



## **SOCIETY FOR EMBLEM STUDIES NEWSLETTER**

**Number 56, January 2015**  
**Sabine Mödersheim, Wim van Dongen, Editors**

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**President of the Society: Michael Bath**  
**Chairperson: Ingrid Höpel**  
**Treasurer: Elizabeth C. Black**  
**Website: [www.emblemstudies.org](http://www.emblemstudies.org)**

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

We ask that you update your subscription information (if you haven't done so before) to include your e-mail address for electronic delivery of the Newsletter. Please write to Elizabeth Black, [elizabethowens@gmail.com](mailto:elizabethowens@gmail.com), to update your contact information and to inquire about subscription payments.

### **National Representatives**

The National Representatives for the Society are as follows:

- Austria: Elisabeth Klecker, Universität Wien, Institut für Klassische Philologie, Universitätsring 1, 1010 Wien, [elisabeth.klecker@univie.ac.at](mailto:elisabeth.klecker@univie.ac.at)
- Belgium & The Netherlands: Wim van Dongen, Molenstraat 31, B-2018 Antwerp, [wvdongen@gmail.com](mailto:wvdongen@gmail.com)
- Canada: Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9, [silcox@mcmaster.ca](mailto:silcox@mcmaster.ca)

- France: Anne-Elisabeth Spica, 5 Rue des Piques, 57000 Metz, [aspica@free.fr](mailto:aspica@free.fr)
- Germany: Gilbert Heß, [gilbert.hess@phil.uni-goettingen.de](mailto:gilbert.hess@phil.uni-goettingen.de)
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- U.S: Debra Barrett-Graves, 125 Shoreline Circle, Apt. 360, San Ramon, CA 94582, [dlbg@earthlink.net](mailto:dlbg@earthlink.net)

## 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 to 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*, published by AMS Press, New York.

Current subscription rates for the Society are US \$ 15.00, UK £ 9.50 or € 13.00, with the option for Sustaining Members to pay a suggested US \$ 40, UK £ 25 or € 31.50 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](mailto:elizabethowens@gmail.com).

Subscriptions can be paid by using PayPal here: [www.emblemstudies.org](http://www.emblemstudies.org)  
Just press the 'donate' button on the website.



## Newsletter Distribution

**NEW!** Starting in 2015, the Newsletter is no longer mailed out as a PDF-attachment but posted on the SES website ([www.emblemstudies.org/newsletter](http://www.emblemstudies.org/newsletter)). To sign up or to update your contact information, please write to Wim van Dongen at [wimvandongen@yahoo.com](mailto:wimvandongen@yahoo.com).

If you are an SES member and have not received the Newsletter by e-mail, please contact the Treasurer, Elizabeth Black, [elizabethowens@gmail.com](mailto:elizabethowens@gmail.com) with your contact information and indicate the email address for electronic delivery of the newsletter and occasional calls for papers

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

The Newsletter publishes calls for papers received by the deadlines of May 1 for the July edition and November 1 for the January edition of the Newsletter. Please refer to the website for up to date information about upcoming conferences and deadlines for submission.

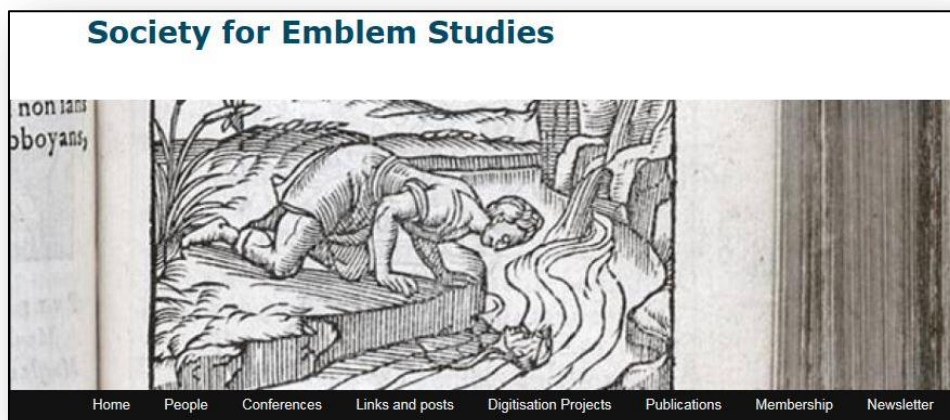
## Newsletter Archive

Recent copies of the Newsletter are posted here: [www.emblemstudies.org/newsletter/](http://www.emblemstudies.org/newsletter/)

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

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

*The website has undergone a cosmetic update and is currently under further construction.*



## A Message from the Chair

The General Business Meeting held during the 10. International Conference of our Society resulted in several changes in leadership. The presidential Chair was newly awarded, this time to Professor Michael Bath, who guided the Society for many years as its first Chair from its beginnings up to 2008. He replaces Professor Daniel Russell. The society thanks Dan Russell warmly for his many years of presidency. Congratulations to our new President, Michael Bath!

The membership of our *Advisory Board* also changed in 2014. Professor Michael Bath, Professor Peter Daly and Professor Daniel Russell stood down and the following were either unanimously confirmed in their function or newly elected: Professor Paulette Choné, Professor Michael Giordano, Professor David Graham, Professor Laurence Grove, Dr Pedro Leal, Professor Sagrario López-Poza, Dr Simon McKeown, Professor Jean Michel Massing and Professor Mara Wade. Many congratulations to them, too!

I am most honoured to be elected the new Chair of the *Society for Emblem Studies*, and I want to thank all members for the confidence they show in me. I will try to make the grade in steering the Society for the next few years. First of all I would like to thank my predecessor: Professor Mara Wade held the office of the Chair with distinction from 2008 to 2014 and was wholeheartedly committed to the task of leading the Society. Especially important for the development of the Society was the increased collaboration with other scholarly societies, for example the *Renaissance Society of America*. Mara Wade also found organizers and locations for our last two big conferences in Glasgow in 2011 and Kiel in 2014, and she supported the organizers - I personally want to thank her in particular.

At this point I should like to take the opportunity as organizer of the Kiel conference to thank everybody involved for the generous support and encouragement I received from outside - not only our chairperson Mara Wade, but also the organizers of the two previous conferences in 2008 and 2011, Dr Simon McKeown and Professor Laurence Grove and not least Professor Alison Adams and Dr Stephen Rawles - they all helped, and I was allowed to bother them with questions whenever I felt it necessary, resulting in many helpful tips and hints in the planning of our conference. My thanks are due to Dr. Hans Brandhorst, too, who established an Arkyves page after the conference. Each participant can post his or her lecture, and all members of the Society have free access.

Since 2011 much progress has been made. The *Newsletter* has been successfully and admirably transferred to an online format, edited by Sabine Mödersheim, and distributed by Wim van Dongen. It has been expanded in to a rich and informative medium useful not only for our members but accessible to interested colleagues all over the world.

Els Stronks and Arnoud Visser with help from Wim van Dongen launched the new website hosted now by the University of Utrecht – many thanks to them! It will be our substantial task for the next years to expand the website and to offer additional useful information. We received many proposals and hints from the *Advisory Board* and we will try to incorporate these suggestions step by step, following the aim of turning the website into a meaty and useful centre of information for our Society. We will continue to cooperate with other scholarly organizations and reinforce this if possible. This is why it is necessary to send

important information such as *Calls for papers* to our members and to the subscribers of the Newsletter regularly, in between the issues of the Newsletter, which only appears twice a year. Special thanks to Wim van Dongen who offers to deal with this. We want to go on supporting the work of the *National Representatives* in order to recruit new members and interested scholars all over the world and to obtain young scholars for our broad field of studies.

