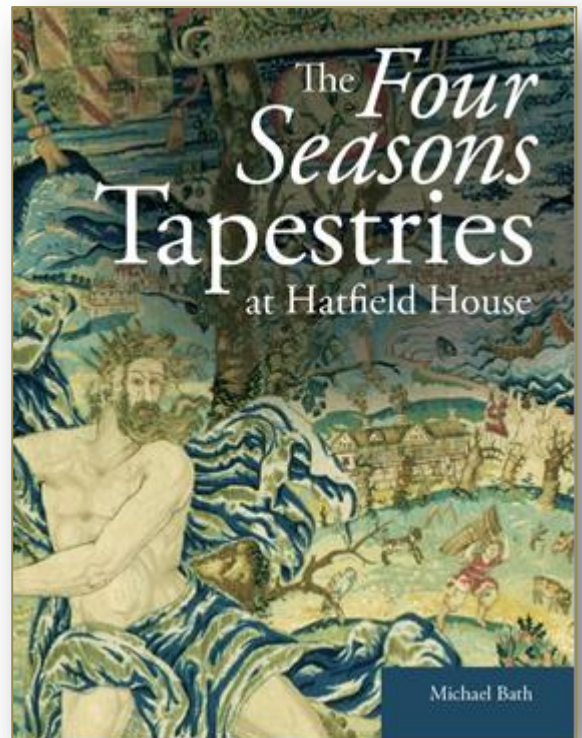
PICTURE **source:** Heraldry, arms of the Visconti, Dukes of Milan: argent, a serpent azure, devouring a child gules. **variant:** Modeling after 31, 34 adds in the background a ship to the right (for a model of its seven-folded serpent, see Arthur C. Fox-Davies, *The Art of Heraldry*, p.187, fig.466); 47 adds a circle to the serpent's folds, a ribbon to tie the shield to the tree, leaves to the tree branches, vegetation to the mound, and in the background more landscape but places the ship on the left (the same cut is used in 83 with minor changes due to re-modeling, hereafter 47/83 will indicate this fact); 51 models after 47 but adds two knots to the serpent; 67, modeling after 51, makes the serpent tie a figure-of-eight knot and reverses the background scene; 77 models after 47 but gives the serpent two circles and reverses the background though retains the ship on the left; this cut is copied closely by 21 (77/21 will hereafter signify the same close copying), including the monogram "A" to the left of the small ship.

## New Books

**Michael Bath, *The Four Seasons Tapestries at Hatfield House*.**

**London: Archetype Publications, 2013.** 162 pp. 251 color, 187 halftone illustrations. ISBN:9781909492035. [www.archetype.co.uk/publication-details.php?id=191](http://www.archetype.co.uk/publication-details.php?id=191)

Acknowledged as one of the most important sets of early English tapestries, the *Four Seasons* set at Hatfield House, Hertfordshire, raise many scholarly questions surrounding the design, production and uses of woven tapestry in sixteenth and early-seventeenth century England. In this new study Michael Bath challenges previous assumptions about both their date and their status as 'Sheldon' tapestries, whilst embarking on a long-overdue explication of their subject matter and iconography. Although their main subjects have long been known to copy a set of prints by Maarten de Vos, the 170 emblems with Latin inscriptions that fill their borders have never been fully described, or even listed, in the existing literature and it is only Professor Bath's identification of sources for more than 100 of these in Renaissance emblem books which now allows us not only to understand exactly what these emblems represent and what they mean, but also to draw some conclusions about the design process of early tapestries and the deeply embedded status of emblems in early-modern British culture.

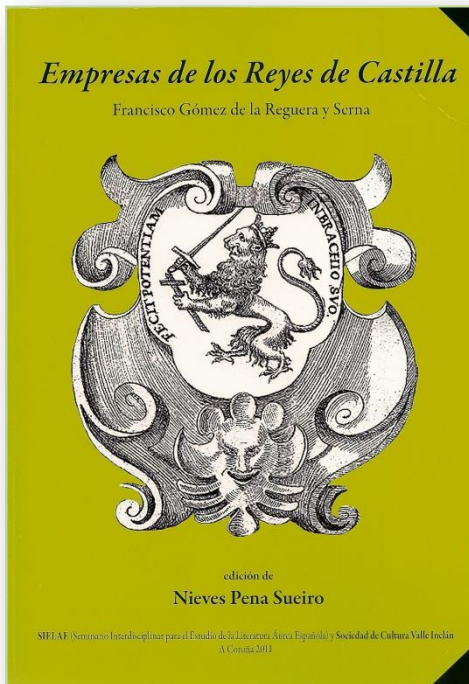


### Please note:

Archetype offers a discount of 20% to SES members if they email [info@archetype.co.uk](mailto:info@archetype.co.uk) by March 1, 2014.



Francisco Gómez de la Reguera y Serna, *Empresas de los Reyes de Castilla*  
Edición de Nieves Pena Sueiro (A Cruña: SIELAE (Seminario Interdisciplinar para el Estudio de la Literatura Áurea Española) y Sociedad de Cultura Valle Inclán, 211), 323 p.



This is a transcription by Dr Nieves Pena Sueiro, Professor of Spanish Literature at the University of A Coruña, Spain, from one of only two known manuscript copies of the Valladolid scholar Francisco Gómez de la Reguera y Serna's *Empresas de los Reyes de Castilla* (Imprese of the Kings of Castile), written around 1629 at the request of the Cardinal Prince Ferdinand of Austria, whose original manuscript, although reproduced in several copies at different stages of its production, was due to be an exclusive gift to the commissioner, without purpose of printing. Nevertheless, the dedicatee died before the conclusion of the work and, although, in 1671, the author revised it in preparation for a possible publication which was never carried out. The two mentioned copies were taken from this revised version which apparently is lost.

