Society for Emblem Studies

Newsletter 60
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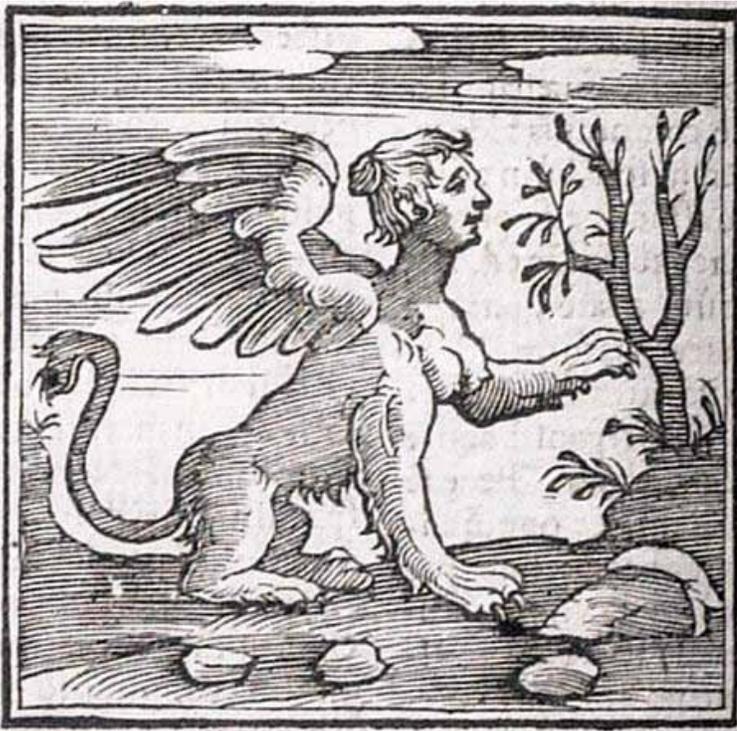
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Letter from the Chair

We all are looking forward to the next SES Conference in Nancy, which will take place from 3 to 7 July. For the first time in our history, the Society for Emblem Studies will meet in France, and we are deeply grateful that Paulette Choné has invited us to Nancy. She and her team have been working hard on the program for months. I myself can remember and appreciate what it means to organize such a huge conference. Paulette and I have remained in constant contact: being able to watch the number of participants increase from day to day was a wonderful experience. Many events such as excursions and exhibitions are in preparation, and of course a great dinner.

We will also have a business meeting in Nancy with some important decisions to make. Together with our President, the Executive Board is engaged in preparing a draft of our new constitution. We will discuss this with the Advisory Board and then present it to our members before the conference so that everybody can take part in updating the constitution. Adopting the new constitution will be one of the main tasks of our business meeting.

During the past year we mourned the death of our friend and colleague Daniel Russell. The conference in Nancy will be the venue to think of him and to commemorate him and his work, for the emblem society and far beyond. We plan to devote a session to Dan and his work that will include several contributions.

The last volume of our Kiel conference proceedings is with the publisher and ready for print. It will be available at the beginning of the new year. I want to thank Simon McKeown for our very busy and productive close collaboration on this volume. Despite the many problems in Europe and all over the world, we are able to work in full cross-border cooperation, and to look forward to a conference and get-together of scholars, colleagues and friends from all parts of the world who are engaged in emblem studies.

I hope to meet you all in Nancy!

New ideas and suggestions are most welcome. Please send them to me!

Ingrid Hoepel, Chair
ihoepel@kunstgeschichte.uni-kiel.de

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Below: "La place Stanislas à Nancy et son jardin éphémère d'automne" (Dimitri Destugues, licensed under Creative Commons; https://commons.wikimedia.org/wiki/File:Place-Stanislas.jpg).

The 2017 SES Conference
Nancy, 3–7 July 2017

Les Amis des Études Emblémistes en France
AEEF https://aeef.hypotheses.org/

The organizing committee received nearly 140 responses to the call for papers, covering every theme that had been proposed. We are delighted to see so many early-career scholars participating for the first time in one of our conferences, with great diversity of discipline, approach, and geographical origin (32 countries are represented). The warm reception received by the call for papers has enabled us to put together a very rich program—including five plenary lectures and 40 sessions—supplemented by exhibitions and site visits. Our large projected attendance, together with our choice of Nancy and the Grand-Est region as the site for this international conference, has made a very favorable impression on the local authorities that are providing support to the conference.

The personal data form together with both abstracts (the main abstract and the short one in French or English) must be sent no later than 1 February 2017. Final registration will take place from 1 to 31 March 2017.

Please send this material to Paulette Choné and Marie Chaufour : carduelis.association@gmail.com

It is not too late to send your pre-booking for the 5 July outing, the 6 July Conference dinner, the accommodation in GEC Students' Hall (20 rooms left only). Please be sure as well to book your accommodation for the conference. The online reservation service still has some rooms available. You may also take advantage of the Office du Tourisme: write to mlaure.clausse@nancy-tourisme.fr.

The Académie de Stanislas in Nancy will award travel bursaries from the Zivi Foundation to five early-career scholars participating in the Conference: Javiera Barrientos (Universidad de Chile), Alicia Bielak (University of Warsaw), Silvia Casalla Canto (Universidad de Málaga), Agnes Kusler (Eötvös Loránd University, Budapest), Efthymia Priki (University of Cyprus).

Members of the organizing committee

Paulette Choné (PR ém. histoire de l'art moderne Université Bourgogne Franche-Comté)

Jean-Jacques Chardin (PR littérature anglaise Université de Strasbourg)

Patrick Corbet (PR histoire médiévale Université de Lorraine)

Catherine Chédeau (MCF histoire de l'art moderne Université de Franche-Comté, Laboratoire des Sciences Historiques)

Giuliano Ferretti (PR histoire moderne Université de Grenoble Alpes)

Daniela Gallo (PR histoire de l'art moderne Université de Lorraine)

Laurence Grove (PR littérature française, Directeur du Stirling Maxwell Centre for the Study of Text/Image Cultures, University of Glasgow)

Pierre Martin (PR littérature française Université de Poitiers)

Françoise Mathieu (MCF honoraire littérature anglaise Université de Lorraine)

Anne Rolet (MCF hdr Langues et literatures latines et néo-latines Université de Nantes)

Stéphane Rolet (MCF littérature latine Université de Paris VIII)

Marie Chaufour (Docteur histoire de l'art moderne Université Bourgogne Franche-Comté)

Rosa De Marco (Post-doctorante Marie Curie Université de Liège)

Pedro Germano Leal (Postdoctoral Research Fellow Universidade Federal do Rio de Janeiro)

Émilie Jehl (Doctorante littérature anglaise Université de Strasbourg)

Announcements

Newberry Library Discovery

Mara R. Wade, former Chair of the Society, advises that she recently discovered Georg Rem's personal copy of *Emblematica Politica*, whose emblematic engravings served as the source for the allegorical paintings formerly housed in the Great Hall of the Nuremberg Town Hall, but destroyed in the course of the Second World War. Rem's personal copy is of great interest, as it contains the engravings rebound with additional pages of commentary by Rem himself. A story on this discovery, which will form the subject of a note forthcoming in *Emblematica*, can be found at the following URL: https://www.newberry.org/emblematic-lost-art-nurnberg.

Correction by Michael Bath

In an article that appeared in *Emblematica* (20: 405–13), Michael Bath contended that the initials "P.L" appearing on the Glasgow University Library proof copies of engravings by Antonio Tempesta that illustrated the traditional Spanish tale concerning the heroic exploits of the seven sons of Lara were those of the engraver Philipp Lisaert and not those of Sir Peter Lely. Professor Bath has advised us that he has recently learned that this contention was incorrect, and that he has submitted a note to *Emblematica*, to appear in the next volume, to clarify both his original reasoning and the circumstances that now lead him to issue a correction.

Editor's Note

This issue of the *Newsletter* is unusual in being given over primarily to a wealth of research notes, including two items whose length extends beyond the usual limited scope of such items. These are an inventory of material from one section of Malcolm Jones's fascinating Pinterest site, listing emblematic occurrences in Elizabethan and Jacobean portraits, and an unfinished essay on Menestrier by the late Daniel S. Russell. While both these pieces exceed the usual word count limits for research notes, I thought them sufficiently interesting to warrant inclusion here, and I hope you agree.

This is my final issue of the *Newsletter* as interim editor, and our business meeting at the Nancy conference in July will include the election of a new editor. I encourage all interested members of the Society with editorial experience to think seriously about offering themselves for this extremely interesting and rewarding position. Editing the past four issues of the *Newsletter* has been a most enjoyable privilege, and the position is one I can wholeheartedly recommend to other members of the Society! With thanks for your submissions and for your support, DG

Calls for Papers and Submissions

Janus

Janus digital magazine invites members of The Society for Emblem Studies to submit works on emblem studies to appear in the new issue, which will begin in early 2017 and will remain open until December, 2017. *Janus* accepts papers in Spanish, English and Italian, and uses a system of double-blind peer review. Once the paper has passed the review, the publication time is minimal, and the magazine has achieved a wide circulation. It also publishes digital books in the section "Anexos de *Janus* (Annexes of *Janus*)". Submissions may be directed to Sagrario López Poza <sagrario.lopez.poza@udc.es>.

Sixteenth Century Studies and Conference

The Society for Emblem Studies, as an affiliated member of the Sixteenth Century Studies Conference (SCSC), is now accepting proposals for individual presentation proposals and complete panels for its annual conference, to be held 26-29 October 2017 in Milwaukee, Wisconsin. (Please note, Milwaukee is near Chicago O'Hare international airport.) For more information, please see the conference website: http://www.sixteenthcentury.org/conference/.

Please send your suggestions, preferably for entire panels, or individual papers, on any aspect of emblem studies, to Mara R. Wade <mwade@illinois.edu> by 31 March 2017 (in order for her to organize the SES items by the SCSC deadline of April 15, 2017). Within four weeks after their deadline, the SCSC Program Committee will notify all those who submitted proposals.

Polish Emblems: New Online Project

The goal of this ambitious new project is to raise the profile of the corpus of Polish emblematic literature, broadly construed, and to increase the circulation of emblem scholarship between Polish and foreign researchers. Overseen by an editorial board directed by Alicja Bielak (editor), this site is housed at http://polishemblems.uw.edu.pl/index.php/en/project, where the first volume of peer-reviewed essays has already appeared. The four essays in volume 1 are as follows:

Bartłomiej Czarski. "Andreas Alciatus and Bona Sforza: In Pursuit of the Oldest Traces of "Emblematum Liber" In Poland."

Małgorzata Biłozór-Salwa. "The Monogram of the Virgin Mary (1605) by Jan Ziarnko as Maria De Medici's Watchword."

Alicja Bielak. "'Vidi Deum Facie ad Faciem': Emblematics in Marcin Hińcza's Meditative Works."

Anna Kołos. "Some Remarks on the Iconography of Emblematic Exhortations in the "Peristromata Regum" Collection by Andrzej Maksymilian Fredro."

Review

Michelle Weiss. *Die Gemälde der Schlosskapelle Dürn-krut*. **Marienkrönung, Altar und Embleme. Horn/ Wien 2016.**

Michelle Weiss's small book deals with the Chapel of Dürnkrut Castle in Lower Austria. She particularly dwells on the altar and the ceiling showing a coronation of St Mary. The tondo is accompanied by four emblem *picturae*, fitted into trapeziform pendentives. Two of the *picturae* are designed after Herman Hugo's *Pia Desideria* and two after Benedict van Haeften's *Schola Cordis*. All four delineations closely follow the figural patterns and the mottos of their sources closely, but they differ from them by the extension of the landscaped surroundings and the embedding of architectural elements. Compared to the copperplate patterns, the formats are expanded, owing to the room situation, so that they allow the addition of castles, towers, whole cities, and prospects similar to world landscapes (*Weltlandschaften*).

The Chapel and its decorative program were commissioned in 1633 by Rudolph von Tieffenbach (1582-1653), one of the generals of Albrecht von Wallenstein, to whom Friedrich Schiller raised a monument in the *Piccolomini*, the second part of his drama about the decline of Wallenstein. The emblem paintings are characterized by a special technique called *marouflage*, which means that a painted canvas is affixed to a wall and used as a mural.

The four emblems in question were transferred surprisingly promptly from the two Amsterdam emblem books into architecture. The first edition of Hugo's emblem book was published in 1624; Benedict van Haeften's *Schola Cordis* was first published 1629. The emblems in northeastern Austria were designed shortly after 1633. Only somewhat later, between 1635 and 1655, were fourteen additional emblems after Hugo's *Pia Desideria* adapted for use in the distant church of Katharinenheerd on the peninsula of Eiderstedt, today Schleswig-Holstein. The adaptations look surprisingly similar, with regard to the pictorial concept, the enhancement and expansion of the landscape. These adaptations and re-workings of Netherlands patterns in Lower Austria and Schleswig-Holstein are outstanding examples of the rapid dissemination of emblems and emblem books in the Europe of the first half of the seventeenth century.