I am looking forward to the work for our Society, to close collaboration with the Editor of the Newsletter, Professor Sabine Mödersheim and with the Society's Treasurer, Professor Elizabeth Black. I want to thank once more all our members, my colleagues on the *Executive Committee* and the *Advisory Board* and above all those who promoted our Society by their work and their commitment over the years. New ideas and suggestions are most welcome. Please contact me:

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

Best wishes,  
Ingrid

Ingrid Höpel, Christian-Albrechts-Universität zu Kiel



## Upcoming Conferences

### [Renaissance Society of America - Berlin, 26-28 March 2015](#)

SES sessions organized by Mara Wade, Tamara Goeglein, Juliette Roding (Leiden University) and Tamar Cholcman (Tel Aviv University):

#### **In honor of the Brandenburg Gate: Emblematic Gates**

Organizer: Tamara Goeglein, [tamara.goeglein@fandm.edu](mailto:tamara.goeglein@fandm.edu)

#### **Conducting research with Emblematica Online: case studies**

Organizer: Mara Wade, [mwade@illinois.edu](mailto:mwade@illinois.edu)

#### **Emblems in the German-speaking world**

Organizer: Mara Wade, [mwade@illinois.edu](mailto:mwade@illinois.edu)

#### **The reception of German Emblem books outside of Germany**

Organizer: Mara Wade, [mwade@illinois.edu](mailto:mwade@illinois.edu)

#### **Round table: Emblem book collections in German-speaking lands, Scandinavia, The Netherlands and Central Europe**

Organizer: Mara Wade, [mwade@illinois.edu](mailto:mwade@illinois.edu).

## **EmblemFn: Emblems as footnotes in visual context**

Organizers: Tamar Cholcman and Juliette Roding: [emblemfn2015@gmail.com](mailto:emblemfn2015@gmail.com)

Submissions are closed. Please contact organizers for further information.



### **Emblem Sessions at Kalamazoo (May 14-17, 2015)**

Sponsored sessions on emblem studies and related fields are organized by Sabine Mödersheim (University of Wisconsin-Madison).

#### **Emblem Studies**

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

[Sabine Mödersheim](#) (University of Wisconsin-Madison)

Millions of Pictures in the Public Domain: The Impact of Internet Archive's Flickr on Emblem Studies

[Peter M. Daly](#) (McGill University)

Digitizing Emblems: Is that a Mattock in the Picture or an Obelisk? Does it Matter?

[Wim van Dongen](#) (VU University Amsterdam)

Mission Emblems in the Digital Age

#### **Emblems in the Visual Culture**

Chair: [Sabine Mödersheim](#) (University of Wisconsin-Madison)

[Eric Breault](#) (Arizona State University)

The Grim Reaper as Religious Icon

[Bernard Deschamps](#) (Acadia University)

Cherries and Elizabeth: A Little Known Portrait of the Virgin Queen

[Pedro F. Campa](#) (University of Tennessee at Chattanooga)

The *Imago Primi Saeculi* (1640): Devotion, Politics and the Emblem



## Calls for Papers

The Society for Emblem Studies sponsors sessions at several conferences such as the Medieval Congress at Kalamazoo, the Renaissance Society of America, and the Sixteenth Century Conference.

For up-to date information and calls for papers please visit the SES website: [www.emblemstudies.org](http://www.emblemstudies.org)

### Call for Papers for the 2016 Emblem Sessions at Kalamazoo

The 51th International Congress on Medieval Studies, Kalamazoo, May 12-15, 2016

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

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

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

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

Abstracts, along with an abstract cover sheet (available on the Kalamazoo website at [www.wmich.edu/medieval/congress](http://www.wmich.edu/medieval/congress)) are due by September 1, 2015.

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

International Congress on Medieval Studies.

The Medieval Institute Western Michigan University Kalamazoo MI 49008-5432 USA.

Website: [wmich.edu/medieval/congress](http://wmich.edu/medieval/congress).



## Call for Papers for the 2016 Renaissance Society of America Conference

Upcoming RSA conferences:

2016	31 March–2 April	Boston
2017	30 March–1 April	Chicago
2018	22-24 March	New Orleans
2019	28-30 March	San Juan, Puerto Rico

Society for Emblem Studies Representative at RSA:

Tamara Goeglein, Franklin & Marshall College

[tamara.goeglein@fandm.edu](mailto:tamara.goeglein@fandm.edu)

New RSA Discipline Representative for Emblem Studies:

William E. Engel, Nick B. Williams Professor of English

Sewanee: The University of the South

[wengel@sewanee.edu](mailto:wengel@sewanee.edu)

Web site: [www.engelwood.net](http://www.engelwood.net)

## Call for Papers for the Sixteenth Century Studies & Conference

The Sixteenth Century Society and Conference promotes scholarship on the early modern era, broadly defined (ca. 1450 – ca. 1660). Providing opportunities for intellectual exchange among scholars of the period, the Society also actively encourages the integration of younger colleagues into the academic community. The geographical scope of the organization is as international as its membership. The SCSC welcomes scholars from all disciplines in early modern studies, including history, art history, religion, history of science, musicology, and literary and cultural studies in English, French, German, Italian, and Spanish. The Society holds one annual meeting in a different city each year, usually during the month of October, with an average of more than 700 participants.

SCSC website at: [www.sixteenthcentury.org](http://www.sixteenthcentury.org).

Upcoming conferences:

The 2015 conference will take place in Vancouver, British Columbia, Canada: 22-25 October 2015. The 2016 conference will take place in Bruges, Belgium (18-20 August 2016)



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



## Conference Report

### Tenth International Conference - Society for Emblem Studies.

Christian-Albrechts-Universität zu Kiel, 27 July – 1 August 2014

#### Reviewed by Michael J. Giordano

Participants and guests attending the Society's triannual, international conference were treated to beautiful weather and warm hospitality at Christian-Albrechts University in the northern city of Kiel whose regional beauty and maritime traditions provided a refreshing backdrop to the intellectual exchanges, cultural events, and colorful excursions. Great gratitude should be accorded to the Conference organizer Ingrid Höpel whose ever-thoughtful leadership suffused the meeting with intellectual richness, unfailing assistance, and clock-work coordination. The work of student assistants in all phases of the conference, at the main desk and as technicians helping with talks, was superb and radiated a spirit of cooperation and hospitality. By any measure emblem studies and allied fields have great appeal judging from the wide array of participants from so many countries, disciplines, cultural and educational institutions. There was impressive representation from our host country of Germany. But this was very much a global meeting with other delegates from Australia, Austria, Belgium, Brazil, Canada, Cyprus, Czech Republic, Denmark, England, France, Holland, Hungary, Israel, Italy, Japan, Latvia, Lithuania, The Netherlands, New Zealand, Nigeria, Poland, Portugal, Russia, Scotland, Serbia, Spain, Sweden, Switzerland, U. S. A., and Wales,

#### Plenary talks

Plenary lectures treated matters of general scope and current trends. David Graham's talk titled "Turning the Accomplishment of Many Years into an Hour-Glass: Lessons from the History of Emblem Studies" offered an invaluable frame of reference for the entire conference by giving a history of key concepts of emblematics as a discipline and addressing with telling precision the advantages and disadvantages of viewpoints and methodologies from the earliest initiatives of the 1980's to the present. In "Architecture and the Emblem," Michael Bath spoke on the use of emblem studies to extend our knowledge of inscriptions, engravings and other decorative features of the built environment and pointed out the pressing need to consolidate data and hone methods. Considering an example of the intersection between emblematic and architectural design and decor, he cited Pinkie House, Musselburgh, Scotland (an excursion site of the last triannual meeting) as a model for

applied, early modern emblematics. In “Sharing your Shoebox: On Collaboration and the Sharing of Data in the Humanities,” Hans Branhorst took an overarching look at the historical stages of our methods of filing, conserving, and retrieving accumulated information from shoebox collection to computer hard drives and digital reproduction and storage, and observed that while our underlying working practices remain basically the same, we face new informational challenges. These include new demands for detailed inspection and translation methods for converting our personal, idiosyncratic record keeping into sharable forms. Putting theory to tangible practice, Hans has made the valuable suggestion that the papers and documents of our emblem conferences be archived and has volunteered to spearhead this preeminently useful initiative. This has been approved by the Society’s officers who have announced to members (here repeated) that submissions be sent to [info@arkyves.org](mailto:info@arkyves.org) to initiate the process.