The two known manuscripts of this work are an incomplete one which until recent times existed at the library of the Diocesan Seminar in Valladolid, but whose whereabouts are at present unknown, although it was the basis for the first printed edition in 1991, to which reference is made below; the other belongs to the National Library of Spain and has been used for the edition under analysis. Its frontispiece and the *picturae* of the thirty-five emblems, three hieroglyphs and a final vignette it contains were drawn by Gómez de la Reguera himself. Each emblem is composed by a *pictura* including the name of the sovereign and an inscribed Latin motto, followed by a sonnet and

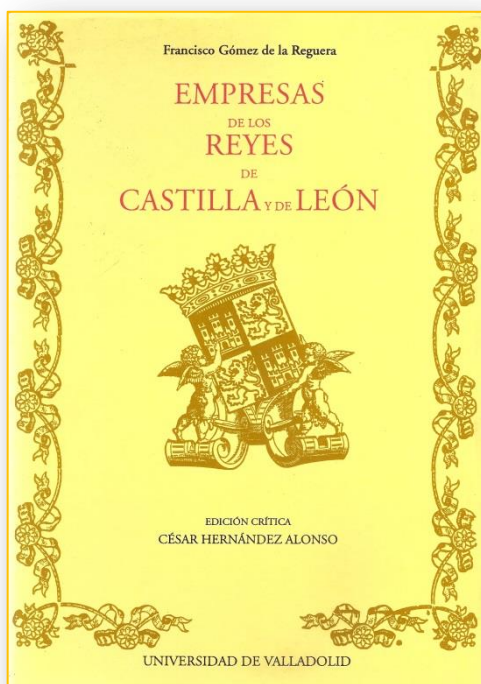
a text in prose as *subscriptions*. The transcription is preceded by the editor's Introduction, information on the editorial criteria and a bibliography, and is followed by several indexes and annexes with tables and facsimiles of some documents relating to the kings and the author.

The other previous printed edition of this work, referred above, is the following:

Francisco de la Reguera, *Empresas de los Reyes de Castilla y de León*

Edición y estudio César Hernández Alonso (Valladolid: Secretariado de Publicaciones, Universidad, 1990), 284 p.

The editor, Dr César Hernández Alonso, who introduces his transcription with a comprehensive



study about the manuscript, its author and the Valladolid of his times, is Professor (retired) of Spanish Language at the University of Valladolid, and his edition is based on the now disappeared manuscript copy of the Diocesan Seminar in the same city, to which some of the picturae were missing.

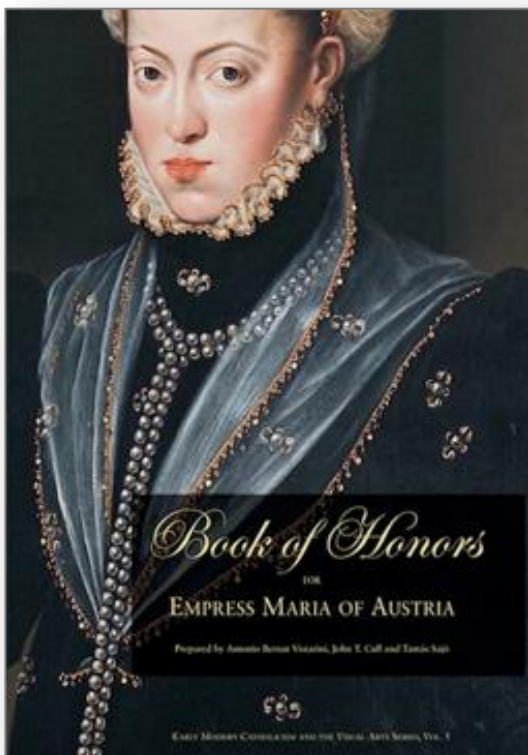
Rubem Amaral Jr.

***Book of Honors for Empress Maria of Austria Composed by the College of the Society of Jesus of Madrid on the Occasion of Her Death (1603).***

**Ed. Antonio Bernat Vistarini, John T. Cull and Tamás Sajó (Philadelphia: Saint Joseph's University Press, 2011)**

The Book of Honors for Empress María of Austria is a chronicle of the remarkable celebrations organized by the Jesuit Colegio de San Pedro y San Pablo in Madrid to honor the piety and generosity of its major benefactor after her death in 1603. María bequeathed virtually the whole of her estate to the Jesuits in Madrid, including a parcel of land where the Jesuit Fathers built their new College, opened in 1608. The Jesuits of Madrid educated the likes of Lope de Vega, Calderón de la Barca, Francisco de Quevedo, and many other illustrious Spaniards from all walks of life. María de Austria's legacy, therefore, was to have an enormous impact on Spanish Golden Age literature and culture.

Following the conventions of the highly specialized genre of royal funeral exequies, the Book of Honors includes an encomiastic dedication by the Rector of the College to the house of Austria and to María's daughter, Margaret of Austria, like her mother, a nun of the Discalced Order of St. Clara of Madrid. This is followed by a description of the catafalque and the decoration of the church. The book then reproduces a lengthy Latin prayer delivered by the Jesuit theologian Juan Luis de la Cerda. The funeral sermon follows, preached by the Jesuit Jerónimo de Florencia.