Michelle Weiß widmet ihre Studie der Kapelle des Schlosses Dürnkrut in Niederösterreich und geht vor allem auf den Altar und die Decke mit einer Marienkrönung ein. Dem Rundgemälde an der Decke sind vier trapezförmig in die Deckenfelder eingepasste Emblempicturae zugeordnet, zwei nach Herman Hugos *Pia Desideria* und zwei nach Benedict van Haeftens *Schola Cordis*. Alle vier Darstellungen übernehmen ihre figürlichen Vorlagen und die Motti eng, unterscheiden sich von ihnen aber durch die Erweiterung der landschaftlichen Umgebung, in die Architekturelemente eingebettet werden. Die im Vergleich zu den Kupferstichvorlagen horizontal viel breiter angelegten Formate – eine Vorgabe der Raumsituation – lassen die Ergänzung von Schlössern, Türmen, ganzen Städten und Ausblicken in der Art von Weltlandschaften zu.

Die Kapelle und ihre Ausstattung wurde 1633 von Rudolph von Tieffenbach (1582-1653) in Auftrag gegeben, einem der Feldherren Wallensteins, dem Friedrich Schiller in den Piccolomini, dem zweiten Teil seines Dramas über den Untergang des Feldherrn Wallenstein, ein Denkmal setzt. Die Emblemmalereien zeichnen sich durch eine besondere Technik aus, die Marouflage, bei der mit Öl auf Leinwand gemalt wird. Die Leinwand wird dabei mit einem besonderen Klebstoff auf die Wand aufgebracht, sodass sie wie Wandmalerei wirkt.

Die vier Embleme werden überraschend zeitnah aus den beiden Amsterdamer Emblembüchern in die Architektur übernommen. Herman Hugos Emblembuch erschien in erster Auflage 1624, Benedict van Haeftens *Schola Cordis* 1629. Die Embleme im nordöstlichen Niederösterreich entstehen kurz nach 1633. Nur wenig später, zwischen 1635 und 1655, werden im weit entfernten Katharinenheerd auf Eiderstedt, heute Schleswig-Holstein, ebenfalls Embleme nach Hermann Hugos *Pia Desideria* an der Empore einer Kirche übernommen. Die Übernahmen gleichen sich erstaunlich in der malerischen Auffassung, der Betonung und Ausdehnung der Landschaft. Diese Übernahmen und Umarbeitungen niederländischer Vorlagen in Niederösterreich und Schleswig-Holstein sind Beispiele für die rasante Verbreitung der Embleme und Emblembücher im Europa der ersten Hälfte des 17. Jahrhunderts.

—Ingrid Höpel

Research Articles and Notes

On Menestrier's *L'Art des emblemes*

†Daniel S. Russell[1]

1. Editor's note: It is a privilege to be able to publish Daniel Russell's final essay in the *Newsletter*, and on behalf of the Society, I hereby record our gratitude to Dan's widow Lila Penchansky and to his children Nicolas and Allison, who have graciously granted permission for it to appear here. Dan was still actively working on this piece at the time of his death. It is longer than our usual research notes, and though it was clearly unfinished, I have endeavored wherever possible to make only minor alterations to his text in the interests of readability, correcting a few typos, colloquialisms, and other minor flaws, and editing some wording for clarity. In a few places toward the end of the essay, I have

It was long and widely assumed that C.-F. Menestrier pub-lished two editions of the same book under this title. Such is not in fact the case, as it is easy to see from a close comparison of copies of the two books (Praz, 422; aimed at a more diverse and sophisticated general readership that was probably quite knowledgeable Russell 1985, 98).[2] In 1662, as Judi Loach has shown in some detail,[3] he was preparing a manual for school-boys in Lyons, while the book he published in 1684 was about the theoretical debate concerning the emblematic forms in France and Italy for the previous hundred years or more. The confusion arises from the use of the same title for two quite different books, and unraveling the relations between the two can lead us to a clearer view of the evolving idea of the emblem and the emblematic in France in the late seventeenth century. As he moves slowly away from the Italian academic model in his writing, Menestrier becomes the exemplar of the French *homo emblematicus*, who will encounter and produce fewer formally generic emblems or devices, and attribute less importance to them, but will continue to express himself in the rhetoric of the emblematic mode.[4]

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The privilege printed on the last page of C.-F. Menestrier's 1684 *Art des emblèmes* was granted to the author and his pub-lisher, Robert J. B. de La Caille, in 1679 for the publication ". . . en un ou plusieurs Volumes, La Philosophie des images, qui traite des Spectacles, de l'Histoire & de l'usage des Devises, Emblèmes, Hieroglyphes, Blasons, etc. . . ." Since the title of the Art des emblèmes appears nowhere in the privilege, it is fair to ask what explains this missing title, the chronological gap between the date of the privilege and that of publication, and a clear reference to an entirely different work, *La Phi-losophie des images* of 1682, but with no mention of *L'Art des emblèmes* of 1684.[5]

As early as 1658, if not earlier, Menestrier was already thinking about emblem theory and its practical relation to the instruction of rhetoric in the schools. By 1673, he had sketched out a vast program of works that would eventually constitute a complete "philosophy of images" in several discrete works

including "traités" on such subjects as tournaments, jousts, carrousels, and, as Menestrier put it, other spectacles where all the participants are on horseback.[6] In a more sober vein, he also included consideration of funeral decorations and other ephemeral festival décor for the various ceremonies of the court where emblems might have a role to play. Considering this project in relation to *L'Art des emblèmes* of 1684, I would suggest—on the basis of admittedly meager evidence—one possible answer to these questions, as well as a partial explanation and a clear demonstration of the substantive differences between Menestrier's two versions of the *Art of the Emblem*.

By the late 1670s, parts of Menestrier's ambitious original project were either complete, like the *Traité des tournois* (1669), or seemingly abandoned. The work for which the privilege was actually granted is presented as if it were supposed to be part of a multi-volume series that would include the 1682 *Philosophie des images* and the 1683 *Devises des princes . . .*, as well perhaps as *La Science et l'art des devises* of 1686. All three works deal primarily with devices as opposed to emblems. Still, Menestrier classified his *Philosophie des images enigmatiques* as belonging to the same overarching project—and indeed to serve as its con-cluding chapter—even though he continued to insist that enigmas and emblems are two quite different forms.[7] In the 1684 version he offers several examples of witticisms, fables, proverbs, apologues, and the like to show what he means by an emblem without a picture. In one of them, someone asks a man with a donkey why he beats the animal so often. He replies: "Why did he make himself into an ass?" This little puzzle, as Menestrier admits, has an enigmatic quality, which "donne à penser" (1684, 185-86). This, and the grow-ing number of his publications devoted almost exclusively to devices, may explain in part why *L'Art des emblèmes* and the *Philosophie des images enigmatiques* were published separately from the other three books that seem to form a single set of closely related works. Perhaps Menestrier was becoming weary of all the rules and regulations that were imposed on the composition of emblematic constructions; perhaps he was beginning sense more clearly another dif-ference in the relation between text and image in the two forms and wanted to make that difference clearer and more easily applicable than he had in the past.

The question still remaining is why Menestrier even felt the need to do a second version of *L'Art des emblemes*. The answer to that question can come only from an examina-

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used my own judgment to make a few more substantive changes: these are identified in footnotes. Having read and edited this characteristically thoughtful work, I regret that I had not had time to send him my own recent essay on Menestrier, which appeared almost simultaneously with his untimely death, as it revisits some of the ground he covers here (*Jesuit Image Theory*; Brill, 2016, 125–44). I would have been grateful to be able to discuss his essay with him, as would we all.

2. Mario Praz, *Studies in Seventeenth-Century Imagery*, 2nd edition (Rome, 1964), 422; Daniel Russell, *The Emblem and Device in France* (Lexington, KY, 1985), 85).

3. "Emblem Books as Author-Publisher Collaboration: The Case of Menestrier and Coral's Publication of the 1662 *Art des Emblemes*." *Emblematica* 15 (2007): 229-319; here, see p. 287. See also "Why Menestrier Wrote About Emblems, and What Audience(s) He Had in Mind." 12 *Emblematica* 12 (2002): 223-283

4. This pattern of interests and activity was largely confined to France and Italy. Elsewhere in Europe there was apparently much less interest in such definitions and distinctions.

5. C.-F. Menestrier, *L'Art des emblemes*, facsimile reprint with an introduction by Karl Möseneder (Mittenwald: Mäander, 1981). All further references will be to this edition.

6. *L'Art des emblemes*, ed. Möseneder: Appendix, pp. 29-35. This rather detailed program was first published as an "avertissement" in *Le veritable art du blason ou l'usage des armoiries* of 1673. See Alison Adams, Stephen Rawles and Alison Saunders, *A Bibliography of Claude-François Menestrier* (Geneva: Droz, 2011), 162.

7. (Lyons: Jacques Guerrier, 1694). We find the claim that the enigma is different from the emblem as early as 1662 (20). On the enigma, see most recently, Charles Cotin, *Les enigmes de ce temps*, ed. Florence Vuilleumier-Laurens, STFM, Paris, 2003.

tion of both the internal and external pressures at work in modifying Menestrier's understanding of the emblematic mode and its implementation in the various "arts" by him and others. These questions were prompted by some heretofore unexplained and largely unnoticed bibliographic features of certain of Menestrier's writings on the composition of emblems and devices and two cases of interesting and pertinent physical intervention. On the title page of the copy of the 1682 Philosophie des images described in the *Bibliography of French Emblem Books* (BFEB), an old manuscript notation claims that this is "Tome 1." A copy of the 1686 *La Science et l'art des devises* I recently examined is neatly bound in contemporary calf and bears two leather labels on the spine. The first reads "PHILO[S] DES IMAG[E]"[8] and the second, "TOM iii" on the panel beneath it. Obviously, the early reader who had had the book bound this way believed it was a continuation of the "philosophy of images" project.

On the basis of this rather limited evidence, it is tempting, I believe, to speculate that, for some reason, Menestrier was unable to complete work on his new *Art des emblèmes* in time for an edition of the 1684 work quickly enough to satisfy his editor, Robert J. B. de la Caille. This would not be the only time Menestrier's work for publication by De la Caille and other editors encountered delays. Benoit Coral had accepted Menestrier's 1662 version of "l'art des emblemes" in the summer of 1660, but the book did not appear until 1662 (see Loach 2007, 250–51, for a somewhat different explanation of this delay). Perhaps the project was delayed by more pressing obligations such as his "justification" of the King's "Nec pluribus impar" device that Estienne Michalet published in 1679.

At the same time, De la Caille would surely have wanted to avoid possible competition from other publishers who could easily produce a pirated edition as soon as his privilege had expired (six years).[9] In its place Menestrier presumably offered the publisher another text more nearly ready for publication, and it appeared with the same 1679 privilege in 1682 as *La Philosophie des images*, a text which was probably closer to being ready for publication than the *Art des emblemes*, which he may have been rewriting. That text appeared as what was to become the first volume of

8. The "s" and the "e" are partially obscured by the front hinge of the binding.
9. That apparently did indeed happen about twenty years after Plantin's original edition of Alciato's emblems that Marnef and Cavellat brought out in 1583, as Plantin's original privilege was expiring (see F. Vuilleumier-Laurens, 157-58). Marnef and Cavelat were eager to find a good use for a set of woodblocks they had acquired for editions of Alciato's emblems in the 1570s. To retain or prolong Plantin's privilege, the author needed to add or subtract new material, as Montaigne famously did for the new edition of his essays in 1588. On such questions concerning the publishing trade at the time, see George Hoffmann, Montaigne's Career (Oxford: UP, 1998), chap. 5.

a newly devised "philosophy of images" project that does not include the *Art des emblemes* even though the two books share a privilege.[10]

Volume 2 of this project was published in 1683 by Robert J. B. de La Caille under the title *Devises des princes, cavaliers, dames, sçavans et autres personages illustres de l'Europe, ou la Philosophie des images. Tome second*. Did Menestrier and/or his publisher intend to have the 1686 *Science* considered to be the third volume of the series, as at least one of his early readers must have thought? The privilege is different in that volume, and the indication on the title page of the 1683 *Devises* that it is the "Tome second," as if it were to be the last, rather than "Tome deuxieme" which would lead the reader to expect another volume or more still to come, but the expression "Tome second" argues against such a hypothesis, as does the fact that the 1686 work does not really follow the 1683 volume, but rather initiates a new and slightly different approach to such anthologies. At least that is what Menestrier apparently would like his reader to think: that is, the functional aspects of the emblematic rather than the formal ones are now seen to be most essential in any attempt to understand the device and how it is made rather than the degree of formal perfection it attains (*Science*, 5 and passim). So he is forced to modify his understanding of the difference between the two forms. And in that shift of perspective on the device lies a slightly different way of recognizing a shift in his evolving understanding of the emblematic mode in the most general sense.

These rules severely constricted makers of devices, but that did not prevent a flood of new and not so new devices with bodies (corpora) made from common animals and objects. Menestrier counted a corpus of 800 sun devices, 400 with the moon, 500 eagles, and 300 with bees . . . etc. (*Science*, 34–35). Such a situation runs directly counter to the stated intention of the device to help discriminate between the owner of the device and the common herd. And while fashion demanded ever-greater numbers of new devices, the straitjacket of rules made originality and ingenuity pay a very high price. There apparently ensued some lingering debate over originality, and the authorship of devices made out of "stolen" motifs and the like—evoked à propos Menestrier's accusation of Adrien Gambart's theft of some of his devices (1686, preface: 2–3)— led inevitably to the trivialization and subsequent decline of the form in the eighteenth century.