Another plenary presentation was given by Laurence Grove entitled “Emblems and Impact.” Citing popular media, Grove recalled Dan Brown’s recourse to Durer’s *Melancholia* to fathom the world’s mysteries and the use of Gilles Corrozet’s emblematic squirrel in the highly successful comedy *Anchorman* to show the enduring impact of emblematic imagination. This is a dynamic view of the emblem’s capacity to bring us back and forth through history’s dialogue with the genre through founding moments, new adaptations, revaluations, and changes in mindsets. The Keynote was delivered by Mara Wade in a talk titled “The Domains of the Emblem” that illustrated through research on Northern European court festivals how the virtual collections and digital resources aggregated in *Emblematica Online* provide a powerful research tool for Renaissance Studies. The advances made by this new technology include on-the-fly aggregations of many different projects and resources created through metadata of thousands of individual emblems thereby facilitating linking and discovery.

In “Murmuring Things. About the Scenography of Knowledge,” Beat Wyss considered the diachronic tendency in the dispute between nominalists and realists through Michel Foucault’s *Les mots et les choses* and the art of Marcel Broodthaers that drew a parallel between the emblem and the cabinet of curiosities. Peter Daly cast an historical glance on “The Foundations of Emblem Studies”, and in considering pioneers such as Mario Praz and Albrecht Schöne concluded that our notions of what an emblem is must be “Janus-like.” That is we must look backwards to “what what was known,” and in taking into account history’s diverse and unpredictable turns, look forward to what will “never be the last or only words” on our concepts and definitions.

## **Exhibitions**

Among the varied activities prepared by the Conference organizers were two exhibitions. One titled “Under the Sign of the Elephant. Early Modern *Emblemata* from the North German Collections” was based on an emblem book inventory of the State and University Library Hamburg holdings emblemizing itself under the motif of the elephant. In an introductory lecture by Anja Wolkenhauer, we learned that the inventory uncovered objects that have received little or no attention such as emblematic décors in town houses and even in the Old City Hall. There is an illustrated exhibition catalogue titled *Emblemata Hamburgensia* (Kiel, 2009) that offers details of this inventory. A large scale exhibition in Kiel at the Kunsthalle called “Nets: Weaving Webs in Art” was inspired by our pervasive use of the internet and networking. It consisted of diverse, highly animated, colorful art forms

some occupying large spaces based on the metaphor of the spider web showcasing naturally woven or diagrammatic structures with a view toward simultaneity, multiple connections, and flexibility.

### **Workshops**

There was a Hands-on-Workshop titled “Searching in Emblematica Online” devoted to what can be found on this emblem portal and ways to use its research capabilities. Another workshop titled “Emblematic Strategies” was an interdisciplinary collaboration conducted by an international group of thirteen young researchers who presented their work around text-image relations. The aim was “to identify characteristics of emblematic strategies and discuss their transferability” through such fields as art history, literary and cultural studies, and linguistics.

### **Excursions**

A refreshing and informative activity at the mid-point of the conference was a one day bus excursion to three sites. The first, previewed by Ingrid Höpel’s lecture, was a visit to the breathtaking Winged Altar of the Protestant church of St. Mary in Segeberg endowed with thirty-two emblems that picture in varied ways subjects from the Last Supper, the death and resurrection of Christ. Rare are emblems located at an altar which here take their motifs from Christian emblematics generally without quoting from a particular emblem book. The altar wings can be unfolded, spread out, and rotated giving *picturae* and *motti* that can be read in many different directions spawning different combinations of meaning. Thanks to Hartmut Freytag’s lecture and tour of the “Emblematic Cabinet” at the Manor House in Ludwigsburg, conference attendees were introduced to the “Bunter Kammer” to view some 141 painted emblems and mottos in rectangular wall panels adapted from templates based on emblem and *impresa* books. There are 25 more emblems in the Library stemming from 23 identifiable books. Some emblems are lost but documented. The architecture and décor of the manor housing the emblems of the BK date to the courtly culture of European drawing rooms and aristocratic art collections of the 17<sup>th</sup> century. Uta Kuhl’s lecture gave the background for our third visit, this time to the Court Chapel of Gottorp Palace, residence of Dukes of Schleswig-Holstein Gottorf in the 16<sup>th</sup> and 17<sup>th</sup> centuries. The Luthern Chapel, the best preserved room in the Palace, has a wood carved decorated balcony with painted cycle of the life of Christ and a ducal prayer room constructed above the altar. Gottorp rose to a center of European culture due to compositions of Court music performed in the chapel notable not only for itself but as a link to Johann Sebastian Bach.

### **Concert at Gottorp Palace**

While at Gottorp we were treated to a transporting performance in the Lutheran Chapel by the Michaelis Consort, a young ensemble founded in 2010 that gave the audience something of the experience of the lush and riveting compositions of the seventeenth and eighteenth centuries. With organ, violin, viola, slide-trumpet, and violoncello, there were compositions played not only of Johann Theile and Johann Sebastian Bach but also of Reinhardt, Hainlein, Tunder, Scheidemann, and Osterreich. Standing room only.

### **Conference papers and panels**

The various sessions and papers showed a notable shift to more expansive views of emblematics though there was abundant representation of traditional subjects. In the first category, there were talks on emblematic art work in the Moscow Metro and on the

reappropriation in Siberia since the 1980s of the sable as a positive marker for variety of uses such as signifying prosperous locales and natural resources. Others focused on the emblematics of internet “Memes,” musical emblematics, and the digital appropriation of Aby Warburg’s *Mnemosyne-Atlas*. One paper addressed picture-related descriptions in the postmodern work of Taryn Simon’s *An American Index of the Hidden and Unfamiliar* (2007). Another exploration of twentieth century culture included an examination of an exhibition in the Hoxa Tapestry Gallery, Orkney, of Leila Thompson’s “Words and Tapestry” with wall size tapestries and rugs using natural colors and underpinned by the work of many artists.

It may also be useful to take note of topics explored in more than one session. Leading the way were four sessions on emblems and architecture and three on Image and Text. Other presentations in this category were on Alciato and Van Veen and, regarding the latter, newer examinations of music and clothing. Authors and Artists were also well represented as were emblems and Festive Culture, one of which dealt with encomiastic letter emblems in eighteenth century Vienna celebrating the Hapsburg Dynasty. A paper from the two sessions devoted to Emblems and Theory gave a reappraisal of Gustav René Hocke’s concept of emblems as a timeless aspect of mannerism.