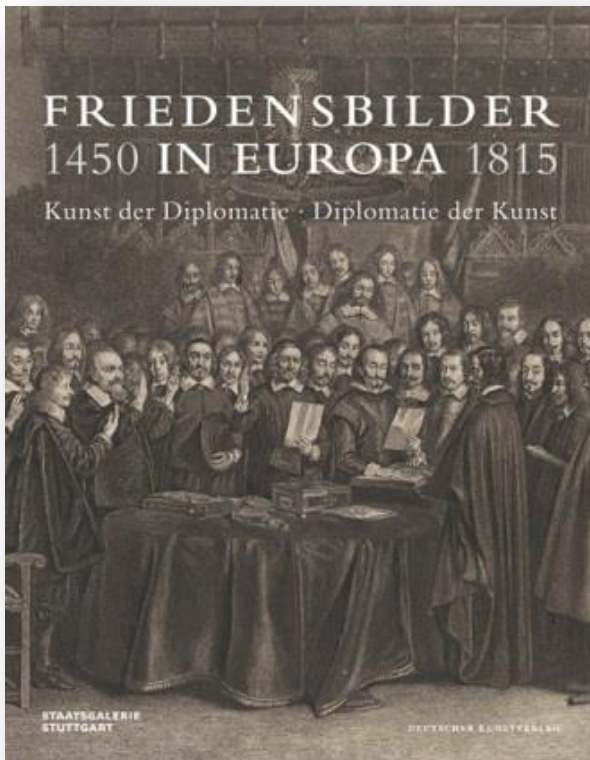
While much of the rest of the book consists of an anthology of the poems crafted by the Jesuit Fathers and their pupils to honor the empress, the most unique and interesting aspect of the book is the description and reproduction of the 36 hieroglyphs or emblems that were mounted on the walls of the church as part of the decorative iconographical program. They were intended as visual reinforcements for the main points of the funeral sermon, resulting in a highly original interconnection between the spoken word and the visual appeal of the series of emblematic images.

This English translation of the Libro de las honras makes available to a wide public this important and little-known manifestation of the genre of emblematic funeral honors. This book helps illuminate the Jesuit predilection for

“preaching to the eyes” by mounting celebrations with public displays of poetry and emblematic illustrations, a particularly effective pedagogical technique exploited by the Society of Jesus in its schools almost from its very inception. What makes the Book of Honors especially important, however, is that it is the first book of its type in Spain to include illustrations of the royal exequies. The Book of Honors for Empress María of Austria will appeal to historians of seventeenth-century Spain, art historians, emblem scholars, students of Spanish Golden Age literature, those interested in sacred oratory, and scholars interested in the history of Catholicism and the Jesuit Order.

**Friedensbilder in Europa 1450-1815. Kunst der Diplomatie - Diplomatie der Kunst.** Ed. Kaulbach, Hans-Martin; Cornelia Manegold. München: Deutscher Kunstverlag, 2012. (Exhibition catalogue)

The exhibition at the Staatsgalerie in Stuttgart/Germany, curated by Cornelia Manegold and Hans-Martin Kaulbach, in commemoration of the 300th anniversary of the peace treaty of Utrecht / Rastatt-Baden in 1713/14, which ended the War of Spanish Succession, presented wide range of artistic representations of peace and peace treaties.



**Friedensbilder in Europa 1480-1815. Kunst der Diplomatie - Diplomatie der Kunst.** Exhibition catalogue

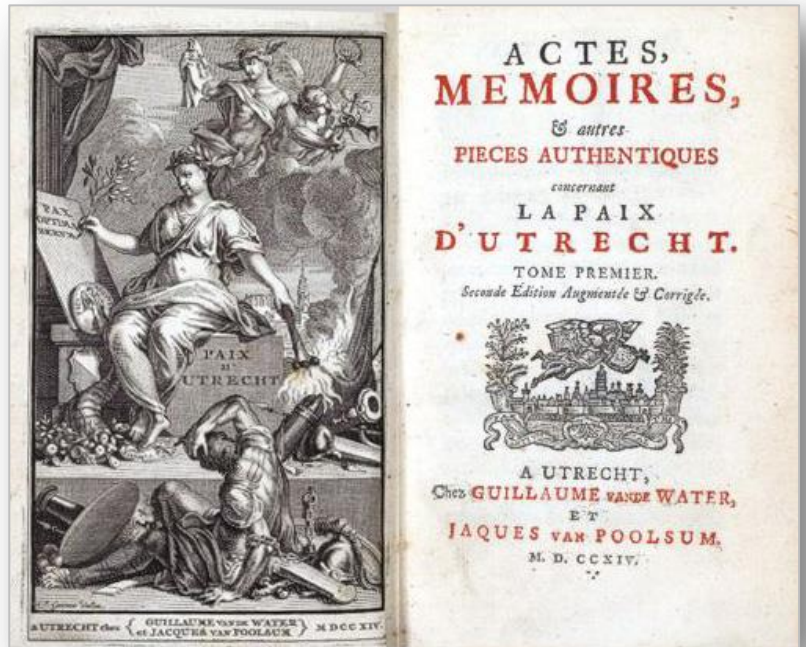


**David Heidenreich (1573 – 1633): Justitia and Pax.** Staatsgalerie Stuttgart, Graphische Sammlung.

Between 1450 and the 1815 Congress of Vienna, Europe repeatedly struggled for peace. Peace treaties were spectacular events and since the 1648 Peace of Westphalia, an increasing number of illustrated pamphlets and reports documented the actions of diplomats at European peace conferences. Illustrating this shift, the ‘Images of Peace’ exhibited at the Staatsgalerie show allegorical cover pages, triumphal chariots, almanacs, portraits of envoys, as well as medals from the Numismatic Collection of the National Museum Württemberg and illustrated books of peace conferences and treaties of the Württemberg State Library.