In parallel, a new configuration of Menestrier's writings on the "philosophy of images" was taking shape in the corpus constituted by these three volumes, with their collections of hundreds of examples of model devices, along with dozens of flawed compositions to provide instructive examples of the various elements of the complex system of rules for their composition that had emerged, beginning in the second half of the sixteenth century, in the Italian academies, and that was adapted to the somewhat different needs of French culture during the second third of the seventeenth.

The emblem in Menestrier's view was also an "image sça-

10. Cf. the *BFEB* on the status of this privilege that did passe-partout service in more than a dozen different works through the later years of Menestrier's life and publishing career.

vante" (1662, 16) or sometimes a "peinture sçavante," but somewhat different from the device in that the emblem expressed a universally valid moral message, while the device expressed particular ideas pertaining to exceptional individuals. Unlike the device, the body of the emblem could accommodate very complicated scenes and constructions because it did not have to fit any special requirements for its display that constrained the construction of the device.[11] The emblem was a much freer form and could be accommodated to many more situations and uses than the device. It also allowed the viewer to appropriate the pictura's image for use in other contexts. In fact, the emblem did not necessarily require any particular form at all. As Menestrier tells us, at the limit, the emblem needed only a picture that illustrates a text or some text that attempts to explain it. Still, the two forms continued to draw from the same reservoir of history, fable and mythology for the imagery of their constructions (chap. 5).[12]

The difference between the two "forms" resides principally in the manner of "application" of this material to the expression of a particular moral idea, and the extent to which the composition adhered to the formalist rules that had emerged for the *impresa* in the sixteenth-century Italian academies. But the dividing line between the two forms was extremely permeable; hence, we encounter works like Pierre Le Moyne's *Devises heroiques et morales* (1649; here cited from 1662, 55) where it is difficult to determine whether we are dealing with emblems or devices, and Menestrier's often cavalier use of the terms "emblem" and "device" almost interchangeably, seemingly presented no problem for readers of the time, and bears witness to the impending collapse of this increasingly artificial distinction.[13] Sometimes an *impresa* could function as an emblem in a way that depends on an Aristotelian idea of the image (icon). Sometimes, compositions reflected familiarity with some of the academic rules that had emerged for *imprese*,[14] but it's difficult to find a device that will satisfy every expert authority on the *impresa*. Indeed, Emmanuale Tesauro, one of the greatest authorities on baroque rhetoric, saw the emblem as merely an imperfect *impresa*! So the two forms existed in an uneasy relationship to each other, and the evolutionary path to the primary or secondary modern definitions of the word "emblem"[15] becomes increasingly

apparent, as the long-serving human types as models for the human persona gradually faded before the rise of the human individual.

For the new "philosophy" of images to be complete, however, the emblem needed to be taken into extended and detailed account because virtually every theorist defined the device, at least in part, in contrast to the emblem. For Menestrier, the emblem was second only to the *impresa* in the order of *représentations symboliques* (1662, 16-17), and he himself had of course already published an "art of the emblem" in 1662. Despite sharing a title and much material with L'Art des emblèmes of 1684, the 1662 Art is really not very similar to the later version; indeed, it is different enough to be considered an entirely new and different book, comparable to an attempt at revision with the aim of securing a renewal of the printer's privilege. The illustrations are all different, and in both versions the emblem illustrations, if we can call them that, are not particularly canonical in form, and they are also very different from each other. While Menestrier did retain much material and some examples from the 1662 version, he also rewrote much of it, expanding or contracting to reflect or modify the original position. Menestrier also cannibalized material from the 1662 version to add to the *Philosophie des images* of 1682, as in the case of Emmanuele Tesauro's 31 rules for distinguishing the device from the emblem (1662, 29-33; 1682, 62-65) in his *Il Cannocchiale Aristotelico* of 1654. As these few examples suggest, the 1684 *Art* is by no means simply a new edition of the 1662.

There are other differences between the two versions and cumulatively they nuance our reading of Menestrier's evolving idea of the emblem. In 1662 the framework is relatively easy to use, more clearly intended to be practical and the examples explained are more specific. In the case of Alciato, for example, Menestrier usually provides emblem numbers for the numerous examples he takes from the master (but without indicating which edition they refer to). By 1684, it would appear, he had changed somewhat his perspective on emblematics in general and on the use of certain kinds of emblems in particular. He must also, in short, have been thinking of a different audience from the one he had been writing for in 1662. No longer were the emblems aimed at schoolboys learning rhetoric, his intended audience at the time of its publication, but a more sophisticated audience that did not require so many precise explanatory references. His readers, it would appear, were now expected, among other things, to have some familiarity with the corpus, beginning with Alciato.[16]

By 1684, he no longer needed to provide numbers for

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11. No colors, for example, could be used because that would limit the variety of décors where the device might be displayed; the motto had to be readable at a glance as one walks by the tapestry or wall painting, etc.
12. See Russell 1985 for a more extensive study of the perceived difference between the emblem and device in France at the time.
13. See for example, 1662, 36, 50, 70; 1684, 29, 192-97.
14. See for example, Daniel Russell, "M. de Montplaisir and his Emblems," *Neophilologus*, 67 (1983), 503-516, which suggests the author, René de Bruc, was familiar with, and may even have owned a copy of, Boissiere's book of devices, with its substantial introduction to the emblematic forms. In short, people were involved with these matters on what appears to be an everyday basis, and Menestrier does finally settle the question at the beginning of his *Science* of 1686 by explaining that there are four types of devices: 1) blason, 2) image alone, 3) words alone 4) image and text (1686, 0-00).
15. *Webster's New Collegiate Dictionary* (1954): s. v. emblem. 1. an object or its representation, symbolizing a quality, state, class of persons, etc.; symbol: *The olive branch is an emblem of peace.* **2.** a sign, design, or figure that identifies or represents something: *the emblem of a school.* **3.** an allegorical picture, often inscribed with a motto supplemental to

the visual image with which it forms a single unit of meaning. **4.** *Obsolete* . an inlaid or tessellated ornament.

16. This heavy reliance on Alciato may explain in some measure his continued publishing success through the middle years of the seventeenth century.

Research Notes

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Daniel S. Russell

each of Alciato's emblems: his readers were now taken to be sufficiently equipped with some command of the standard corpus, perhaps owning a copy of Alciato's emblems and one or more of the books from Menestrier's earlier list of emblem books (1662, 117–18), which was not retained in 1684, or one of the works of theory published after 1662 and combined with an anthology of devices (Le Moyne, Bouhours), or the emblematic record of some festival or ceremony (Le Jay).

Le Jay's report and description of the ceremonies attending the R. P. Quartier's opening sermon of the 1687 school year at the Collège Louis-le-Grand gives valuable insights into one of the uses of emblematics in Jesuit pedagogy of the time. His account is built around the devices on the theme of the Revocation of the Edict of Nantes as a victory for Religion and the King that decorated the hall where the Jesuit preacher R.P. Quartier held forth. The text, as reported by Le Jay, could serve as a program guide to the complex multi-media production the audience was witnessing. Bored perhaps by the relentless propaganda, the students could follow the sermon through the devices and marvel at the allegorical splendor of the set pieces. This may have kept the boys entertained and reasonably attentive throughout what must have been a very long sermon! And it is against the background of scholastic events like this one that we must read the *Art des emblemes* of 1662.

Even though they share a title, the two books themselves could scarcely be more different. They were published in different formats—duodecimo for the 1662 version, in-quarto for the 1684—and the illustrations are completely different from emblem *picturae* in several ways. In neither case do any of the illustrations combine with the text in such a way as to take the form of a canonical emblem along the lines of those followed by Alciato or Gabriel Rollenhagen, for example, with their compact three-part form and page-design repeated throughout the collection. Any standard emblem book, at least in the ideal, displays a regularly repeated format that consigns to each emblem a particular space and position on the page or within the double-page opening containing the emblem picture and all or most of the emblem text.

Here we find something quite different. Early in the 1662 *Art des emblemes*, there are a few woodcuts at different positions in the text as examples of the different kinds of emblematic constructions Menestrier is discussing. Then, nine copperplate engravings are tipped into the remainder of the book, but not integrated into the text.[17] As with the

woodcuts, they could more reasonably be labeled "illustrations" than "emblems" to the extent that they serve as examples of rules and models to be studied. The individual compositions here give no sign that they were intended to be integrated into a greater bi-medial whole. In contrast, the1684 version contains several hundred small woodcuts scattered liberally throughout the text with no obvious intention concerning their position on the page or the disposition of the small, borrowed images that were never before used or intended to be viewed as emblem *picturae*.

Engravings tipped into the text were not particularly common in early emblem books, and no edition of Alciato's emblems was illustrated with copperplate engravings. In this case the pictures are not even present in all copies, including Menestrier's own copy, according to Judi Loach (2007, 250–51). As for these prints, they are not really emblems at all, but rather different kinds of allegorical displays, trophies and monuments of vaguely emblematic inspiration, all taken from Coral's *Les Réjoüissances de la Paix* of 1660 (Loach 2007, 250ff.). In the 1684 version there are literally hundreds of illustrations, and they are all small woodcuts, mostly of the same size, most often old copies of prints by Bernard Salomon illustrating Ovid's *Metamorphoses* or Aesop's fables (Sharratt, 185).[18] The choice of such a body of easily recognized illustrations reflects the conservative cultural climate of the time, and as such they might serve as a particularly useful pedagogical tool or constitute a potentially rich store of easily recognizable images for use by the apprentice emblematist.

Since all of these illustrations are in the text, but without any explicit or generic attachment to a particular reading of the text, or an obligatory, consecrated space for it upon the page, they are not actually emblems themselves, but simply illustrations of Menestrier's discussion of the kind of material that can be turned into emblems, and how to do it. They are empty vessels awaiting some viewer who will find an appropriate contextual "frame" that will detach them from their familiar original context and isolate them (Russell 1985, chap. 4)[19] for use in preparing fresh new emblems expressing some equally general, but different, moral or doctrinal truth, or some personally important message depending on the intellectual or cultural context that they are intended to illustrate or interpret. These empty vessels are waiting to be "applied" to a specific occasion or individual addressee. They are in the text, but not yet a fully integrated part of that text. What they are lacking is what one might call an "application"[20] to turn them into full-fledged "emblematic inventions." They seem to fit, at least metaphorically, the designation for an appliqué, perhaps on a silver serving dish; that is, they are attached to something, as perhaps one might attach a decorative sculptured figure to a serving dish. It would then be understood as an ornamental

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17. Judi Loach has shown that the plates were made for Coral's Rejoüissements de la paix of (1660.). In "Emblem Books as Author-Publisher Collaboration: The Case of Menestrier and Coral's Publication of the 1662 *Art des Emblemes*." Emblematica 15 (2007): 229-319. For an introduction to Dutch Emblems, see Karel Porteman, "The Dutch Emblem: An Introduction" *Emblematica* 8 (1994): 201-208; for emblems in pedagogical culture, see Marc van Vaeck, "Printed Emblem Picturæ in 17th- and 18th-Century

Leuven University College Notes." *Emblematica* 12 (2002): 285–326.
18. Much of Menestrier's subject-matter derives directly or indirectly from Ovid's *Metamorphoses* (e.g. 1684, 21-25), where he takes note of Benserade's *Metamorphoses d'Ovide en rondeaux* (1676).
19. On the frame in emblematics, see Daniel Russell 2009.
20. See most conspicuously in 1684, preface, 13, but see as well 1684, 205 et passim. See also, Bernhard Scholz. As in his understanding of the emblem (1662, 15)

accessory that does not change its host in any way.

The printer/publisher no doubt saw Menestrier's old wood-cuts as a convenient and economical solution to the problem of illustrating such a work. Since there was no pretext of art at work here, they were rather simply intended to supply a visual or pictorial illustration that stands between the pictured scene and the ordinarily understood moral lesson to be carried by this *image sçavante*, to use one of Menestrier's variant terms for this kind of emblem picture. It is actually a perfect example of emblematic recycling, where these materials are reused in a different context and for a different purpose! This different type of picture also had other economic implications, as the format used in 1682 and 1684 must have been destined for a more prosperous and cultivated clientele than the modest duo-decimo volume of 1662, with its air of a scholastic notebook containing a compendium of rules and definitions, together with a collection of exemplary emblems and devices at the end, all interspersed with interesting pictures that could pro-vide models to anyone charged with the construction of some kind of festival or celebration. If it looks like a textbook, it is because it came into being in the classroom, as Judi Loach has discovered in two manuscripts recently come to light in Lyons and Paris. One contains the transcription of an early dictated version of the printed text. Another manuscript provides a text that falls somewhere between the dictation and the printed edition to come (Loach 2002, 235–40).[21]

Among the other suggestive differences between the two published versions, we find that the early version is organized differently from the other. The 1662 text contains an alpha-betical "Table" of names and important terms, but it comes across more like an index and gives no clear sense of an overall idea of what Menestrier understood the emblem to be, beyond a bimedial composition with a short set of simple rules. The "Table des chapitres" in the 1684 makes it much clearer. In 1662 Menestrier provides the elements of a bibliography with twenty-six titles that do lay out an implicit sketch of that ideal, since he does not include books he has not read or has rejected as not fitting the requirements he has been explaining (1662, 117–19). Nor does he include works that call them-selves emblems but that are not, in his opinion, emblems at all. The 1684 version has a more global organization into related chapters: this suggests considerable conceptualization and some broadening on Menestrier's part over the 20 years that separate the two works.