Looking at papers separately there were two that gave close continuity and development to topics of previous meetings. One concerned emblems, hieroglyphs, and the theory of stimuli diffusion and another the influence of Jerome Nadal’s *Evangelicae Historiae imagines* (1593) on art in Europe, Central and South America, and Japan. Familiar subjects such as Jesuit iconography were discussed in a new key. This included an examination of the influence, dimensions, and visual discourse of the notion of “Imago” in the *Imago primi saeculi Societas Iesu* (1640) and the emblematic relevance of Jacob Masen’s *Speculum imaginum veritatis occultae* (1650) to symbolic image theory. There were papers on subjects infrequently addressed in previous meetings or for the first time such as Snake-Glass designs in Venetian, Dutch and German glassworks, Emblems in Everyday Life, the Ikenga as Emblem of greatness in Nigerian cosmology, and the emblematic miniatures in the Album of the Noble Ljubljana Noble Brotherhood of St. Dismas (1688-1801). Finally, there were studies developed from field work such as monastic *emblemata* in tiles found in the Church of Nossa Senhora do Terco (Barcelos, Portugal), and the gate bucklers showing devices of political virtue and Marian devotion at the Munich residence of the Elector Maximilian of Bavaria.

### **Closing Meeting**

“Looking Back and Looking Forward” was the closing, plenary roundtable ably conducted by David Graham that recalled milestones in the growth of the Society, invited personal anecdotes and memories, and reviewed areas of development such as digital and pedagogical initiatives.

### **Next Triannual Conference**

President of the Society Ingrid Höpel announced the exciting news that our next Triannual Meeting will be held in Nancy to be organized by our longstanding colleague and Advisory Board member Paulette Choné. So as we have “looked back,” we shall also look forward.



## Research Articles and Notes

### A Note on the *Caduceus* and some other Snake-entwined Staffs

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

What is a *caduceus*? What does it look like? Unless one has an eye for the signs and symbols used in our contemporary world, or unless one has studied the classics at some time, or unless one has noticed the frequent citations of the classics in the pictures and words of our emblem books, one may not know what the *caduceus* is or what it looks like. It does appear on the front cover of the journal *Emblematica* (Fig. 1) where it is admittedly combined with the *cornucopia*, known in English as the horn of plenty. It is also emblazoned on the front cover of the *Companion to Emblem Studies* (New York, 2008) (Fig. 2), where it derives from Jean Baudouin's *Receuil d'emblemes divers ... Seconde partie* (Paris, 1639) no. 60, p. 455 (Fig. 3), although it likely ultimately derives as a simple *caduceus* from Andrea Alciato's *Emblematum liber* (Augsburg, 1531). B1r (Fig. 4).

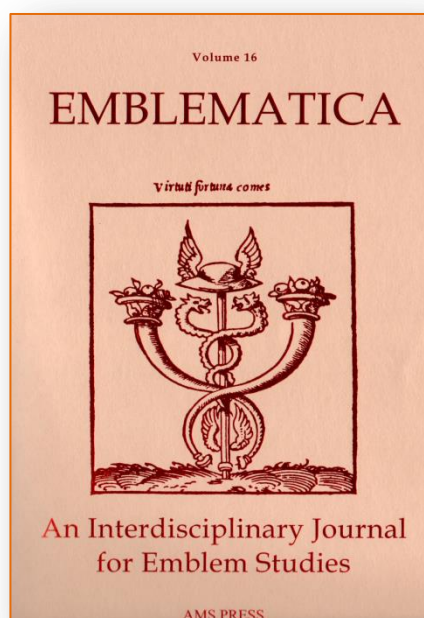


Fig. 1. The *caduceus* as reproduced on the front cover of the journal *Emblematica*.

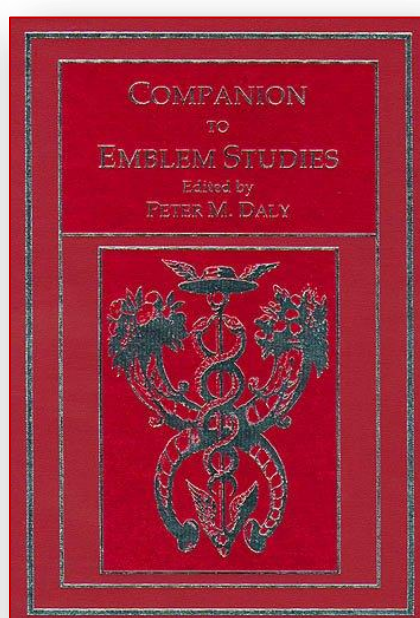


Fig. 2. *Companion to Emblem Studies*



Fig. 3. Jean Baudouin, *Receuil d'emblemes divers. Seconde partie* (Paris, 1639), emblem no. 60, p. 455.

I shall begin this enquiry not thousands of years ago by citing Greek and Roman mythological instances but with Henry Green's Preface to his book *Andrea Alciati and his Book of Emblems. A Biographical and Bibliographical Study* (London, 1872). Green began his Preface with the words: "Hermes and his symbols were amongst the most frequent figures which antiquity supplied to the emblematisers of the sixteenth century." Set against these words Green chose to combine with "H" of Hermes with the picture of a *caduceus* as found in Alciato (see Fig. 2). Green was not wrong.

With literally thousands of printed books of emblems and *imprese* I do not pretend to have combed them all for this motif, but the examples that I give do derive from some of the most important emblem books published in the early modern period.

So where does this *caduceus* come from? In classical mythology it is associated with the god Hermes (in Greek) otherwise known as Mercury (the name in Roman mythology) in his role as messenger of the gods. Hermes is often depicted with winged hat, winged sandals and carrying the *caduceus*. As will be apparent from the illustrations above the *caduceus* is often depicted as a staff entwined with two coiled snakes and the staff bears wings.

In mythology Hermes was the son of Zeus and Maia. He was god of boundaries and transitions, as well as messenger of the gods. Hermes was patron of travellers, thieves and of commerce in general. He also conducted souls into the afterlife. Death has always been a moral concern. Like it or not death is the end of life as we know it. Hermes' many symbols included the *caduceus*, winged sandals and winged cap as well as snake and rooster. One of his children was Autolycus, a name we perhaps know from Shakespeare's *A Winter's Tale*. In ancient times these functions of the gods were often confused or simply grouped together.

Leaving aside their many human weakness and foibles—the philanderings of Zeus were many and varied, while the jealousies and revenges of his wife Hera were imaginative, if usually vindictive—classical gods were considered to have had many different functions. Hermes was known for his eloquence and also for his mischievousness, but he was the trouble shooter of the gods as well as Zeus's helper, especially in the latter's amorous escapades. Hermes's humour and eloquence even won over the jealous Hera. But it was his assistance to sailors and merchants that won him a certain following.

It should be fairly obvious that the *caduceus* will not be surmounted by a winged hat when the staff is carried by Hermes, usually then shown wearing his winged hat. But when shown without Hermes present, the *caduceus* will often be topped by a winged hat.