Bartolomeo Coriolano (1599-1676) after Guido Reni: Pax and Abundantia. Staatsgalerie Stuttgart, Graphische Sammlung



Jan Goeree (1670–1731): Frontispiz - Casimir Freschot: *Actes, Memoires, et autres Pieces authentiques concernant la paix d'Utrecht*. Utrecht 1714. Württembergische Landesbibliothek Stuttgart

## New Publications by SES members

**Michael Bath:** 'Philostratus Comes to Scotland: A New Source for the Paintings at Pinkie'. In: *Journal of the Northern Renaissance* 5 (2013).

[northernrenaissance.org/philostratus-comes-to-scotland-a-new-source-for-the-pictures-at-pinkie/](http://northernrenaissance.org/philostratus-comes-to-scotland-a-new-source-for-the-pictures-at-pinkie/)

This article explores the wonderful identification that Anne and Stephane Rolet came up with when we visited Pinkie House, Musselburgh on our Glasgow conference excursion and contains beautiful pictures of the decorations of the neo-Stoic long gallery.

**Sabine Mödersheim:** "Enthüllung und Geheimhaltung. Zur Bildsymbolik der Rosenkreuzer und Freimaurer." In: *Deutsche Geheimgesellschaften von der Frühen Neuzeit bis zur Gegenwart*. Herausgegeben von Jost Hermand und Sabine Mödersheim. Wien, Köln, Weimar: Böhlau, 2013.

**Mason Tung:** "Seeing is Believing . . ." In: *Emblematica* 20 (2013): 379-404. c.f. Digital Projects: *The Alciato Variorum Project. Edition*.

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

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## Emblematica. An Interdisciplinary Journal for Emblem Studies

Managing Editor: David Graham

Editors: Daniel S. Russell, Peter M. Daly, and Michael Bath

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[www.amspressinc.com/emblematica](http://www.amspressinc.com/emblematica)

### Contributions

- **Walter S. Melion**, ‘Conspicitur prior usque fulgor’: On the Functions of Landscape in Benito Arias Montano’s *Humanae salutis monumenta* (1571).
- **Miranda Anderson**, Mirroring Mentalities in George Wither’s *A Collection of Emblemes*.
- **Jane Farnsworth**, Gender, Culture, and Emblematic Practice in E. F.’s *The Embleme of a Vertuous Woman* [London, 1650?].
- **Elizabeth Black**, Gilles Corrozet’s ‘Domestic’ Emblems: Gender and Ethics at Home in the Hecatombgraphie and Emblems in *Cebes*.
- **Pierre Martin**, ‘Redimentes tempus’: Eschatological Perspective in Andreas Friedrich’s *Emblemes nouveaux* (1617).
- **Catherine Oakes**, “Bedtime Stories: The Painted Emblems Formerly in the Schoolboys’ Dormitory in the Deanery of Bristol Cathedral.
- **Gabriele Quaranta**, From Pages to Walls and Vice Versa: Applied Emblems between Tristan l’Hermite’s Poetry and Seventeenth-Century French Decoration.
- **Thomas A. Bauer**, Habsburg *Imprese* in the Archbishop’s Palace in Brixen, Italy.

### Texts

- **Max Reinhart**, Georg Philipp Harsdörffer and the Emblematic Pamphlets of 1641–42: *Peristromata Turcica* and *Aulaea Romana*.

### Research Reports, Notes, Queries, and Notices

- **Mason Tung**, “Seeing Is Believing”: A Note on the Forgettable History of Illustrating Alciato’s Emblems.
- **Michael Bath**, The Proofs of Antonio Tempesta’s Engravings for *Historia Septem Infantium de Lara*: Glasgow University Library, S.M. Add.14.

### Reviews and Criticism

- John L. Lepage, *The Revival of Antique Philosophy in the Renaissance*, reviewed by **Alastair Fowler**.
- Stewart Conn, ed., *The Hand That Sees: Poems for the Quincentenary of the Royal College of Surgeons of Edinburgh*, reviewed by **Jameson B. Kismet Bell**.
- Simon McKeown, ed., *The International Emblem: From Incunabula to the Internet. Selected Proceedings of the Eighth International Conference of the Society for Emblem Studies*, reviewed by **Michael Bath**.
- Andrea Alciato, *Andrea Alciati Emblematum liber, Augustae Vindelicorum 1531. Emblematum libellus, Parisiis 1534*, and Otto Vaenius, Daniel Heinsius. *Otto Vaenius, Amorum Emblemata, Antwerpen, 1608. Daniel Heinsius, Quaeris quid sit Amor...*, translated by Hiroaki Ito, reviewed by **Misako Matsuda**.
- Simon McKeown, ed, *Otto Vaenius and His Emblem Books*, reviewed by **Michael Bath**.
- Alison Adams, Stephen Rawles, and Alison Saunders, *A Bibliography of Claude-François Menestrier: Printed Editions, 1655–1765*, reviewed by **Margaret M. McGowan**.

- Misako Matsuda, *Shēkusupia to enburemu: Jinbunsyugi no bunkateki kisō* [Emblematic Shakespeare: Cultural Substratum of Humanism], reviewed by **Shinji Yamamoto**.