One characteristic does not change greatly. In addition to this bibliographical list, there are numerous lists of rules (e.g., Tesauro's 31 rules for distinguishing between emblems and devices; see above). Occasionally, Menestrier chooses to present an entire book such as Hugo's *Pia desideria*; in such cases, his lists are clearly intended to provide some kind of model for a larger collection in a way that single emblems or devices could no longer do. Other lists include the emblem-atic tapestries at Fontainebleau, described by Pierre Dan, and Gomberville's moral emblems. Although he quotes extensively from these works, it is rare for him to give a complete table of

contents, and when he does, it is most often for a religious book that he particularly admires, such as those of Hugo, Heinsius or Van Haeften. What he does sometimes do is indicate a suitable context; one example is presented as suitable for a girl who is looking at herself in the mirror (1662, 119). Generally, such compositions are related to human types, such as a baby or a pearl-fisher.

Chapter five of the 1662 version begins the work of defining the emblem as Menestrier understands it for the purposes of training students in rhetoric. He notes first that it has become standard practice to compose three-part emblems, with verses, a picture, and possibly a sen-tence. However, emblems constructed from well-known fables, or allegories, may have only two parts. Indeed, an emblem must have at least two parts: the image and the idea. Sometimes a two-part emblem of this kind can be very complicated. One of Menestrier's simpler examples translates the philosopher's triumph over the vicissitudes of Fortune, where we would see the philosopher, as identi-fied by his long robe, attaching Fortune to her wheel (1662, 50). The message to be deciphered here is that the philosopher dominates and perhaps punishes Fortune, with the wheel to which the philosopher has perhaps attached her carrying both literal and figurative meanings (wheel of Fortune/instrument of torture). He proceeds to give other examples showing how every image can be adapted to more than one meaning. He explains to the reader, for example, that fire can indicate ingratitude be-cause it destroys what feeds it, but can just as well suggest avarice or greed because it is insatiable; and he goes on to show in the same way how fire can evoke other human emotions and traits (53). Then, at the end the chapter he explains how the emblem developed from the Tablet of Cebes in the "plate peinture" of Philostratus before returning to the need for rules in the more complicated three-part device and how the verse ". . . en doivent faire l'application."

In the same chapter, where Menestrier provides guid-ance for composing useful and effective emblems, he discusses ways of reading or seeing in different kinds of contexts: nature and the elements, poetic creations, sententious or proverbial sayings, the gods of mythology, and the like. Part of this set of procedures for making emblems entails what I have long described as a process of fragmentation (Russell 1985). Once the emblematist has carved out a scene or character that he wishes to turn into an emblem, he proceeds to the "application" of the image or idea or general truth he wishes to communicate. Nothing is irrevocably transformed in the process, as it would be if one were turning the image into a metaphor. This attachment is not intended to be permanent: on the contrary, it is a rhetorical device that will leave the reader or viewer with an enhanced impression of the message of the new combination, and perhaps the realization that the construction could be modified in order to make it express

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21. "Why Menestrier wrote about Emblems, and what audience(s) he had in mind," *Emblematica* 12 (2002): 223-283), here 235-240.

a completely different idea. This procedure seems to be implicit in many of his examples.

This is already clear from the very beginning of the 1684 *Art*, where he defines his field in the preface, not as "the emblem," but as "emblematic inventions." And after some history and definitions of the form, he devotes most of the rest of his text to showing what kinds of things can be made into emblems, and how such inventions are made. He is going to show the reader how one can take small scenes and apply them to different, but analogically similar, ideas or situations. In 1662 he provides those examples in long lists of devices, very much like the lists one can find in manuscripts or other printed "arts of the device."[22]

Menestrier reveals much about his perception and understanding of the emblematic mode outside emblem books in the examples he chooses to illustrate his argument, finding emblems in the paintings of Arcimboldo, for example, and in the wall paintings and tapestries that decorated many noble and royal residences. *In the case of Fontainebleau, for example, he mentions the 58 paintings in the series of the labors of Ulysses, which he characterizes as emblems interspersed with a further 85 "small pictures" with accompanying mottos. These he then lists in their entirety (1684, 340–59), together with a descriptive sentence about the visual image and a translation of the Latin motto in addition to the original, in some cases also providing a brief explanation.*[23]

Elsewhere, he stays within the boundaries of emblematic construction. He recalls the story of Cadmus in both editions (1662, 41; 1684, 116–20). In 1662, he merely mentions what Alciato and Aneau had constructed with the elements of this myth a hundred years earlier. In 1684, he goes much farther, showing how the fable can be broken down and its parts distributed in such a way as to furnish the material for four different emblems (1662, 41–42; 1684, 116–20). Before describing the four emblems, Menestrier recounts how Cadmus, at the command of his father, sets out to find his sister, Europa, and bring her home. Guided by oracles, he builds the city of Thebes and kills the dragon that was poisoning the Castalian fountain. The dragon represents Time and the forgetting and destruction it brings; Cadmus kills the dragon and sows its teeth, as Pallas had ordered, to create the alphabet. The little band of armed consonants that emerges kill each other off, leaving the five vowels who, with the help of Pallas, achieve harmony and help Cadmus repair the damaged

city of Thebes. Having retold the story of Cadmus, Menestrier sets out his four emblems, the first of which is the dragon that poisoned the Castalian fountain: it represents Time, which destroys everything, and forgetfulness, which would overtake all human accomplishments were it not for the preservation that letters provide. The second is that embodied by the slaying of the dragon, in which Cadmus represents men of letters, who fight against time and forgetting. The third and fourth emblems are those of the dragon-tooth letters, which permit, through writing, the conservation of what has been rescued: the first sixteen are the consonants, which are meaningless when used by themselves. With the assistance of Pallas, the five vowels bring harmony to the other letters and enable the alphabet to convey meaning. Menestrier concludes his reading by quoting Alciato's own ten-line verse, which he says embodies all four emblems, and with a plea for an allegorical reading of the poets by stripping away the bark of fiction to reach the meaning beneath, the way Apollo skinned Marsyas (Alciato, 120).[24]

Alciato's single emblem thus combines in its text the four potential disaggregated "emblems" which appear to have no other text in Menestrier's account and he "explains" them in ten lines of Latin verse that form the text of Alciato's emblem 186: "Littera occidit spiritus vivificat" (1684, 120). In this example, Menestrier practices the fragmentation so essential to the work of making emblems, and he suggests how they can be read most profitably: new readings become the potential texts of other emblems. The work of fragmentation continues even then: Menestrier's account covers more ground than that of Alciato, which also needed to be cut from a surrounding narrative.

Sometimes, Menestrier takes his examples entirely from a text where a description replaces the emblem picture to complete the bimedial unit otherwise contained in the source text alone, but while continuing to play an integral part in that text. One example Menestrier offers comes from Lucan's *Pharsalia* and concerns the agèd Pompey (1662, 114) who continues to be respected even though he can no longer participate actively in battle. Lucan begins his epic poem on the Roman civil wars with contrasting portraits of the two adversaries, the young Caesar and the agèd Pompey. Pompey is compared to an ancient tree, sheltering many trophies with his dead branches: it begins "Tel un arbre chargé de superbes trophées . . ." and in the following twelve lines Lucan sketches a picture that begins: "Dont le pied fermement n'est en terre fiché . . .". Brébeuf's French translation interrupts the emerging narrative to develop this comparison that Joachim Du Bellay was to transfer from Pompey to Rome itself, effectively turning it into an emblem, in one of his *Antiquitez de Rome* of 1558:

> Qui a vu quelquefois un grand chêne asséché,
> Qui pour son ornement quelque trophée porte,
> Lever encore au ciel sa vieille tête morte,
> Dont le pied fermement n'est en terre fiche,
> Mais qui dessus le champ plus qu'à demi penché
> Montre ses bras tout nus et sa racine torte,

22. E.g. Arsenal B.N. ms fr. 3328. fols. 1-46; see as well, Laurence Grove, "Discours sur l'art des devises: An edition of a Previously Unidentified and Unpublished Text by Charles Perrault" *Emblematica* 7 (1993): 99-144. See as well, for example, the collection of devices published in Pierre Le Moyne, *De l'Art des devises* (Paris, 1666).

23. The original text ends abruptly after "interspersed", and it seems that Dan intended to return to the text to clarify his memory of this passage; in completing the paragraph, I have done my best to guess at his intention, but the text is conjecture on my part (Ed.).

24. I have rewritten portions of this paragraph, which was left incomplete by Dan, and in doing so have corrected some page references and the descriptions of Menestrier's "four emblems," to which Dan had clearly not yet had time to return. I have also slightly altered the sentence order in the following paragraph (Ed.).

Et sans feuille ombrageux, de son poids se supporte
Sur un tronc nouailleux en cent lieux ébranché:
Et bien qu'au premier vent il doive sa ruine,
Et maint jeune à l'entour ait ferme la racine,
Du dévot populaire être seul révéré:
Qui tel chêne a pu voir, qu'il imagine encore
Comme entre les cités, qui plus florissent ore,
Ce vieil honneur poudreux est le plus honoré.
    (sonnet 28)

The picture is formed by the quatrains and the first tercet. The application takes place in the final tercet, and this is where the reader is brought into the production of meaning by lending his cultural context to the collaborative work of the application. And this is one model that will continue to structure such sonnets in French into the eighteenth century.

At the beginning of Menestrier's research and writing on emblematics, his idea of the emblem was quite conventional, as we can see in the definitions, distinctions, and history of the forms he lays out in 1662 (13–30). Throughout, he relies heavily on Alciato for examples and, to a lesser extent, on the *scholia* of Claude Mignault for explanations and related commonplace comparisons. His original understanding of the emblem probably owes more to Mignault than anyone else. In chapter 3 he quotes extensively in Latin from Mignault's treatise on symbols, first published by Christopher Plantin in his 1573 edition of Alciato's emblems.[25] Translated material was added to it in his editions of 1577 and 1581, by which time Mignault's commentaries were substantially complete and would not change in any essential way before his death in 1606. Menestrier clearly depended heavily on this material in compiling his account of the history of the *images sçavantes*, as he called symbols and other related forms, and most if not all of the Latin prose in this part of the 1662 *Art des emblèmes* is quoted from this work. That fact gives an idea of how close Menestrier was in the beginning to Mignault's ideas on symbols, and probably to Mignault's commentaries on Alciato as well. He was equally familiar with Mignault's use of emblems in teaching during the 1570s (1662, 18).

Over the course of his career, there is a shift in emphasis, however, on what constitutes the difference between the emblem and the device. In 1662, he simply copies out Tesauro's 31 rules for distinguishing between the two forms, and he suggests that he would be happy to leave it at that, if he had not promised something more complete (1662, 30; *Science*, 5). And with what we can imagine is a small sigh, he continues on to Chapter 5 and his examples of emblematics outside the world of pure emblems. The difference between the two forms is reduced to the kind of things such as which form can receive which "application."

These examples also seem to mark the beginning, in Menestrier's mind, of a loosening of the bonds that tie an emblem to a rigidly fixed form—a form it hardly ever took

25. See Denis Drysdall's edition and translation of Mignault's "A Treatise on Symbols," http://www.emblems.art.gla.ac.uk/Mignault_syntagma.html.

in any event. Increasingly, he sees the possibility of making emblems from almost any material, from medieval allegories to scenes from well-known battles with heroic actors. In discussion of such source materials, he easily slips into the habit of calling just the emblem figure the "emblem." Menestrier was surely aware that he was using the word in two slightly different ways. He justifies this practice at the end of chapter 2 where he quotes Jean Baudoin's definition of the emblem in the introduction to his emblem anthology (*recueil*) of 1638–39 (1662, 18–19), and points out that this definition says nothing about an emblem needing any text: "ne dit rien de la sentence, ni des vers" (1662, 19). A little earlier, in summing up a long passage quoted from Mignault's treatise on symbolism, he calls emblems "[les] vers dont les peintures sont accompagnées" (1662, 15; cf. 1684, 322). These paintings have been promoted to a special use that will become clear in the verse text.

It is at this point that the term "application" will throw some light on the question of the nature of emblems as compared to "inventions emblematiques" (of which he gives examples). By 1684 Menestrier seems to have settled on the difference between the two, and in his preface, he seems to distinguish between them more clearly than he had ever done before. The applications in such inventions clearly interest him more than the emblems themselves. He proposes to study emblems first because the emblem is "plus reglé & plus connu que la plupart de ces Inventions Emblematiques, quoy que peut etre elles soient de plus d'usage que la plupart des Emblemes" (1684, 15) and then emblems proper, confining himself to authors and emblems that he particularly admires. In the end, he never gets around to analyzing single emblems, and devices are completely marginalized to the lists at the end of the volume. The three volumes published in 1682–83 and 1686 described at the beginning of this paper will more than compensate for any danger of marginalization. Summing up this definition gleaned from Mignault, Menestrier says simply that an emblem is something ingenious expressed with ingenuity (1662, 15).