Interpretation is always a matter of correct identification in the first place followed by interpretation, hopefully based on knowledge available at the time. When the *caduceus* is shown carried by Hermes it will usually be interpreted as his sign as messenger of the gods. But when shown without the Greek god, what may it be thought to mean? Eloquence,

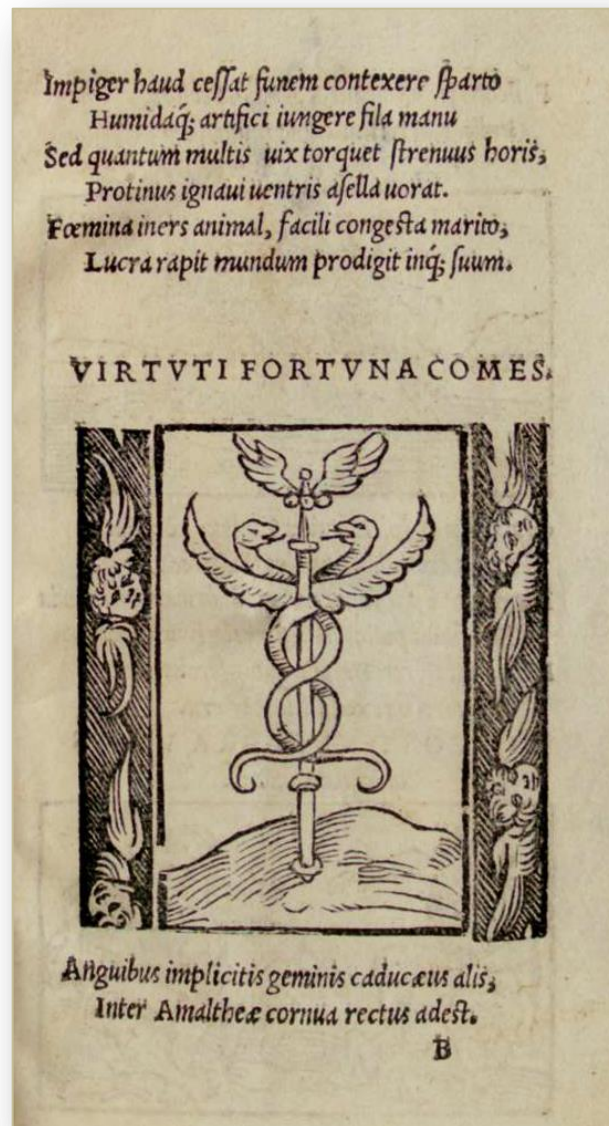


Fig. 4. Andrea Alciato, *Emblematum liber* (Augsburg, 1531)

wisdom, wit, esoteric knowledge? And what if the early modern user does not give any indication of its meaning?

In most instances we have only the use made of the motif by the emblem writer him- or herself. But in the case of Gabriel Rollenhagen we are fortunate in having the interpretations of two different readers. George Wither<sup>1</sup> was a near contemporary of Rollenhagen, and Carsten-Peter Warncke<sup>2</sup> a twentieth century German art historian.

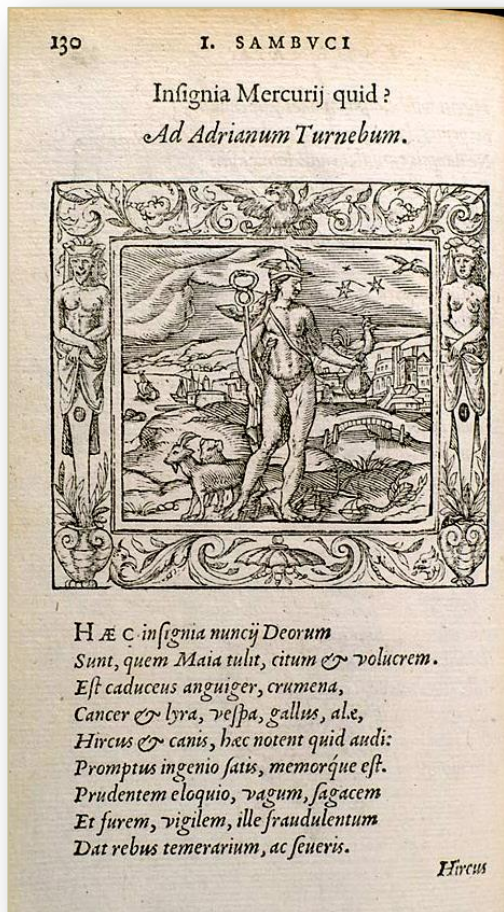


Fig. 5. Joannes Sambucus, *Emblemata* (Antwerp: Plantin, 1564), p. 130.

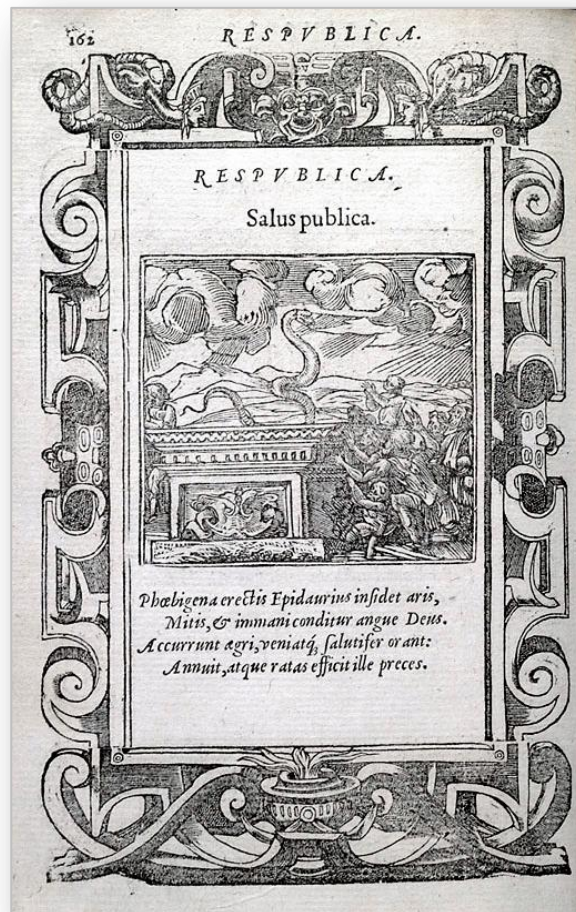


Fig. 6. Andrea Alciato, *Emblemata* (Lyons: Bonhomme, 1551), p. 162.

The Sambucus emblem (p. 130) in the 1564 edition of his *Emblemata* (Fig. 5) shows Hermes with objects and creatures, many of which are named and frequently interpreted in the *subscriptio*. He holds a bag (presumably of coins or jewels) in his left hand, upon which sits a cockrel. He appears to be clutching a lyre. On the ground at his feet may be seen a dog, a goat, a pair of scales and a crab emerging from one pan of the scales.

<sup>1</sup> As is well known Wither used Rollenhagen's engraved plates writing a new English couplet inscriptio and a new long English subscriptio. His volume, entitled *A Collection of Emblemes*, was published in London in 1635 and comprises four books of 50 emblems each. Every book is followed by 50 lottery poems of eight lines and a reference to the emblem. Wither usually correctly identifies and describes the motif in the engraved plate, adding his moral and Protestant interpretation.

<sup>2</sup> Warncke published his facsimile edition with a translation and commentary entitled *Gabriel Rollenhagen. Sinn-Bilder. Ein Tugendspiegel* (Dortmund: Harenberg, 1983).

Among the slightly different depictions of the *caduceus* are La Perriere's *Morosophie* no. 89 (Henkel and Schöne, *Handbuch* 1740), also La Perriere's *Morosophie* no. 2 (Henkel and Schöne, *Handbuch* 1769).

There is a different depiction in the Sambucus edition of his *Emblemata* 1564, altera editio p. 10, where Hermes with winged feet and wearing his winged hat holds in his left hand the *caduceus*, but here the two snakes are coiled at the top of the winged staff.