## New Publications in Emblem Studies and Related Fields

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

It can be accessed for free at [scholarcommons.sc.edu/ssl/vol39/iss1/9](http://scholarcommons.sc.edu/ssl/vol39/iss1/9)

This article examines, transcribes, and annotates the extensive marginalia in a medieval manuscript of Seneca’s tragedies made by Sir William Sinclair of Mey (1582-1643), exploring some of the links between the original text, the marginal additions, the events of Sinclair’s life, and the culture of Renaissance Scotland, providing striking evidence of a (very) northern Scottish reader’s awareness of early seventeenth-century emblematic literature.

## Journals

### New Journal: *Notes on Early Modern Art*

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

[noemajournal.com](http://noemajournal.com)

*Notes on Early Modern Art* is a peer reviewed journal published biannually by *Zephyrus Scholarly Publications LLC*. The journal comprises short-length notes, articles, and book reviews. We accept submissions that deal with any aspect of the history of Early Modern art, approximately 100 to 3,500 words in length and accompanied by no more than four illustrations. Authors are solely responsible for obtaining copyright clearance of images and are expected to provide copies of pertaining documentation to the editor upon acceptance of their work. *Notes on Early Modern Art* adheres to the Chicago Style citation format. We only accept original work that is not under consideration elsewhere and which has not been published previously. The submission review process consists of a double blind review and is completed in approximately two to three months, at which time authors are notified of our decision and provided with comments and recommendations. Unsolicited book reviews are not accepted. Book reviews are assigned by the editor and are usually 700 to 800 words in length.

Submissions and/or queries should be sent to the editor via email to:

[lzirpolo@zephyruspubl.com](mailto:lzirpolo@zephyruspubl.com) or [lilianzirpolo@gmail.com](mailto:lilianzirpolo@gmail.com)

The first issue is slated for publication in spring 2014.

### Dance Chronicle: Studies in Dance and the Related Arts.

We invite research submissions to a special issue of *Dance Chronicle* devoted to the theme, “Dance and Literature: Interwoven and Untangled,” to be edited by Lynn Matluck Brooks and Joellen A. Meglin.

Dance and literature weave the stuff of everyday human life—movement and language—into art. They share the common goal of communication, embracing processes of questioning, theme-formation, exploration, investigation, articulation, feedback, and revision. Yet their materials, forms, and domains of expression and response are often distinct. This special theme issue will explore how these textures and threads are woven into both literary and choreographic works, and how patterns of expression shift, highlight, or obscure the partnering of these forms. Papers might address such subjects as those listed below and other related topics proposed by authors:

- Particular literary works have been sources of choreography. How does analysis of the relationship between a work of literature and its adaptation to dance reveal ways that these expressions overlap and diverge?
- Dance has played a role in many works of literature and poetry (think of William Butler Yeats, Willa Cather, or Jane Austin, or Gustave Flaubert for example). What makes dance a pivotal element in literary unfolding?
- The roots of Western ballet lie in musical-theatrical forms with written scenarios or libretti. What led to separation of dance from this theatrical/literary context? What has it gained, and what lost, as a result? Does this context endure in some form?
- Dance is often referred to as a language. What makes it like or unlike verbal language? Is this analogy appropriate? Is it misleading?
- Can modes of literary analysis be applied to dance analysis? Can dance-specific methodologies help us to understand embodiment in literary works?

Authors may wish to consider Taylor & Francis's capacity of publishing material electronically concurrently with the printed version, so that readers can follow digital recordings of music and dance (examples) referred to in the article text. All manuscripts will receive double blind peer review. Submissions will be accepted at any time before Mar. 1, 2014.



Send manuscripts or inquiries to Lynn Matluck Brooks at [lynn.brooks@fandm.edu](mailto:lynn.brooks@fandm.edu) or Joellen Meglin at [jmeglin@temple.edu](mailto:jmeglin@temple.edu).

Style and formatting guidelines are available as “Instructions for Authors” at: [www.tandf.co.uk/journals/journal.asp?issn=0147-2526&linktype=44](http://www.tandf.co.uk/journals/journal.asp?issn=0147-2526&linktype=44).

Contact: Lynn Matluck Brooks  
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## Dissertation Projects - Graduate/ Postgraduate Research

Efthymia Priki: “Crossing the text/image boundary: The French adaptations of *Hypnerotomachia Poliphili*”, In: *Journal of the Early Book Society* 15 (2012), pp. 337-355.

Conference presentation: “Pleasure, terror and spatial aesthetics in erotic dream narratives”, presented at the International Medieval Congress 2013 in Leeds, UK.

Abstract: In this paper, I examined the significance and meaning of space and, specifically, the “paradoxical relationship” between dreamer and landscape in, what I would term, dreams of initiation. The texts I focused on were the *Tale of Livistros and Rodamne*, the *Roman de la Rose*, and the *Hypnerotomachia Poliphili*. By implementing anthropological (Van Genep, Turner, Torrance) and psychoanalytical (Jung) theories, the paper argued that the interchange and contrast between *loca amoena* and *loca terribilia* relate to the dreamer’s psychological projections on their imaginary environments and that they signal the stages of an initiatory process toward spiritual and erotic fulfilment.



Efthymia Priki, Ph.D.candidate  
Department of Byzantine and Modern Greek Studies, University of Cyprus  
[ucy.academia.edu/efthymiapriki](http://ucy.academia.edu/efthymiapriki)





## Undergraduate Emblem Scholars

### A Research Opportunity for Undergraduates at the University of Illinois at Urbana-Champaign

For the last two semesters Mara Wade has worked with undergraduate researchers in the context of the NEH-funded project *Emblematica Online II*. During the first semester of their work in Spring 2013, six undergraduates worked with directly the project director and were also mentored by faculty mentors from early modern studies. This initiative was sponsored by the School for Literatures, Cultures and Linguistics at the University of Illinois at Urbana-Champaign: [www.slcl.illinois.edu](http://www.slcl.illinois.edu).