Some of the best examples of "application" come in his presentation of sacred emblems. They do not need to be made with or for Biblical characters or events, but they do need either such a Biblical context or to be explained by a verse from sacred Scripture or the fathers of the Church. To what extent should these Biblical texts be understood to be quotations or *centons*? It seems likely that Menestrier himself construed them as such, if we recall his boast that he was able to construct 100 proper devices from the first 80 lines of Horace's *Ars poetica*.[26] Simply *centons*?

Sur ces principes, il m'est aisé de demontrer toutes les regles des Devises les plus parfaites, sur les regles du syllogisme de la forme de celuy-cy, composé de trois propositions. La premiere, d'une metaphore qui applique un corps naturel, artificiel, historique, ou fabuleux à quelque personne particulere comme si elle disoit je suis le Soleil, une Riviere, un Flambeau . . . &c. La seconde est l'exposition

26. *Science*, preface, 28.

d'une proprieté de ce corps ou de cette figure, par des paroles. Et la troisieme, une application de tous les deux au dessein et à la pensée de celuy qui prend cette Devise.

Delà nait la premiere regle des Devises . . . (1686; 25)

The key word here is "application" or "appliqué" because of the way the two parts of the device come together, and they explain or suggest the nature of the bond that holds them together. Randle Cotgrave gives "compare" and "associate" as two meanings of the verb "apply." This way of explaining the bond of an emblem is not in one sense very satisfactory, especially if one is looking at the emblem as a generically solid unit that combines picture and text to form a single united entity. This verb suggests something much more tentative, much less permanent than what we usually think of when we talk about an emblematic form. Just like an appliqué, one part of the device is attached to the part that is going to continue to receive it, "Qui est proprement l'application ingenieuse d'une figure a quelque enseignement moral . . . ." (1662, 15).

To grasp the real specificity of this kind of composition, one must also look at it in a particular historical context, namely the evolving nature of symbolic thought and process that carried the sign across the great divide that separated the Middle Ages from the Modern era. In the Middle Ages the symbol fused the signifier with what it signified. The implications for idolatry and iconoclasm were clear and certainly played a role in the internecine strife within the Christian church during the later European Renaissance. Other implications then yielded different results as the medieval system of symbolism began to break up and spawn rhetorical games like the emblem. It is in this context that we can begin to distinguish between the application and the more completely assimilated parts of a perfect metaphor.[27]

A Possible Alternative Numismatic Model for Alciato's Emblem 'Concordia'

Rubem Amaral Jr.

In Number 57 of this *Newsletter* (pp. 10–12), and in line with Mino Gabriele's suggestion of ancient Roman coins as possible models for the *pictura* of Alciato's Emblem "Concordia," I proposed as a better option, at least as it appears in *Omnia Andreae Alciati V. C. Emblemata* (Antwerp: Christophe Plantin, 1577), *Emblemata / Les emblemes* (Paris: Jean Richer, 1584), *Emblemata* (Padua: Petro Paulo Tozzi, 1621), the image on the obverse of a provincial coin of Elagabalus struck in Philippopolis (Thrace) (fig. 1).

27. It seems clear that Dan intended to pursue this intriguing line of argument, which we can only regret he was not granted sufficient time to complete.

Fig. 1.

Since then, I have discovered another rare coin struck long before in the same city by the Roman Legate in Thrace Gargilius Antiquus, which shows on the obverse the effigy of Antoninus Pius with the legend in Greek ΑΥΤ ΑΙΛ ΑΔΡΙΑ ΑΝΤΩΝΕΙΝΟ ["Emperor Aelius Hadrianus Antoninus"] and, on the reverse, exactly the same image of the two soldiers clasping hands as in the Elagabalus example, but with the legend ΗΓΕ ΓΑΡΓΙΛΙ ΑΝΤΙΚΟΥ ΦΙΛΙΠΠΟΠΟΛΕΙΤΩΝ ["Gargilius Antiquus Being Governor Of The Philippopolitans"]28 (fig. 2), which also might have been alternatively taken as model.

If, in the case of Elagabalus, the reason for the emission of the coin with such a reverse could make allusion to a specific historical event involving his presence in the city and concord among the armies on the occasion of his accession, in the other case, since Antoninus Pius never left Rome and there is apparently no particular link between him and Philippopolis, it can perhaps constitute only a reference to the general peace that prevailed in the Roman empire during his long reign (138–161 AD).

Marcus Paccius Silvanus Coredius Gallus Lucius Pullaienus Gargilius Antiquus was appointed Roman legate in Thrace at the latest in early 161 and remained in that position until the second half of 161 or of 162. He ensured in that region the transition between the reign of Antoninus Pius and that of Marcus Aurelius and Lucius Verus. As Antoninus died March

Fig. 2.

7, 161, it is probable that the coin was struck in the very start of Gargilius Antiquus's tenure as provincial governor, possibly either as a token of gratitude for his appointment on the occasion of his accession or to mark the emperor's death.

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28. I thank Dr Beatriz Antón Martínez (University of Valladolid, Spain) for her help with the translation of this legend.

Whose Fault? A Note on the Reprint of Heinsius's *Emblemata Amatoria*

Mason Tung

It is obvious that a Latin version of Heinsius's emblem book was given to C. N. Smith for him to write the introductory note. After giving a thorough account of the origin and history of erotic emblems, Smith comes to describe Heinsius' version in question: "Also derived from *Quaeris quid sit amor* was the all-Latin version which is reproduced here (Landwehr, No. 665) . . . . Its title too is *Emblemata amatoria iam demum emendata*, and again no publication details are provided. Landwehr thinks that Dirck Pietersz Pers published it in about 1607. The emblems, mottoes, and plates are identical with those found in the "Theocritus à Ganda" *Emblemata amatoria*. But the Latin tetrastichs in which the emblems are moralized are the work of the little-known I. A. Timmermans, whose name appears after the verses to emblem 24 (sig. G4r) and whose initials are also given at the end of the introductory poem, 'Elegia ad Belgicam Juventutem.' Another Latin poem, 'Ad Juventutem,' concludes the volume" (4–5).

Earlier, Smith had also identified the edition as based on "the copy in the Glasgow University Library . . . pressmark: SM 570." According to *A short title catalogue* of the Glasgow Library, SM 570 is clearly marked as printed in 1608, but those with uncertain 1607 dates are all-Dutch versions (SM 567–69), on one of which this reprint edition is actually based. As a result, all the Latin details that Smith has mentioned in his note cannot be found in this all-Dutch version.

The reprint edition is no. 10 in the "Continental Emblem Books" series, selected and edited by John Horden, who also did the "English Emblem Books" series, both published by the Scolar Press of Menston, England, between 1968 and 1976. These series were a massive undertaking and must have involved an army of laborers. What emblem scholars did not owe an enormous debt to these series? The fault—it must be admitted that it was an oversight of some magnitude—must be laid at the feet of the person or persons who had the unthankful tasks of proofreading everything but neglected to do so in this instance.

Holding a rock, bearing wings: the *fado* of the Portuguese emblematic production

Filipa Medeiros

In 1917, Leite de Vasconcelos published one of the best-known accounts of the early reception of Alciato's *Emblemata* in Portugal; a century later, however, there is still much work to do in this area. The importance of this subject has already been identified by many researchers, including most notably Rubem Amaral, Jr. Following the same purpose, I am currently developing a post-doctoral project entitled *Mute signs and speaking images: the reception of logo-iconic language in Portuguese Baroque culture*, whose

goal is to stimulate research on the area of text/image studies in Portugal. By focusing on the reception of emblematic models in Portuguese Baroque literary works, it investigates connections with other artistic manifestations, in order to analyze the national logo-iconic production in a European context. Supervised by Professor Manuel Ferro of the University of Coimbra, with the scientific and technical support of the Stirling Maxwell Centre and the Universidade Federal do Rio Grande do Norte (Brazil), this project aims to provide important tools to encourage academic work in this field in the Lusophone world and beyond. The first step will be the Portuguese translation of Stockhamer's commentaries to Alciato's *Emblemata*, using the largest version of the text, published by Plantin in 1565, with his first edition of the book.

This work is already in progress and it promises to bring more details about the first systematic commentaries to Alciato's *Emblemata*, which probably constitute the most expressive evidence of Portuguese interest on emblematics in the middle of the sixteenth century, because they were written in Coimbra, by Sebastian Stockhamer. This university student accomplished the request of a local nobleman, but the work was firstly printed in Lyons (1556) and paved the way for the extensive commentaries which would gradually be added in successive editions. There are no traces of the circulation of this commented work in Portugal, although the contemporaneous theoretical writings suggest a widespread contact with the emblematic genre. But that is a story to tell later . . . .

Lusitanian emblematic production includes very few moral and political emblem books, besides some logo-iconic Jesuit manuscripts. It cannot be neglected, however, that the best representatives of the national skills in this dominium are the extraordinary examples of applied emblematics. This area includes the descriptions of Baroque festivities, funeral ephemeral art, painting and tiles, among other. Painted ceramics are probably the most significant Portuguese contribution to world art and emblematic models have enriched that cultural heritage, providing inspiring motifs.

This is indeed a promising field to explore, as the characteristic example of the ingenious adaptation of Van Veen's *Q. Horatii Flacci emblemata* (1607) shows (Sebastián, 1983). Considered one of the most widespread emblem books, this work was largely copied and pirated in France, Spain, Italy, and England (Bath, 1997). The first version of this emblem book contained only Latin texts from classical authors (mainly Horace) with a fac-

Fig. 1.

ing page showing an allegorical engraving. Later on, Jerome Verdussen brought out a second edition of the Emblemata Horatiana, in which the Latin texts were accompanied by Dutch and French quatrains. It then started to look like an emblem book and in the third edition of 1612, Spanish and Italian verses were added, in order to make them easier to look at and to read.

Besides the literary reception of the book, these emblems were used as a pictorial source for the decorative arts. This strategy became especially impressive where Portuguese painted tiles, which often used printed sources, are concerned. There are at least four main examples of ceramic series inspired by Van Veen's emblems (Amaral, Jr., 2008). Decorating a balcony situated in St. João de Deus's Convent (Lisbon), there are three panels, painted ca. 1740, probably by Valentim de Almeida. The convent, built in 1629, was founded to receive the Hospitaller Brothers of Saint João de Deus; it withstood the 1755 earthquake. The tiles illustrate Virtue on two panels and Silence on the third (fig. 1). This logo-iconic composition reproduces Van Veen's picture, described on the Latin commentaries published in the third edition of the Horatii Emblemata (1612). Illustrating the sense of Horatian words in a letter to Lolio (I, 18, 37–38), there is Harpocrates, the God of Silence, with his finger to his lips, sitting between the symbols of wine and anger, holding the flag of the Roman Republic. On the upper part, there are some verses of the Spanish poetic text published on the same edition and later on printed on the Theatro Moral (1669), advising men to remain silent and, in this way, to avoid problems.

The famous cloister of the Convent of San Francisco, in San Salvador, offers a different interpretation of the same motif (fig. 2). The convent was founded in 1587 and destroyed during the Dutch invasion; the work of rebuild-

Fig. 2.

ing continued until 1782. The cloister was erected in 1738, according to the book of the guardians. This description tells us that the tiles were "a royal gift sent by King John V", produced in Lisbon and placed there between 1746 and 1748. The series of 37 panels has been attributed to the famous painter Bartolomeu Antunes, who left his sign on the tiles of the main chapter in the church of the same convent (1737). Luxuriant Baroque frames surround the pictures, often extending their primitive vertical arrangement in the emblem book, in order to suit the available space. In what concerns the representation of Silence—a very appropriated theme to a convent cloister—the scene imagined by Van Veen follows the directions dictated by Ripa, including the peach dedicated to Harpocrates, because its form resembles the human heart and its leaves look like tongues. On the other hand, the Dutch artist probably had in mind the history of the young Papirius, who attend a session in the Roman Senate and said nothing about it. It is important to stress that unlike the previous example, the inscription on this series kept the original Latin motto: "Nihil silentio utilius."

Near the Franciscan building, the Goês Calmon House also displays some tiles with the same iconic source. Even a brief comparative approach such as this cannot omit its exquisite collection of tiles, dated ca. 1740–1750 and removed from the Palace of Corucheus (Lisbon), because the City Hall bought the building and transferred the panels to the City Museum, in 1970. This series includes eight panels from two different sets, apparently from the same author. The first of them only reproduces the Spanish texts, while the other transcribe additionally the Spanish version of the Latin motto, according to the *Theatro Moral* (1669).