A snake or snakes coiled around a staff are not that uncommon. The Greek god of medicine and health, Aesculapius, was occasionally depicted together with or as a snake as in the emblem by Andrea Alciato with the *inscriptio* "*Salus publica*" (Public health) that depicts a group of men kneeling before an altar upon which a coiled snake is shown, which was supposedly the form that the god chose to take. See Alciato, *Emblemata* (Lyons: Bonhomme, 1551), p. 162 (Fig. 6). The emblem of a single snake entwined around a staff does not appear in the first 1531 printings of Alciato's emblems. It is perhaps unsurprising that the name Aesculapius does appear in the emblems of Sambucus who had studied medicine in Padua.



Fig. 7. Joannes Sambucus, *Emblemata* (Antwerp: Plantin, 1564), p. 89.

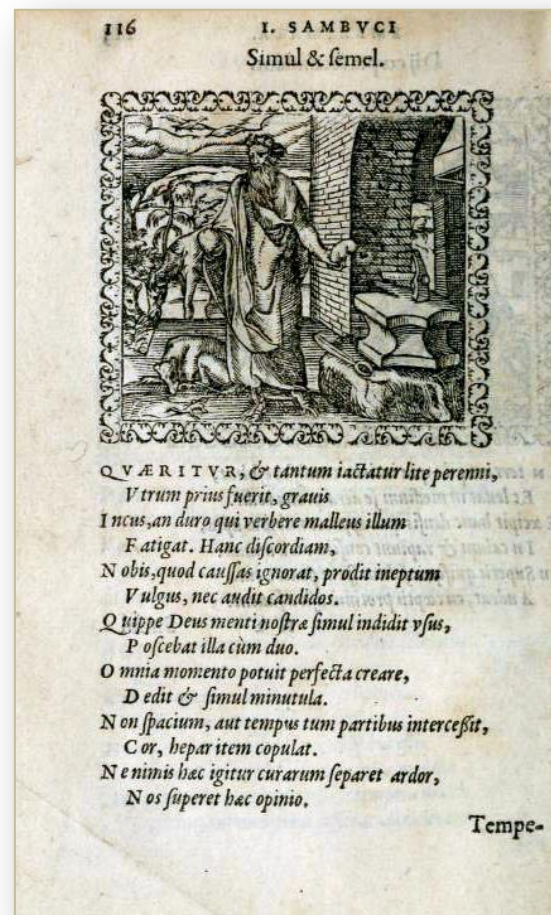


Fig. 8. Joannes Sambucus, *Emblemata*, altera editio (Antwerp: Plantin, 1566), p. 203.

In the first Sambucus edition of 1564 the emblem that is simply headed "*Aesculapius*" is on page 89 (Fig. 7), whereas in the larger second edition of his *Emblemata* (Antwerp, 1566) it is on page 75. The emblems are identical. The god appears as an old man holding a staff that seems to be entwined by a single serpent coiled around the bottom half of the staff. On the ground at his feet are a cockerel and owl. A winged angel stands on his right hand and seems



to be talking to Aesculapius. The second emblem of Sambucus that names Aesculapius (this time only in the *subscriptio*) is found only in the larger second edition of 1566 and on page 203 (Fig. 8). But the wand of Aesculapius depicted in emblem 22 of Daniel Meissner's *Thesauri-Philopolitici*, part three, second book (Fig. 9), although there is no mention in the engraving of Aesculapius. The *inscriptio* reads "In medico requiritur ars et diligentia" (In a physician is required art and diligence). The picture shows a mature man, presumably a physician, holding with his right hand a staff around which coils a single snake. The German explanation (printed on page 12) describes how "Aesculapius stehet in seinem Habit / hat ein Stab in der Hand voller Knotten / daran ein Schlang sich umbwindt /" (Aesculapius stands in his attire, has a staff in his hand full of knots, around which coils a snake ...). The German doggerel engraved on the plate does refer to the staff and explains its meaning as the difficulty of the art: "Der Stab die Schwerlichkeit der Kunst ..." The wand of Aesculapius with its one snake can today be found on the Medic Alert bracelet (Fig. 10).



Fig. 9. Daniel Meissner, *Thesauri-Philopolitici*, part three, second book, emblem no. 22.



Fig. 10. The Medic Alert bracelet.

Many emblem writers have used the image of Hermes. Both Andrés Mendo and his source Solórzano name Hermes as a symbol of eloquence. They both picture Hermes as a bust with head and the winged hat. This is the pillar of Hermes. The center of the *pictura* shows the upper torso of Hermes without arms and wearing the usual hat with wings and placed on a pillar. This is the famous Hermes-pillar, a carved head that frequently appeared on street corners in ancient times.

Beginning with Emblem 27 in Solórzano (it became *Documento XX* in Mendo) the *inscriptio* reads: "Eloquentia principes ornat." (Eloquence adorns princes.) In the *pictura* to Mendo's *Documento XX* we see the pillar of Hermes. The center of the *pictura* shows the upper torso of Hermes, without arms and wearing a hat with wings and placed on a pillar. This is the famous Hermes-pillar, which, as was noted above, frequently appeared on street corners in ancient times. The *inscriptio* "Eloquentia principes ornat" is repeated within the circular *pictura*. Beneath the *pictura* is an epigram of six lines describing the pillar of Hermes, which some Greeks worshiped, and which extols that eloquence which should adorn the prince. In other words, the Spanish emblematisers decided that eloquence was the quality they wished to stress.

In his emblem on page 80-81 of his *Amorum emblematum* (1608) Otto van Veen likewise stresses the importance of eloquence. A Cupid gives to a male lover a *caduceus*. To win the love of his lady, the lover needs eloquence.

The *caduceus* is depicted in emblem no. 15 of Jean Jacques Boissard's *Emblematum Liber* of 1593.

Hernando de Soto's *Emblemas moralizadas* of 1599, (108v)<sup>3</sup> with the *inscriptio* "Zelotypus. El vigilante zeloso" (the vigilant jealous man) shows a Hermes with winged cap holding a tiny *caduceus* in his left hand, with a staff or perhaps a long flute in his right, standing behind a cow and facing Argus of the hundred eyes who carries a long staff and has eyes on his gown. In the story thus pictorially alluded to Hermes was assisting Zeus in his amorous designs on Io whom Zeus had turned into a heifer to deceive Hera, who promptly demanded the heifer and placed it in the protection of the hundred eyed Argus. Hermes put Argus to sleep by playing his flute, and then cut off his head. We note that one of the stories associated with Hermes is here referred to.



Fig. 11. Joachim Camerarius, *Symbolorum et Emblematum ex re herbaria*, Nuremberg, 1590, emblem no. 2.



Fig. 12. Joachim Camerarius, *Symbolorum et Emblematum ex re herbaria*, Nuremberg, 1590, emblem no. 38.

Joachim Camerarius printed his *Symbolorum et Emblematum ex re herbaria* in 1590. No. 2, p. 12 (Fig. 11) shows Hermes in winged hat, holding the *caduceus* in his right hand, watering a potted tree from a jug in his left hand. The *caduceus* is not winged, nor topped with the winged hat. No. 38, p. 48 (Fig. 12) contains a modification of the *caduceus*, in that two snakes entwine a tree trunk.

Perhaps one should differentiate between the *caduceus* as a solitary motif and one associated with a depicted Hermes.