The undergraduate Emblem Scholars transcribed the motti from emblem books digitized within the *Emblematica Online I*, creating metadata that the students then digitally associated to the emblems within 'their' books. Students were introduced to basic concepts of digital humanities, explored the unit for Digital Content Creation and the Rare Book and Manuscript Library, and wrote 10-12 page research papers about their emblem books. Additionally, they presented posters concerning their research at the Undergraduate Research Symposium at UIUC. Three of the students continued on the project in Fall semester 2013. These students have transcribed motti from several more emblem books and presented their work in a small research forum at the end of the semester. They also created a website about the Emblem Scholar project. To learn more about their research, see [emblematicaonlineuiuc.wordpress.com](http://emblematicaonlineuiuc.wordpress.com)

## In Memoriam

### Nuala Koetter

With great sadness, I report the death of our friend and colleague Nuala Koetter on Friday, 6 December in Munich. Her sister had flown from Ireland to be with her and with Ralf and Nuala's eight-year-old son Finn. Nuala has been living with metastatic breast cancer since her husband Ralf's death from cancer in 2009. (In late 2006 Ralf had moved to Munich for a professorship there with Nuala and Finn following early in 2007). About a week before her death Nuala felt she was not recovering from a bad respiratory cold, went to the doctor where they found the cancer had suddenly spread aggressively.

Nuala was at the University of Illinois from ca. 1997-2007. She was part of the research team that worked with me, Beth Sandore, and Tom Kilton on the Illinois side and Thomas Staecker and Andrea Opitz on the Wolfenbüttel side to launch our content-dm database of German emblems funded by the Alexander von Humboldt-Stiftung. There were reciprocal visits between Illinois and Wolfenbüttel that lead to the discussions for the emblem portal. This was an important pilot project for *Emblematica Online*. You will all also remember Nuala, together with Tom Kilton and the late Marshall Billings holding down emblems at Illinois in Spain in 2002. And we fondly recall Nuala and Ralf with their infant son at the Illinois conference in summer 2005.

Mara R. Wade, Chair, Society for Emblem Studies

## **Maria Helena Dinis de Teves Costa Ureña Prieto (1928-2013)**

Professor (retired), Department of Classical Philology, Faculty of Letters, University of Lisbon (FLUL).

We regret to communicate that Professor Maria Helena Ureña Prieto passed away on 20 May 2013 in Lisbon, where she resided.

She was born in Rio de Janeiro to a Brazilian mother and a Portuguese father working in Brazil at the time. Her family moved to Lisbon when she was still a child. Prof. Ureña Prieto graduated in Classical Philology from the Lisbon Faculty of Letters and went on to teach Greek, Latin, Portuguese Literature, and Portuguese and French languages at different secondary schools. In 1958 she joined the FLUL's faculty, where she obtained, in 1967, her PhD with the dissertation *Da Esperança na Obra de Eurípides* (On Hope in Euripides' Works) and became professor of Greek and Latin Languages and Literatures. For twelve years, from 1970, she was the Director of the prestigious academic journal *Euphrosyne Revista de Filologia Clássica*, edited by the Center for Classical Studies – Classical Institute André de Resende, attached to her department. Prof. Ureña Prieto also directed the scientific research project 'Historic-Linguistic Bases of the Portuguese Classical Culture' at the Portuguese Institute for High Culture, and was the chairwoman of the Commission for the celebrations of Two Millennia of Virgil's Death at the Lisbon National Library in 1981. She was also an honorary member of the Portuguese Academy of History, where she presented a lecture on Portuguese Translations of Homer, and a full member of the International Association of Lusitanists, whose conferences she used to attend regularly.

Prof. Ureña Prieto published numerous books and articles on the subjects of her specialty. Among the most important works she wrote, coordinated or co-authored are: *Livros Escolares de Latim e de Grego adoptados pela Reforma Pombalina dos Estudos Menores* (Textbooks of Latin and Greek adopted by the Marquis of Pombal reform of the Lower Studies) (Paris: Gulbenkian, 1979); *A Edição Conimbricense do Léxico Grego-latino de Hederico* (The Coimbra Edition of Hederic's Greco-Latin Lexicon) (Lisbon, 1980); *Comentadores Portugueses de Virgílio* (Virgil's Portuguese Commentators) (Lisbon, INCM, 1986); *Política e Ética: Textos de Isócrates* (Politics and Ethics: Texts by Isocrates) (Lisbon: Presença); in co-authorship with João Maria de Teves Costa de Ureña Prieto and Abel de Nascimento Pena, *Índices de Nomes Próprios Gregos e Latinos* (Index of Greek and Latin Proper Names) (Lisbon: Gulbenkian, JNICT, 1995); in co-authorship with Maria Isabel Greck Terra and Cecília Maria Negrão Abranches, *Do Grego e do Latim ao Português* (From Greek and Latin to Portuguese) as a result of her researches on the correct adaptation of such names to the Portuguese language; *Dicionário de Literatura Grega* (Greek Literature Dictionary) (Lisbon: Verbo, 2001); and *Dicionário de Literatura Latina* (Latin Literature Dictionary) (Lisbon: Verbo, 2006).