The comparative study of the options taken to create these four different adaptations would be an interesting theme to develop, starting from the printed source. Furthermore, it would imply a deeply study on the reception of the work in Portugal, in order to draw the cultural contextualization of the phenomenon and explore the intertextual net lying underneath the creative process. The General Library of the University of Coimbra houses a manuscript,
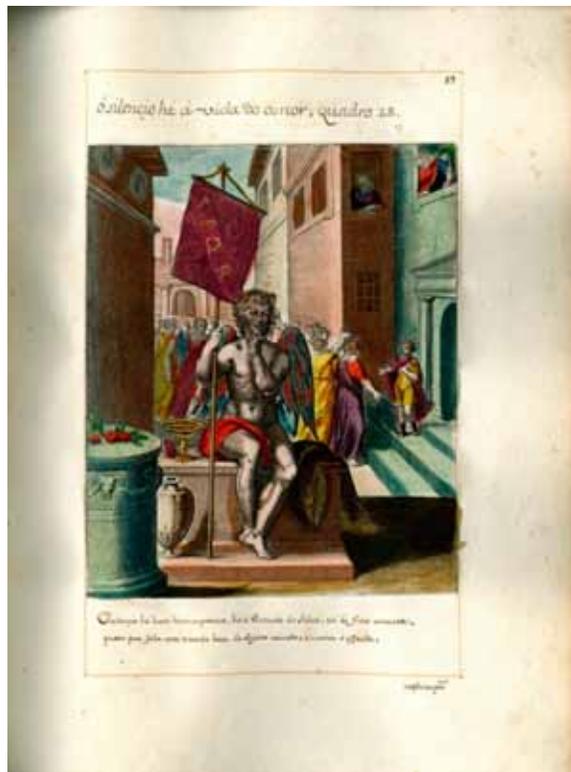

Fig. 3.

probably from the eighteenth century, which can shed new light on this matter. As far as we can know, it contains a unique Portuguese translation of the book, signed by Carlos del Sotto. There is no information about the author of this luxurious work, done in watercolor and decorated with golden tint. It was donated in 1962 by the Dutch bibliophile W. Arntz, but the circumstances of its production remain unknown. Perhaps it was a luxurious gift *ad usum delphini* . . . .

The translation follows the French version published by Marin Le Roy de Gomberville, who reworked the original to suit the neo-classicism of the absolutist monarchy and expanded Van Veen's notes, preparing it for a speculum principis dedicated to Louis XIV. It was originally entitled *La doctrine des moeurs* (1646) and afterwards replaced by *Le theatre moral de la vie humaine* (Brussels, 1672). Gomberville highlights the classical origin of the didactic pictures, but intentionally disregards Horace's verses, which had inspired the majority of Van Veen's drawings. The Portuguese manuscript does not transcribe the Latin verses that *Le theatre moral* copied after the explanation of each emblem, composed of an inscription, a picture and a poetic text (fig. 3). Why did the author choose this option? Who was he? What was the purpose of the translation? This remains mysterious.

This research note thus presents an eloquent example of the particular and complex features of Portuguese emblematic production, which implies a dynamic interdisciplinary approach, in order to shed new light on the reception of emblematic models in the Lusophone world. Portuguese emblematics, though weighed down by a heavy rock and facing many obstacles, nonetheless had opportunities to spread its wings. It is time to make it better known and definitely change its *fado*.

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Emblems and *imprese* in Elizabethan and Jacobean portraits (ca. 1560–ca. 1620)

Malcolm Jones

The following compilation makes no claim to be comprehensive, but is published here with the aim of drawing attention

to the occurrence of emblematic motifs in early modern English portraits. I have deliberately excluded portraits of the monarch—and coats of arms as such, another common feature of the portraits of this era, of course. Also excluded are the emblematic brasses of Richard Haydocke, and Renaissance hat-badges of emblematic type to which I devote separate Pinterest boards (see below).

With the notable exception of Queen Elizabeth, of course, male sitters are far more likely to be accompanied by devices than female. Though there is a large enough corpus of engraved portraits, sitters accompanied by emblems in engravings are comparatively rare.

There are, I think, some interesting preliminary findings—the use of an emblem from the 1557 edition of Paradin's *Devises heroiques* in the portrait of Edward Lord Russell, dated 1573, for example. The Goodricke portrait by Cornelis Ketel has hitherto been thought to depict the comet of 1577, and dated accordingly, though it is now clear that it makes use, rather, of the blazing fire *impresa* from Ruscelli, *Le imprese illustri* (Venice: 1566, 1572, etc). Though strictly speaking outside my chronological parameters, the device on the portrait of Montrose engraved by Adriaen Matham (ca. 1650) antedates its earliest known published appearance (see below).

The entries are organised by alphabetical order of motto, those few items without a motto bringing up the rear. Some of the items appearing under the category "motto" here are more properly inscriptions, but are included there for the sake of convenience.

Images of all the emblems and *imprese* listed here can be found on my Pinterest board, "Emblems in Elizabethan and Jacobean Portraits – their Depiction and Significance" at http://uk.pinterest.com/malcm2557. I should be very happy to hear from readers of the *Newsletter* either on the Pinterest board itself, or via e-mail to malcm@malcolmjones1.wanadoo.co.uk.[29]

Key to the fields for each citation: a. motto (translation); b. source; c. *pictura*; d. sitter; e. artist; f. medium; g. date; h. location; i. notes; j. bibliography.

1. a. "Aeternitati pinxit" (he has painted (it/this) for eternity); b. ?; c. artist sitting at easel painting (the present?) portrait; d. Christopher Hatton (1540–1591); e. not known; f. oil painting [double-sided]; g. ca. 1581; h. Northampton Museum & Art Gallery; i. on the reverse is Tempus (owing much to Alciato's "Occasio"), as well as Elizabeth ex cat. (2003), 136–9; j. *AntiqJ* 86 (2006) 373–79.

2. a. "Aeternitati finit"; b. [?]; c. astrologer pointing to an armillary sphere representing the heavens held aloft by Atlas; d. [as previous]; e. [as previous]; f. [as previous]; g. [as previous]; h. [as previous]; i. Lachesis spinning ["Lachesis trahit"], a couple dancing to a lute, and a burning

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29. The list has been reformatted to suit the confines of the *Newsletter* (Ed.).

lamp; j. [as previous].

3. a. "Amare de las dolces" (Span = Bitter from the sweet things (??)); b.?? Cf. "De douceur amertume" in *Emblemata amatoria* (1608) – wormwood branch projects from beehive; c. motto painted near base of tree trunk – could it be wormwood?; d. Peregrine Bertie, 13th Baron Willoughby de Eresby (1555–1601) [hero of the ballad, "Brave Lord Willoughby"]; e. not known; f. oil painting; g. late sixteenth century; h. Grimsthorpe Castle, Lincs [eighteenth-century copy by Francis Hayman in Royal Armouries Museum, Leeds]; i. see also "Contra audentior" (9) and "Ubique peregrinus hic domi" (43); j. -

4. a. "Amor [sic] et virtute"; (by love and virtue/courage); b. ?; c. crescent moon above sea/water; d. Walter Raleigh (c.1552–1618); e. not known; f. oil painting; g. 1588; h. National Portrait Gallery; i. the moon stands for Elizabeth in her "Cynthia" persona, who influences the water [punning on Raleigh's first name]; j. -

5. a. "Chi verace durera" (Ital; he who is trustworthy will endure); b. cf. Valeriano, *Hieroglyphica*; c. Celestial arm strikes diamond on anvil; d. Richard Carew, Cornish antiquary (1555–1620); e. not known; f. oil painting; g. 1586; h. private collection; i. motto is anagram of sitter's name, i.e., "Richarde Carevve"; j. Tarnya Cooper, *Citizen Portrait* (2012), 154

6. a. "Col senno e con la mano" (Ital; by wisdom and by hand); b. [antedates] Diego Saavedra Faxardo, *Idea de un Principe Politico Christiano* (1655); c. heavenly hand in armour grasps hedgehog; d. James Graham, Marquis of Montrose (d. 1650); e. Adriaen Matham (d. 1660); f. engraving; g. 1644x50; h. - ; i. antedates earliest published emblem-book example; j. see Marinini's essay in *Glasgow Emblem Studies* 12 – evidently unaware of this English antedating

7. a. "Constant in the midst of Inconstancey"; b. - ; c. rock in the sea dashed by waves; d. Margaret Clifford (née Russell), Countess of Cumberland (1560–1616); e. Hilliard; f. miniature; g. 1603x5; h. Victoria & Albert; i. - ; j. -

8. a. "Constantia coronat" (constancy bears the crown); b. - ; c. a solid cube; d. Bathsua Makin who had been tutor to Princess Elizabeth (the future "Winter Queen"), daughter of Charles I; e. William Marshall; f. engraving; g. 1640s; h. British Museum; i. the motto (alone) is inscribed on the pages of an open book in a portrait of Frances Howard, Duchess of Richmond, engraved by Willem de Passe in 1627; see also "Virtuti nullum solstitium" (46)

9. a. "Contra audentior" [(proceed) against (misfortunes/ ills) all the more boldly]; b. Virgil, *Aeneid* 6.96; c. breast- and back-plate of suit of armour – is this the device the sitter is pointing at?; d. Peregrine Bertie, 13th Baron Willoghby de Eresby (1555-1601) [hero of the ballad, "Brave Lord Willoghby"]; e. not known; f. oil painting; g. late sixteenth century; h. Grimsthorpe Castle, Lincs.,

[18C copy by Francis Hayman in Royal Armouries Museum, Leeds]; i. see also "Ubique peregrinus hic domi" (43) and "Amare de las dolces" (3)

10. a. "Cum mensura" (by measuring); b. - ; c. pair of compasses with winged points; d. Ludovico Petrucci (ca. 1575–ca. 1619); e. anon; f. engraved author portrait (frontispiece); g. 1617; h. British Library; i. see also "Stabilitas cum pace" (41); j. *J Walpole Soc* LXIV (2002), 29-30

11. a. "Declina a malo et fac bonum Ps 37" [Depart from evil and do good] -- Psalm 37 (27)] and "Lege prophesiam Zacharie Lu: 1" [Read the prophecy of Zacharias -- Luke 1 (13–25) – regarding the birth of John the Baptist]; b. - ; c. robin on mistletoe sprig; d. Thomas ap Ieuan ap David of Arddynwent (1560–16??); e. not known; f. oil painting; g. ca. 1610; h. National Museum of Wales (NMW); i. NMW website suggests robin refers to the folk legend that the robin got its red breast while removing a thorn from Christ's brow at the Crucifixion – but this seems not to be attested before the nineteenth century; See also "Defractus sum" (12); j. Tarnya Cooper *Citizen Portrait* (2012), 33ff.

12. a. "Defractus sum ut ne miseraris" (I was broken off (so) that you should not lament (?)); [not from the Vulgate]; b. - ; c. motto on banderole wrapped around olive branch; d. Thomas ap Ieuan ap David of Arddynwent (1560–16??); e. not known; f. oil painting; g. ca. 1610; h. NMW; i. see also previous; j. as previous

13. a. "Deorsum nunqvam" (never downwards); b. Ruscelli, *Le Imprese illustri* (Venice, 1566), 156; c. a fire; d. Richard Goodricke/Goodrich of Ribston, Yorkshire (1560–1601); e. Cornelis Ketel (signed); f. oil painting; g. ca. 1578 (?) – if so, sitter is only 18; The Art Gallery of South Australia, Adelaide; h. Not for nothing does Job say (AV trans [5,vii]) "as the sparks fly UPWARD"! Wikipedia/-media would have us believe that this is the comet of 1577 — hence their and the Australian Gallery's dating -- but coincidence of the motto with the Ruscelli emblem demands a rethink; i. sold Sotheby's (2004) when attribd to George Gower; j. Sotheby's cat. entry noted that deorsum nunquam is the Goodrich family motto

14. a. "Dum formas minuis" (while you form me, you deform me); b. also used by Essex at the 1595 Accession Day tournament; c. central square-cut diamond impresa just discernible on the skirt of his armour—alluding to the necessity of cutting a diamond in order to show it off to best advantage; d. Robert Devereux, Earl of Essex (1565–1601); e. Hilliard; f. miniature; g. ca. 1593x5; h. - ; i. - ; j. Strong, *The Cult of Elizabeth* (1977), 65; Young, *The English Tournament Imprese* (1988), 58, no. 95

15. a. "Fata viam invenient" (the Fates will find the way); see also "Fides homini serpentibus fraus" (19); b. Paradin, *Devises heroiques* (1557); c. man standing at the centre of labyrinth/ maze; d. Edward Lord Russell; e. anon; f. oil painting; g. 1573; h. Woburn Abbey (formerly); i. now only known from 19C watercolour copy in NPG – see portrait of his brother, Sir Francis Russell (no motto); j. -

16. a. "Fatto a tempo" (Ital = done in time/ just in time); b. - ; c. 2 pinks in vase, one stalk pecked at by small bird; d. Thomas

Drake (1556–1606); e. (attributed) Hieronimo Custodis; f. oil painting; g. ca. 1585; h. on the art market in 2015, Weiss Gallery; i. – ; j. –

17. a. "Fidens non confidens" (confident not impudent); b. Vives, *Satellitium animi sive symbola* (1527), no. 112. [TPMA s.v. Recht 19.5 (134); c. shooting star/comet above column resting on 3 steps to which banderole bearing motto is attached; d. ?? Ar(a)bella Stuart (1575–1615) [uncertain identification]; e. not known; f. oil painting; g. ca. 1590 (?); h. private collection, London; i. sold Sotheby's 16/11/83, lot 24; j. for knowledge of other Vives *symbola* in England c.1600, see my forthcoming essay on the emblems depicted on "The lost bed of Hinckley"