In many emblems the *caduceus* is depicted together with Hermes. On such occasions it may be depicted with wings, but without the winged hat, which Hermes himself wears. It also appears thus in Alciato's emblem "*Qua dii vocant eundum.*" (One must go where the gods call), already published in 1531<sup>4</sup>. We would expect to find the same emblem in Tozzi's printing of

<sup>3</sup> The emblem is reproduced in a facsimile edition (Madrid, 1983) and also in the *Enciclopedia de Emblemas Españoles Ilustrados* (Madrid, 1999), no. 165.

<sup>4</sup> It is reproduced in Daly (ed.) *Andrea Alciato and the Emblem Tradition*, 1989, 154.

Alciato's emblems in 1621, where it is no. 8<sup>5</sup>12. It will be frequently discovered in the 1566 edition of Sambucus's emblems: in nos. 49, 53 and 111.

Many examples will be found in Meissner's large collection of emblems, no matter how entitled, and printed in the 1620s and early 1630s. Meissner's emblem in book I, no. 40 carries the *inscriptio* "*Durabilis ars est*". (Art perdures). Zeus with his bundle of lightnings is depicted on the left with an eagle and Hermes with his *caduceus* on the right. The notion of art is given pictorial presence in the three quills which are centred between Zeus and Hermes. In emblem 27 of Meissner's *Politisches Schatzkästleins Zweiten Buches Vierter Teil* (1630) we find a flying Hermes with his *caduceus* holding a wreath over a young student pouring over a book. The printed explanation (p. 11) actually names the god as Mercury: "*Mercurius der Götter Legat vnnd Bott praesentiert einem Studiosis einen Lorberkränzchen.*" (Mercury, the legat and messenger of the gods, presents a student with a wreath of laurel.) Then again Hermes with his *caduceus* is shown in chariot drawn across the sky in Meissner book V, emblem 31. Also in Meissner, book VIII, emblem 37 where Hermes and his *caduceus* is shown in the sky, followed by Fame with her two trumpets in the clouds. On the ground are depicted two scenes of peace (haymaking and harvesting) and war (soldiers on horse and on foot).

The motif also frequently occurs on title pages. The engraved title page of Silvestro Pietrasanta's *De symbolis heroicis libri IX* is no exception. There were two editions of 1634 and 1682. The later edition uses the engraved title page of 1634 but with significant alterations. The female figure now has four breasts and is likely intended as a representation of nature. The text announcing the book is also changed. An engraved vignette of Hermes and his *caduceus* will be found on the engraved title page of Rollenhagen's *Nucleus Emblematum* ([Arnheim, 1611]).

When depicted alone the *caduceus* may be topped with winged hat. It appears thus in emblem 14 of Rollenhagen's *Nucleus Emblematum* [Arnheim, 1611].<sup>6</sup> Here the emblem is found on pages 38-39. Hercules is centered between a seated, clothed, bearded old man with an open book and a small *caduceus* on Hercules' right. Does the *caduceus* here turn the old man into a sort of Hermes or does it not perhaps simply represent virtue and knowledge? On Hercules' left is a seated, naked woman, presumably representing worldly pleasure. She is a winged devil, holding a mask in front of her face, with the hanging breasts of the personification of envy. She also has cloven feet and possibly a tail. Depicted around the woman are a lobster, a lyre, a vase of flowers and the skull and crossed bones.

George Wither in his *Collection of Emblemes* (1635) book I, no. 22 takes the Rollenhagen *pictura* but applies it to himself making no mention of Hercules, but the dramatic situation is the choice of young Hercules, named in the *pictura*. Wither's new English couplet *inscriptio* none the less does justice to the essential meaning of the Rollenhagen emblem, which is the confrontation of virtue and vice:

When Vice and Vertue Youth shall woee,  
Tis had to say, which way 'twill goe.

<sup>5</sup> It is reproduced in Daly et alia, *Andreas Alciatus. 1. The Latin Emblems* (Toronto: University of Toronto Press, 1985).

<sup>6</sup> I have used the facsimile edition with commentary by Carsten-Peter Warncke, *Gabriel Rollenhagen. Sinn-Bilder. Ein Tugendspiegel* (Dortmund: Harenberg, 1983).

Interestingly Wither mentions Death, which must mean that he had noted the skull and crossbones.

In his emblem book II, 26, Wither recognises and names “the Rod of Mercury” also correctly naming it “*Caduceus*” adding also correctly:

“Art, Wisdome, Vertue, and what else we finde,  
Reputed for endowments of the Minde.

Perhaps needless to say, the same motif appears emblem no. 119 of the Tozzi edition of 1620 of Alcatio’s emblems.<sup>7</sup>

But when the *caduceus* is depicted alone it will usually be shown with wings, if without the winged hat, as in Daniel Meissner’s *Thesaurus Philo-Politicus. Das ist Politisches Schatzkästlein*, book 1, emblem no. 36 with the *inscriptio* “*Nil melius arte*” (Nothing is better than art). Appropriately the townscape in the background is named Nuremberg. The picture shows an artist and a scholar at work, helpfully named Neüdorffer and Iamitzer (Fig. 13). The small *caduceus* appears to fly down to the table at which art is being produced.



Fig. 13. Daniel Meissner, *Thesaurus Philo-Politicus. Das ist Politisches Schatzkästlein*, book 1, emblem no. 36.

There are, however, snake bearing staffs that are neither the *caduceus*, although they may resemble it nor the wand or rod of Aesculapius. One such is Rollenhagen’s emblem 9 in his *Nucleus emblematum* (Fig. 14). The *inscriptio* states “*Consilium in nocte*” (Counsel at night). We see Hermes and Athena each holding a *cornucopia* in the right hand. The two *cornucopias* flank a winged spear around which one snake is coiled. The vertical spear is topped with a crown, above which is perched a standing owl with outstretched wings. The *inscriptio* certainly provides the emblem with its meaning. Warncke interprets this complex emblem as “*Menschlicher Geist, verkörpert von den Schutzgottheiten Athena und Hermes, kann, wie es die Füllhörner zeigen, bei Tage lediglich dazu dienen, leibliche menschliche Wohlfahrt zu fördern. Alles rein Geistliche, auf versndesmäßige Erkenntnis Gerichtete aber sollte, so zeigen es die Symboltiere Schlange und Eule, bei Nacht oder im vor Ablenkung schützende Dunkel betrieben werden.*” (The human spirit, embodied in the protective deities Athena and Hermes, can, as the horns of plenty show, during the day only serve to further physical human well-being. Everything that is purely spiritual, that seeks intellectual insight should however, as is shown in the symbolic creatures of snake and owl, be undertaken at night or in the dark, which protects from distraction.)

<sup>7</sup> It is reproduced in Daly et alia, *Andreas Alciatus. 1. The Latin Emblems* (Toronto: University of Toronto Press, 1985).



Fig. 14. Gabriel Rollenhagen, *Nuclens emblematum* ([Arnheim, 1611]), emblem no. 9.

We notice that Warncke does not call this construction a *caduceus*. The two classical deities, the *cornucopia*, owl and snake invite interpretation. The context will determine which meanings are relevant. The horns of plenty have usually been regarded as signifying abundance, plenty or some form of well-being. Here Warncke interprets the Horns of Plenty as signs of well-being and success (“als Zeichen des Wohlstands und Erfolges”). Snakes could signify treachery, death, deafness to religious truth amongst other things. Warncke decided that Athena and Hermes represent a certain kind of wisdom. Certainly Athena was generally considered to represent wisdom and the owl<sup>8</sup> was often depicted together with her. But elsewhere the owl could become a symbol of night, solitude and death. Hermes is certainly depicted here with his winged hat and probably a wing at his ankle. But what does he represent?