She authored several articles and papers on mythography and occult sciences in Portugal, of which one should mention 'João Barbosa de Araújo, um Mitógrafo Português dos Séculos XVII-XVIII' (João Barbosa de Araújo a Portuguese Mythographer of the Seventeenth-Eighteenth Centuries), published in *Revista da Faculdade de Letras*, 23 (1998), 133-161; and 'Astrolatria e Astrologia em Portugal nos Séculos XVII e XVIII' (Astrolatry and Astrology in Portugal in the Seventeenth and Eighteenth Centuries), presented at the Sixth Congress of the International Association of Lusitanists in Rio de Janeiro in 1999 and published in *Veredas, Revista da Associação Internacional de Lusitanistas*, Vol. 3, T. I, Oporto, Fundação Eng. António de Almeida, 2000, pp. 91-99. She left unfinished the projected edition of Barbosa

de Araújo's unpublished manuscript in six volumes *Oráculo Poético para intelligencia dos Poetas antigos ou Dicionario Fabuloso para lição dos modernos* (Poetical Oracle for the Understanding of the Ancient Poets or Fabulous Dictionary for Teaching the Modern Ones), extant in the National Library of Portugal.

She was also a distinguished emblem scholar. As Luís Gomes put it in the Introduction to *Mosaics of Meaning. Studies in Portuguese Emblematics*, Glasgow Emblem Studies 13 (Glasgow: Glasgow Emblem Studies, 2008, p. vii), a volume dedicated to her, Prof. Ureña Prieto's 'pioneering studies on Portuguese emblematics have done a great deal to raise awareness of this genre among Portuguese-speaking academia', and 'through her lectures, conference papers and publications, ... [she] championed emblem studies in Portuguese philology for over a quarter of a century'.

In the field of emblem studies her attention was focused especially on the influence of Alciato's Emblems on the work of the great Portuguese epic poet Luís de Camoens: 'Literatura Emblemática em Portugal: um livro português de emblemas do Séc. XVIII' (Emblem Literature in Portugal: A Portuguese Emblem Book of the Eighteenth Century), in *Actas do Primeiro Congresso da Associação Internacional de Lusitanistas* (Poitiers: 1984), 26-47; 'O 'Ofício de Rei' n'Os Lusíadas segundo a concepção clássica' (The 'Function of King' in The Lusiads According to the Classical Concept), in *Actas da IV Reunião Internacional de Camonistas* (Ponta Delgada: Universidade dos Açores, 1984), 767-805; *Emblemática e Cultura Clássica* (Emblematics and Classical Culture) (Lisbon: INIC, 1986); 'A Emblemática de Alciato em Portugal no Século XVI' (Alciato's Emblems in Portugal in the Sixteenth Century), in *O Humanismo Português (1500-1600): Primeiro Simpósio Nacional, 21 a 25 de Outubro de 1985* (Portuguese Humanism (1500-1600): First National Symposium, 21-25 October 1985) (Lisbon: Academia das Ciências de Lisboa, 1988), 435-461; 'Tópicos da Iconologia Renascentista na Poesia Camoniana' (Topics of Renaissance Iconology in the Poetry of Camoens), in *Actas da V Reunião Internacional de Camonistas*, São Paulo, 20 a 24 de Julho de 1987 (São Paulo: A Universidade, 1987), 669-702; 'Uma Imagem Emblemática de Camões' (An Emblematic Image of Camoens), in *Revista Camoniana*, 3 (1989), 61-69; 'EMBAHMA e ΣHMA', in *Evphrosyne Revista de Filologia Clássica*, 16 (1988), 327-339; 'A Roda da Esperança em Camões' (The Wheel of Hope in Camoens), in *Revista Camoniana*, 9 (1994), 77-81; 'Horácio no Brasil' (Horace in Brazil), in *Miscelânea de Estudos Linguísticos, Filológicos e Literários In Memoriam Celso Cunha* (Rio de Janeiro: Nova Fronteira, 1995), pp. 677-698; 'A Iconologia da Fortuna na Obra Camoniana' (The Iconology of Fortune in the Work of Camoens), in *Actas do IV Congresso da Associação Internacional de Lusitanistas, Universidade de Hamburgo*, 6 a 11 de Setembro de 1995 (Lisbon: Lidel, 1995), pp. 885-889; 'A Recepção da Emblemática de Alciato na Obra de Luís de Camões' (The Reception of Alciato's Emblematics in the Work of Luis de Camoens), in *Paisajes emblemáticos: la construcción de la imagen simbólica en Europa*, Vol. 1 (Mérida: Editora Regional de Extremadura, 2008), pp. 281-290.

In 1985, the Portuguese Institute for High Culture published in Lisbon a beautiful fac-simile of the manuscript in the National Library of Rio de Janeiro Príncipe Perfeito: *Emblemas de D. João de Solórzano, Parafraseados em Sonetos portugueses, e oferecidos ao Serenissimo Senhor D. João Príncipe do Brazil. Pello Baxarel Francisco Antonio de Novaes Campos. Anno de 1790*, edited by Prof. Ureña Prieto, preceded by a long study, whose English abstract included in the volume was also reprinted in the above mentioned volume of *Glasgow Emblem Studies* 13.

Prof. Ureña Prieto attended the Sixth Conference of the Society for Emblem Studies in La Coruña in 2002 and the Fifth Conference of the Spanish Society of Emblematics in Cáceres in 2005, of which she was a member.