18. a. "Fin che vegna (until it/he/she comes); b. Ariosto, *Orlando Furioso*, canto 41, st. 30; c. put in the mouth of dog lying down; d. Sir John Harington (1561-1612); e. Thomas Cockson; f. engraved title-page to H's trans. of "Orlando Furioso"; g. 1591; h. – ; i. ; see appendix for H's own Note on his personal use of this impresa , which appears on p. 349; see also "Il tempo passa" (25); j. –

19. a. "Fides homini serpentibus fraus" (loyalty of men (is like the) deceit of snakes); see also "Fata viam invenient" (15); b. – ; motto on strip of paper held in the mouths of two of the five snakes in the sitter's right hand; d. Edward Lord Russell; e. anon; f. oil painting; g. 1573; h. Woburn Abbey (formerly); i. now only known from 19C watercolour copy in NPG – see portrait of his brother, Sir Francis Russell (no motto); j. –

20. a. "Fulmen aquasque fero" (I bear lightning and waters); b. – ; c. lightning bolt bursting through storm-clouds; [Strong notes that "the lightning bolt is formalised into the shape of a caduceus, an emblem that patterns the lining of the surcoat he wears in Hilliard's full-length miniature of him"; d. George Clifford, 3rd Earl of Cumberland (1558–1605); e. Hilliard; f. miniature; g. 1585x95; h. Nelson-Atkins Museum of Art, Kansas City, USA; i. – ; j. –

21. a. "Hasta quando" (the lance till such time as); b. – ; c. motto painted between the earth and the moon, the sun shining above the earth (Strong suggests the meaning is that Cumberland will continue to wield the lance on the Queen's behalf until such time as all three celestial bodies are eclipsed); d. George Clifford, 3rd Earl of Cumberland (1558–1605); e. Hilliard; f. miniature; g. ca. 1590; h. National Maritime Museum, Greenwich; i. – ; j. Strong, *Artists of the Tudor Court* (1983), 134–35, no. 216

22. a. "Hic aut nullus" (This or nothing); b. – ; c. armillary sphere; d. Maximillian Norris/Norreys; e. – ; f. – ; g. ca. 1593; h. one of Elizabeth's favourite devices, symbol of constancy and fidelity to (Protestant) religion; i. late eighteenth-century copy; j. –

23. a. "Hic terminus ad quem" (this is the end to which (I/ we all go) – label on coffin) and banderole above : "Mira lo galardon" [Spanish = I see the reward]; b. – ; c. Skeleton in chair rests feet on coffin; coffin is labelled; d. William Burton (1575–1645); e. not known; f. oil painting; g. 1604; h. Society of Antiquaries; i. – ; j. – ;

24. a. "Hinc Scentia" [sic] (?? Knowledge from this); b. – ; c. small armillary sphere held in sitter's hand, words inscribed around base; d. Henry Howard, 1st earl of Northampton; e. Follower of Hieronimo Custodis [attributed]; f. oil painting; g. 1594; h. the armillary sphere is a popular symbol in this era; i. see also "Ut flos[c]ulus nive", etc. (45); j. Strong, *The English Icon* (1969), 208, fig. 165

25. a. "Il tempo passa" (Time passes); b. – ; c. motto located beneath pocket-watch; d. Sir John Harington (1561–1612); e. Thomas Cockson; f. engraved title-page to H's trans. of "Orlando Furioso"; g. 1591; h. – ; i. see "Fin che vegna" (18); j. –

26. a. "In sea of thoughts that ebbe & flow,/ Unmov'd/ My love is, let mee soe/ Bee lov'd"; b. – ; c. rock in the sea dashed by waves; d. John Cutts; e. not known; f. oil painting; g. ca. 1595; h. Upton House (NT); i. cf. Hadrianus Junius, *Emblemata* (1565), no. 59; *TETI* nos. 80, 298

27. a. "Irumpet aliquando e nubibus ignis" (At length fire breaks through the clouds); the English couplet: ? "These storms of grey that] bannysh lycht/ ---- cloudy dayes ar wors then nyght"; b. – ; c. sun breaking through dark clouds; d. ? Thomas Cavendish, the explorer (1560–92) [uncertain identification]; e. attributed to John Bettes theYounger; f. oil painting; g. 1588x91; h. private collection; i. – ; j. –

28. a. "Magica sympathica"; b. – ; c. [on shield] heart rising from flames (or wings?), with smoke and golden sparks rising from the heart; d. Edward Herbert (1582?–1648); e. Isaac Oliver; f. miniature; g. 1610x14; h. Powys Castle; i. The conceit is perhaps that just as the sparks fly upward, so too the bearer aspires to higher things; j. –

29. a. "No Spring Till now"; b. – ; c. a garland of spring flowers; d. Anne Danvers (d.1632), wife of Sir Arthur Porter of Llanthony – formerly identified as Mary Throckmorton, Lady Scudamore; e. Marcus Gheeraerts the Younger (not signed); f. oil painting; g. 1615; h. NPG (as Mary Throckmorton); i. commemorates the marriage of the sitter's daughter, Elizabeth Porter, to the 1st Viscount Scudamore; j. –

30. a. "Non absumpta tam[en]" (yet it is not ruined/ destroyed); b. – ; c. solar eclipse – perhaps depicted on a circular *impresa* shield; d. Michael Dormer; e. Marcus Gheeraerts the Younger (attributed); f. oil painting; g. ca. 1595; h. J. C. H. Dunlop; i. oddly, there don't seem to be any eclipses amongst the imprese noted by Young; j. Strong, *The English Icon* (1969), 290, fig. 287

31. a. "Non inporta" (ITAL; It's not important/ It's of no consequence); b. – ; c. Cupid aims an arrow at a unicorn accompanied by other animals; d. Henry Windsor of Stanwell, 5th Baron Windsor (1562-1605 -- not in ODNB), an enthusiastic tournament jouster; e. not known; f. oil painting; g. 1588; h. Earl of Plymouth; i. Note that unicorns are etched onto his German cuirass. Is it Cupid's dart that is of no use against the unicorn, symbol of chastity? Is the armoured Windsor proclaiming

he is 'proof' against Cupid's darts?; j. Young, *The English Tournament Imprese* (1988), 97, notes that a German visitor to the Shield Gallery at Whitehall recorded this motto as that of Lord Windsor in 1581

32. a. "Ordina prospice respice" (Set in order, plan, look back), and other inscriptions; b. - ; c. Tresham surrounded by emblematic objects and inscriptions; d. Thomas Tresham (1543–1605); e. Remigius Hoenberg; f. engraving; g. 1585; h. BM; i. - ; j. *Emblematica* 17 (2009)

33. a. "Recondutur no[n] retudutur" (laid aside but not blunted); b. - ; c. a woman standing in front of a castle and holding a scroll or banner on which motto is written; in front of her is a pile of discarded weapons and military trophies with a veil over them; d. Edward Hoby (1560–1617); e. not known; f. oil painting; g. 1583; h. NPG; i. "Painted a year after Hoby's marriage, the allegory probably refers to a break from his military career"; j. - ;

34. a. "Rilumbre" [Italian – translated by bearer as "appear somewhat cleare[r]"]; b. - ; c. sun shines above somewhat misty landscape in which buildings are discernible; d. William Burton (1575–1645); e. Francis Delaram; f. set into engraved author portrait used as frontispiece to "The description of Leicestershire" (1622); g. 1622; h. - ; i. the device is explained (though only implicitly – it is not actually referred to as such) on the final page of the book; j. -

35. a. "Sans orage" (literally, "without the storm", but clearly meaning "unmoved by/impervious to the storm"); b. - ; c. Storm clouds thunder and lighten above an erect iris flower; d. unidentified gentleman; e. not known; f. oil painting; g. ca. 1590; h. North Carolina Museum of Art, Raleigh; i. "iris" is also Latin for "rainbow"; j. Leah Thomas, *Manifesting Manhood* (2004)

36. a. "Sara quel che dio vorra" (Ital; It shall be what God wills); b. - ; c. man's naked head and shoulders; heavenly hand holds horoscope giving his date of birth as 1570 "atemerich" – motto on banderole below; d. unidentified gentleman; e. attributed to "circle of William Segar"; f. oil painting; g. 1590x1600; h. sold Christies, 15 Nov 1991, lot 2; i. - ; j. - ;

37. a. "Sardanapalus ait pereunt mortalia cuncta / ut creitus presso pollice dissiliens / quae pereunt nigro fugintq[ue] simillama [sic] fumo/ aurea quantumvis nil nisi fumus erunt / at mens culta viro post funera clarior exta[t]/ pondus inest menti caetera vana volant" (Sardanapalus said all mortal things perish, like the sound of a finger-snap; those which perish and flee just like a black smoke, however golden they may be, will be nothing but smoke, but the cultivated mind belongs to the man all the more vividly after death. Real substance is a property of the mind, other empty things fly away); b. - ; c. allegorical balance in which an irradiated book outweighs the vain things of this world in the lighter scale-pan, viz. jewellery and a winged world-orb (ready to fly away); Chaloner's

free hand is shown having just snapped his fingers – as per the verse; e. Thomas Chaloner (1521–65), humanist scholar, first English translation of Erasmus, *Praise of Folly* (1549), composer of Latin verses, the accompanying inscription being doubtless one of them; e. not known, presumed Flemish; f. oil painting; g. 1559; h. NPG; i. Blomefield, *History of the county of Norfolk* (1739), 1.188 records another portrait bearing the same verses and dated 1601, formerly at Ridlesworth; j. Tarnya Cooper *Citizen Portrait* (2012), 138

38. a. "Semel et semper" (once and for ever); b. - ; c. book proffered by heavenly hand; d. John Baddyll of Portfield and Whalley; e. Robert Peake (attributed); f. oil painting; g.? ca. 1590; h. Museum of Lancashire, Preston; i. - ; j. - ;

39. a. "Soll: occvltus meus" (my sun is hidden/eclipsed); b. - ; c. solar eclipse; d. Sir Henry Bromley; e. Hieronimo Custodis (attributed); f. oil painting; g. 1587; h. The Hon. Mrs Anne Bromley-Martin; i. - ; j. Strong, *The English Icon* (1969), 198, fig. 150

40. a. "Spero meliora" (I hope for better things/times); b. - ; c. sun emerging from an eclipse; d. Sir Peter Saltonstall, equerry to James I, knighted 1605, d. 1651; e. not known; f. oil painting; g. ? ca. 1610; h. - ; i. History of Halifax parish records that at Winteredge, the Saltonstall family house, was a garden house with the motto "Meliora spero." Among other emblems in an outbuilding in stained glass, was depicted a mouse trapped in an oyster with the motto, "Ob gulam captivus" [i.e., Alciato 86]; j. cf. Young, *The English Tournament Imprese*, no. 232, "Meliora spero", recorded in 1611 on one of the tournament shields displayed in the Whitehall Gallery

41. a. "Stabilitas cum pace" [stability with peace]; b. seemingly a Latin version of a similarly depicted emblem (no.13) with motto in Italian: "Pace fermezza e frutto all' alme apporto [I bring peace stability and fruit to the soul"] in HG's Mirrour of Maiestie (1618), the cuts for which were originally designed for an emblem-book by Petrucci; c. (?olive) tree growing on a hillock; d. Ludovico Petrucci (c.1575-c.1619); e. anon; f. engraved author portrait (frontispiece); g. 1617; h. - ; i. see also "Cum mensura" (10); j. -

42. a. "Tanti"; b. - ; c. allegorical balance: sphere [?globe ?cannon-ball] and feather in equipoise; d. Henry Percy, 9th Earl of Northumberland (1564–1632); e. Hilliard; f. cabinet miniature; g. 1590x5; h. Rijksmuseum; i. - ; j. Strong in *Bull. Rijksm* (1983), 31ff, Peacock in *Art History* (1985), 139ff

43. a. "Ubique peregrinus hic domi" (Everywhere a wanderer, here I am at home); b. - ; c. - ; d. Peregrine Bertie, 13th Baron Willoghby de Eresby (1555–1601) [hero of the ballad, "Brave Lord Willoghby"]; d. not known; f. oil painting; g. late sixteenth century; h. Grimsthorpe Castle, Lincs., [18C copy by Francis Hayman in Royal Armouries Museum, Leeds]; i. see "Contra audentior" (9) and "Amare de las dolces" (3); j. -

44. a. "Undis arundo vires reparat / coedens q fovetur / funditus at rupes e / scopulosa ruit" (The reed recovers strength amid the waves and by yielding grows strong, but the rugged cliff perishes utterly). b. - ; c. rock in sea dashed by waves, reeds; d. Richard Hawkins, Admiral (1560–1622); e. not known; f. oil painting; g. ? ca. 1590; h. National Maritime Mu-

seum, Greenwich; i. NMM notes that emblem overlays earlier inset depicting campaign tents; j. - ;