She was married to Dr Hélio Ureña Prieto, a former professor at the ISEG – School of Economics and Management, who died in 2008. The couple had a son and three grandchildren, to whom we present our sincere condolences.

A personal note:

I benefitted personally from her exceptional generosity, through the incentive and support to my studies of Portuguese emblematics, supplying me with precise and prompt information and materials that otherwise would be hard and expensive to obtain directly from the sources, in a time, not yet distant, when research at an international level did not dispose of the facilities it enjoys at present thanks to the electronic resources, for which reason I express here my deepest gratitude to her memory.

Rubem Amaral Jr

## Overview deadlines

Deadline	Conference	Dates	Pg.
<b>January 10, 2014 [!]</b> (Contact the organisers)	Call for papers for An Interdisciplinary Symposium at the Society of Antiquaries of London	April 26 London, United Kingdom	10
<b>March 1, 2014</b>	Submissions for <i>Dance Chronicle: Studies in Dance and the Related Arts</i> .		31
<b>March 1, 2014</b>	Discount on: Michael Bath, <i>The 'Four Seasons' Tapestries at Hatfield House</i> .		24
<b>May 15, 2014</b>	Copy for the July edition of the Society for Emblem Studies Newsletter	July 2014	39
<b>July 1, 2014</b>	Registration for the 10th International Conference of the Society for Emblem Studies 2014	July 27–August 1, 2014 Kiel, Germany	5
<b>September 1, 2014</b>	Call for Papers for the 2015 Emblem Sessions at Kalamazoo	May 14-17, 2015 Kalamazoo, MI	8



## Preliminary Schedule 10<sup>th</sup> International Conference SES

### 10<sup>th</sup> International Conference of the Society for Emblem Studies 27.07.2014 - 01.08.2014, Kiel, Germany

#### Sunday 27th July, 2014

	Arrival of Delegates
From 15.00	Conference Registration
18.00	Opening of the Exhibition: <i>Nets: Weaving Webs in Art</i>

#### Monday 28th July, 2014

09.00	Formal Conference Opening	Christian-Albrechts-Universität Mara R. Wade	
09.30-10.30	Plenary Lecture	David Graham	<i>Turning the accomplishment of many years into an hour-glass: Lessons from the History of Emblem Studies</i>
11.00-13.00	Sessions (4 x 4)		
	<i>Lunch Break</i>		
14.30-16.00	Sessions (3 x 4)		
16.30-18.00	Sessions (3 x 4)		
18.30	Reception of the University Opening of the Exhibition <i>Emblemata Hamburgensia</i>		

#### Tuesday 29th July, 2014

09.00-10.30	Plenary Lectures	Mara R. Wade	The Domains of the Emblem
		Michael Bath	Architecture and the Emblem
11.00-13.00	Sessions (4 x 4)		
	<i>Lunch Break</i>		
14.30-16.30	Sessions (4 x 4)		
17.00-18.00	Plenum: Information on the Excursion	Hartmut Freytag	Das 'Emblematische Cabinet' im Herrenhaus Ludwigsburg bei Eckernförde.
		Ingrid Höpel	The Winged Altar of the Marienkirche in Segeberg
20.00	Public evening lecture	Beat Wyss	Murmering Things. About Scenography of Knowledge

**Wednesday 30th July 2014**

	Excursion to three Places	Wolfgang Harms Hartmut Freytag Michael Schilling	The 'Bunte Kammer / Coloured room' at the Manor House Ludwigsburg near Eckernförde
		Ingrid Höpel	The Emblematic Altar of the Marienkirche in Segeberg
		Uta Kuhl  Musikensemble	The Chapel of the Gottorf Palace in Schleswig Gottorfer Hofmusik des 17. Jahrhunderts

**Thursday 31th July, 2014**

09.00-10.00	Plenary Lecture	Hans Brandhorst	Sharing your shoebox: on collaboration and the sharing of data in the Humanities
10.30-13.00	Sessions (5 x 4)		
	<i>Lunch Break</i>		
14.30-16.30	Roundtable	Mara Wade	Emblem Collections
	Sessions (4 x 3)		
17.00-18.00	Plenary Lecture	Peter M. Daly	Foundations of Emblem Studies
From 19.00/20.00	Conference-Dinner		

**Friday 1st August, 2014**

09.00-10.00	Plenary Lecture	Laurence Grove	Emblems and Impact
10.30-13.00	Sessions (5 x 4)		
	<i>Lunch Break</i>		
14.30-16.30	Sessions (4 x 4)		
17.00-18.30	Closing Event		
	Roundtable	Chair: David Graham	Looking Back and Looking Forwards
		Alison Adams Michael Bath Peter M. Daly Laurence Grove Sabine Mödersheim Mara R. Wade	
Closing Words			

## 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](mailto:smoedersheim@wisc.edu)) for more information.

Format:

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

Please send copy to:

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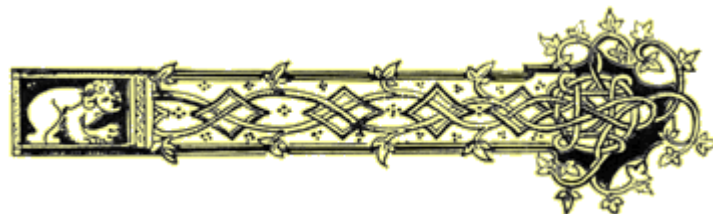
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Please write to Mara Wade, [mwade@illinois.edu](mailto:mwade@illinois.edu), to update your contact information or to Elizabeth Black, [eblack@odu.edu](mailto:eblack@odu.edu), to inquire about subscription payments.

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