45. "Ut flos[c]ulus nive sic Senect[ae] Iuventus" (Like the little flower in the snowstorm, such is youth to Old Age); [The "c" of "flosculus" is omitted; this is apparently a transcription error]; b. - ; c. flower in a snowstorm; d. Henry Howard, 1st Earl of Northampton; e. "follower of Hieronimo Custodis" [attributed]; f. oil painting; g. 1594; h. Mercers' Company, London; i. see also "Hinc scentia" [sic] (24); j. Strong, *The English Icon* (1969), 208, fig. 165

46. a. "Virtuti nullum solstitium" (Virtue (has) no solstice); b. discussed (but not illustrated) in the notes to emblem 46 in Cats, *Sinne- en minnebeelden* (1627); c. crossed quill-pens above an open book, on one page of which is depicted an eye; d. Bathsua Makin who had been tutor to Princess Elizabeth (the future "Winter Queen"), daughter of Charles I; e. William Marshall; f. engraving; g. 1640s; h. BM, NPG; i. see also "Constantia coronat" (8); j. - ;

47. a. [no motto]; b. - ; c. allegorical balance in which a pair of compasses (symbolising artistic skill) outweigh the artist's coat-of-arms (symbolising noble birth); d. George Gower, painter (d.1596) [self-portrait]; e. George Gower; f. oil painting; g. 1579; h. private collection; i. - ; j. NPG 2013 ex. cat, *Elizabeth I and Her People* by Tarnya Cooper;

48. a. [no motto]; b. cf. Whitney, "Latet anguis in herba"; c. snake coils around lady's arm making towards the pink on her dress; d. Lady Elizabeth Knightley (d. 1603); e. attributed Marcus Gheeraerts; f. oil painting; g. 1591; h. New Haven, YCBA; i. - ; j. - ;

49. a. [no motto]; b. - ; c. bird on sprig of eglantine/ dog rose; d. Elizabeth Bridges, aged 14; e. Hieronimo Custodis (signed); f. oil painting; g. 1589; h. Woburn Abbey; i. eglantine is usually said to be symbolic of chastity; j. *Dynasties* 1995 ex. cat., 114

50. a. [no motto]; b. - ; c. 1) ship on sea as sun sets; 2) seated woman in pastoral landscape surrounded by dragon, snakes, crocodile, cockerel; d. Sir Francis Russell; e. not known; f. oil painting; g. - ; h. now known only as watercolour copy in the NPG; i. this appears to be a companion piece to that of his brother Edward [see "Fata viam invenient" (15)] and it's possible the motto was too faint/illegible for copyist to read; j. - ;

Orlando Furioso (1591), Canto/Booke 41, st. 30

Now each prepard against the day of fight,
Braue furniture, with cost of many a crowne:
Orlando on his quarter, bare in sight,
High Babels towre with lightning striken downe:
His cosin had a Lyme hound argent bright,
His Lyme laid on his backe, he couching downe,
The word or Mot was this, vntill he commeth,
The rest was rich, and such as him becommeth.

In this kind we haue had many in our time, as the happie 17. day of Nouember can witnesse [i.e. the Accession Day tilts – see Young, *TETI*], that haue excelled for excellencie of deuice: of which if I should speake at large, it would aske a volume by it selfe. My selfe, have chosen this of Oliuero

for mine owne, partly liking the modestie thereof, partly (for I am not ashamed to confesse it) because I fancie the spaniell so much, whose picture is in the deuice, and if any make merrie at it. (as I doubt not but some will) I shall not be sorrie for it: for one end of my trauell in this worke, is to make my frends merrie, and besides I can alledge many examples of wise men, and some verie great men, that haue not onely taken pictures, but built cities in remembrance of ser|uiceable beasts. And as for dogges, Doctor Caynes [sic] a learned Phisition and a good man, wrote a treatise in praise of them [i.e. John Caius, De canibus Britannica (1570), translated six years later as Of Englishe dogges], and the Scripture it selfe hath voutchsafed to commend Tobias dogge.

Here end the annotations of the 41. booke

Harington was evidently unaware of Sir Henry Lee's faithful hound, to whom he addressed a 10-line poem entitled "More faithfull then favoured" which appears together with the dog's head on the portrait attributed to Marcus Gheeraerts the Younger and painted in the 1590s, now at Ditchley [R. Strong, "The English Icon" (1969), p.290, no.286.] This dog reappears engraved on the title-page of Walter Scott's "Woodstock", who also transposes the story of the dog's rescuing his master to the Civil War era. A later copy of a portrait of Harington's dog is preserved at Anglesey Abbey (NT) -- for reproduction see artuk.org, or my Pinterest site, where all these dogs appear.[30]

Society Information

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30. Michael Bath advises me that the Professor Jones has recently added a number of emblems in English title pages to his collection; these may be found at https://uk.pinterest.com/malcm2557/emblems-on-english-title-pages-as-english-printers (Ed.).

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Membership Information

The SES invites anyone interested in emblem studies to join the Society. The Society exists to foster the study of emblem books and related materials in literature and the visual arts, their origins and influence on other cultural forms, in all periods, countries and languages. The current membership includes teachers and students of literature, art-historians, librarians and archivists, collectors of antiquarian books, historians of Renaissance and Baroque cultures, students of comparative literature, and scholars interested in the wider relationship between literature and the visual arts, theories or representation, iconology and iconography.

Members of the Society receive a twice-yearly Newsletter, and are entitled to attend the various meetings, colloquia, and other activities organized by or for the Society. Since the study of emblem books is a highly interdisciplinary field, the Society aims to provide a channel of communication for students and scholars seeking collaborative assistance from specialists with expertise in different fields than their own. The languages of the Society are the recognised languages of international scholarship, and the Newsletter publishes notes and queries in French, German or English as appropriate. The Society holds its major international conference at three-yearly intervals, which always includes a general call for papers. Membership is required to attend the international conference. The society also organises one or more sessions at the annual Congress on Medieval Studies at Western Michigan University, Kalamazoo.

The Society is affiliated with the Renaissance Society of America, and sponsors sessions at the Society's annual conference, in addition to a number of occasional symposia each year in Europe, North America and elsewhere. Local groups which carry out programs of research, or institutions with a particular interest in emblem books may apply for affiliation to the Society. Members are entitled to a reduced subscription to the journal *Emblematica*, edited by Mara R. Wade and published by AMS Press, New York.

Subscription rates

The current subscription rate for the Society is US $15.00, with the option for Sustaining Members to pay a suggested US $40.00 or any amount above this per year. For more information or any inquiries regarding membership, please contact the Treasurer, Elizabeth Black at elizabethowens@gmail.com. Subscriptions can be paid by using PayPal here: www.emblem-studies.org. Just press the 'donate' button on the website.

Virtual Emblematics

Society for Emblem Studies Website
http://www.emblemstudies.org

Members are invited to post calls for papers and conference programmes in our "News" section. The "Emblem of the Month" has received excellent contributions, and the "Current Research" section will soon include notes about research groups, centres, and courses around the world dedicated to the discipline.

Little by little, we will implement new sections:

- As our Chair has previously indicated, we now welcome "research notes" from our members, to be published in a new section under the same title. These notes can be written in any of the Society's working languages (in English, or in French, German, Spanish, or Dutch, with a short summary in English).

- Members are also welcome to submit their "research questions" to our community—so, if you are looking for the source of a particular emblem, or for the translation of a difficult Latin passage, now there is space to let other colleagues know of your quest and discuss it.

- And, finally, we are discussing a way to create a large online bibliographic database for the website. There are conversations going on about the technical aspects of this tool, such as how to allow members to upload their own bibliographies, how to make searches, and how to export the result of these searches to Zotero (or any other reference management software). If you can help, do get in touch with us!

All submissions and queries must be sent (in a Word document with separate images) to the website editor, Pedro Germano Leal (pedrogermanoleal@gmail.com). We are looking forward to your contribution!

—Pedro Germano Leal <pedrogermanoleal@gmail.com>, website administrator—Pedro Germano Leal <pedrogermanoleal@gmail.com>, website administrator

Newsletter information

The newsletter is posted twice-yearly on the Society website and an announcement of its availability is sent to all members. Members who do not wish to receive these and other announcements from the Society should advise the Treasurer, who will ensure that their names are removed from the distribution list. The newsletter is normally issued in January and July. All members are invited to submit materials of potential interest to the editor, David Graham <dgqc@mac.com>, who will ensure their inclusion. To be included, all submissions should reach the editor no later than November 30 (for the January issue) and May 31 (for the July issue). For editorial policy, see the notice on p. 2 of this issue.

Recent copies of the Newsletter are posted at: http://www.

emblemstudies.org/newsletter/

Sociedad Española de Emblemática

This is a very attractive site which will interest all members of the Society for Emblem Studies who read Spanish: see http://www.emblematica.es.

Join the SES Facebook group

The Society's Facebook group now boasts more than 100 members, who regularly post material of interest to Society members and friends. While much of that material may ultimately find its way to the pages of this *Newsletter* (e.g., the announcement of the new online Polish emblem project, described elsewhere in this issue), members of the Facebook group will see it earlier. The group also provides a forum in which members may post queries and requests for information or advice on all matters emblematic.

https://www.facebook.com/groups/121500147938327

In Memoriam

†Victor Infantes de Miguel (1950–2016)

The Society notes with sorrow the recent death of eminent Spanish scholar Victor Infantes de Miguel (26 January 1950–1 December 2016) of Universidad Complutense. Professor Infantes began his studies in the field of architecture, but soon realized that his true vocation lay elsewhere, and completed his university training in philosophy and letters. His prolific career in scholarship ultimately led to more than 450 publications as author and editor in a variety of fields related to the literature and culture of medieval and early modern Spain. His main interest lay in bibliography and book history, but he also published widely in several fields related to emblem studies, including the Dance of Death (Las danzas de la muerte: génesis y desarrollo de un género medieval (siglos XIII-XVII); Salamanca, 1997), and produced several important editions of works by early modern authors, including the Blasones españoles y apuntes históricos de las cuarenta y nueve capitales de provincial of Esteban Paluzíe y Cantalozella (Madrid, 1990). (Compiled with information from https://es.wikipedia.org/wiki/V%C3%ADctor_Infantes_de_Miguel.) A full notice concerning Professor Infantes compiled by his student Ana Martínez Pereira may be found at http://www.siers.es/novidades/ver.htm?id=31&paxina=.

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"Do You Collect?" An Invitation

One of the many precious things I absorbed about emblem books from Daniel Russell was the pleasure to be derived from collecting them. I learned early on in my conversations with Dan of the immense joy he found in his own collection, which was substantial, though at that time I had neither the knowledge nor the resources to do more than dream of starting a collection of my own. When I first met Gabe Hornstein, owner of AMS Press, which publishes *Emblematica*, one of the first questions he put to me was, "Do you collect?" I sheepishly said that I did not, but that I hoped to, some day. On visits to the homes of "emblem friends", I began to notice that they had acquired original emblem books: not many, usually, but deeply impressive to me. When I naïvely asked my friend and colleague William Barker, creator of the (at that time, revolutionary) online project *Alciato's Book of Emblems: The Memorial Web Edition in Latin and English* (https://www.mun.ca/alciato/) how he had handled the issues of copyright and ownership connected with reproducing all the images, I was staggered to hear him reply that there had been no problem, because he had used his own copy. The light dawned: it was not only giants of emblem studies who could own original emblem books; if Bill had acquired his own copy of Alciato, I thought, why might I not do likewise?

As time passed, I thus started to think more seriously about how I might actually come to own an emblem book of my own. In the event, the first book I managed to buy was a modern reprint of Guillaume Gueroult's *Premier Livre des Emblemes* (1937). From the moment it arrived, I was hooked, and from time to time, as a bit of money came into my hands at Christmas or on birthdays, I began to scour the online rare book listings for anything remotely affordable. To my surprise, though the books I saw listed were not cheap, and the best and most desirable were far beyond anything of which I could dream, many were actually much more affordable than I had imagined. As I managed to acquire a few such treasures, I revelled in each and every one. To my delight, I learned that some of our friends, when invited over for dinner parties, actually seemed to enjoy handling and leafing through them as much as I did. Many people who had no knowledge of emblem books or of early modern European culture seemed particularly impressed by the heft of the books, by their covers of calf and vellum, by their thick paper, their curious figures, and their crisp black text, as legible now as when the books were printed.

Do *you* collect? If you happen to have an anecdote about acquiring an emblem book that you would like to share, please send it for inclusion in the *Newsletter*!

—David Graham

Newsletter Editorial Policy

In an effort to make the newsletter both relevant to the interests of members and easily digestible, the Executive Committee asks that members limit the length of their submissions. Research notes should ideally run to no more than 1500 words and no more than three figures; announcements, calls for papers, and the like should be limited to 150 words wherever possible; reviews, to 750 words. Submissions may be edited for length and style and reformatted to fit the overall style of the newsletter. Authors are solely responsible for ensuring accuracy.

Members who submit research notes may also send a longer version, to be placed on the Society's website; in such cases, a link will be placed in the newsletter to direct readers interested in knowing more about the topic.

The deadline for submissions for the July 2017 newsletter will be May 31, 2017.

All submissions should be sent to the interim Newsletter Editor, David Graham <dgqc@mac.com>. Questions and concerns regarding the policy may be addressed to the Chair, Ingrid Hoepel <ihoepel@kunstgeschichte. uni-kiel.de>.

Title page of my oldest, but not necessarily most interesting book.