Wither saw and used the same engraving somewhat differently. In Book 1 of his *Collection of Emblemes* (London, 1635) Wither in emblem 9 pens a new English couplet *inscriptio* that appropriately captures the meaning of Rollenhagen’s emblem. Wither wrongly calls the snake staff a *caduceus*. It has only one snake. But we notice, as did Wither, that the entire construction is literally headed by a centred owl. That is not likely to have been an accident. Wither knew that the owl could represent night (“the Hieroglyphicke us’d for night”, but was also the bird of Athena: indeed Wither calls the owl “the bird of Athens”. For Wither the combination of Hermes, caduceus and horns of plenty suggest “Wit and Wealth”. But like Rollenhagen before him Wither stresses night time thought, meditation beyond the distractions of day. Even today we may prefer to sleep on something that we may or may not undertake, which Wither recommends with what was for him also a popular saying “Take counsel of thy pillow ....”

Rollenhagen’s second volume of emblems, entitled *Selectorum Emblematum. Centuria Secunda* ([Arnheim], 1613), also incorporated into Wither’s collection, we find another snake staff that looks like a *caduceus* but has no wing or winged hat. This is emblem 17 (Fig. 15). This vertical snake staff is held at its base by two hands appearing from clouds. The two snakes face each other, hissing, over a dove that is perched on top of the staff.



Fig. 15. Gabriel Rollenhagen, *Selectorum Emblematum. Centuria Secunda* ([Arnheim], 1613), emblem no. 17.

<sup>8</sup> In one of Daniel Messner’s emblems she is shown holding her long spear, a book under her arm and behind her an owl (*Thesauri Philopolitici oder Politisches Schatz-Kästleins Zweyten Buchs Erster Theil*, Frankfurt, 1627, emblem 20.)

In the background fatto a standing male figure holding a long handled spade in his right hand appears to bless with his left hand a kneeling woman. The scene has been interpreted as the “*noli me tangere*” event in which the arisen Christ is recognised by Maria Magdalena. As is usual Rollenhagen does not name any of the motifs in his brief *subscriptio*. In his interpretative commentary Warncke proceeds from the fatto calling the snake staff a *caduceus*, which in my view it is not. This leads him to name Hermes as the god of hidden wisdom (“*Schutzgott der verborgenen Weisheit*”). Hermes is not depicted in the *pictura*, or named in the Rollenhagen texts. Warncke does not speculate on the hands holding the staff upright or the meaning of the snakes. Of the dove Warncke observes that it is the symbolic creature of peace and clever simplicity (“*Symboltier des Friedens und kluger Einfalt*”). Warncke’s German translation of the Latin *subscriptio* in Rollenhagen is identical with the German translation in the Henkel and Schöne *Handbuch*, Whether named or not, it seems to me that the emblem writer and his then readers would have known the Biblical phrase in Matthew 10: 16 where Christ is quoted as saying “... be ye therefore wise as serpents, and harmless as doves.”

Wither certainly heard those New Testament echoes. He interpreted the snakes and dove according to their “most commended properties”. It is in their mixture that he understood the message conveyed by the emblem. Wither knew that prudence lies in the mixture of the dove-like harmlessness, meekness and innocence with serpent-like “discretion” and “policie”. Interestingly he says little about the snakes and Wither was practical enough to realise that simple prudence is regarded in the world as foolishness.

Could it be that the *caduceus* image with its two snakes has in more modern times been perhaps wrongly associated with the wand or rod of Aesculapius, god of medicine and health, which had only one snake. To this day in the twenty-first century a *caduceus* may grace the front of the office of a physician or pharmacist. Even the battery maker Duracell has used the *caduceus* as a sort of silent advertisement in the packaging those little round flat batteries that are used in digital watches, but also hearing aides. The *caduceus* will also be encountered in several printers’ marks, such as that of Christian Wechel in Paris, and in Froben.<sup>9</sup>



## Uxoriae virtutes: Wifely Virtues in an English wall painting from Suffolk.

By Michael Bath and Andrea Kirkham

Fragments of mural painting that have survived from a house known as Hill Farmhouse at Framsdon (Suffolk) include this strikingly emblematic image of a loosely draped, seated woman; her foot rests on a tortoise and her left hand points to her lips whilst her right hand, holding a large key, is extended to reach out to a window, through which an outdoor landscape with a tree and church spire are visible. [Fig. 1]

<sup>9</sup> Reproduced in Daly (ed.) *Andrea Alciato and the Emblem Tradition*, 1989, 275.

The motto VXOR FIDELIS (“The faithful wife”) signals the emblematic status of this painting and challenges the viewer to interpret this lady’s symbolic attributes, of which the tortoise is perhaps the most familiar, widely recognized as an emblem of domesticity because it carries its house on its back. The topic goes back to classical authors such as Plutarch, who tells us, “Pheidias made the Aphrodite of the Eleans with one foot on a tortoise, to typify for womankind keeping at home and keeping silence” (*Conjugalia praecepta*, 32, Mor. 142). As an emblem of female domesticity it features perhaps most notably in Alciato’s *Mulieris famam, non formam, vulgatam esse oportere* (“A woman’s reputation should be celebrated more than her beauty”), showing the woman’s hand on her breast and her foot resting on a tortoise “Because it is fitting for girls to stay at home and be silent” (*Quodque manere domi, et tacitas decet esse puellas*). [Fig. 2]



Fig. 1. “Uxor Fidelis” emblem on plaster from Hill Farmhouse, Framsdon (Suffolk), Ipswich Museum, Acc. No. R1982-95. Photo Mark Barnard 1999.



Fig. 2. “Mulieris famam, non formam...” A. Alciato, *Emblematum libellus*, Paris 1534, p. 106. Photo Glasgow University Library.

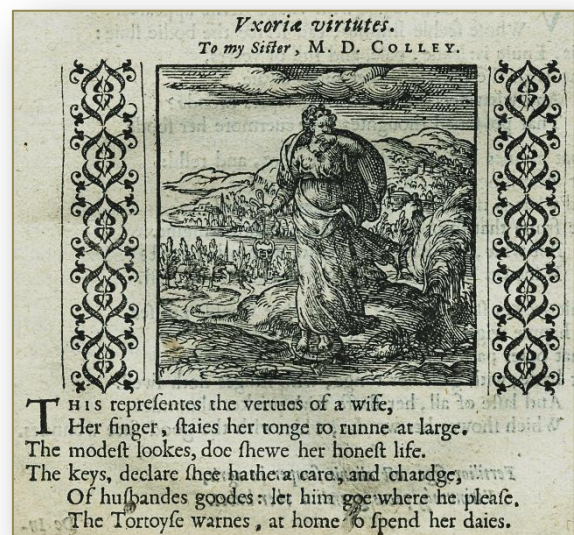


Fig. 3. “Uxoriarum Virtutes,” Geoffrey Whitney, *Choice of Emblems*, Leiden: 1586, p. 93. Photo Pennsylvania State University Libraries.

However for an emblem which corresponds more closely to the figure on this English wall painting, accounting for all three of its attributes, we have only to look at Geoffrey Whitney’s *Uxoriarum virtutes* (“Wifely virtues”), for there we see the female figure standing on a tortoise and holding a bunch of keys, whilst her other hand covers her mouth. [Fig. 3]

Whitney’s epigram explains the significance of all three gestures,

This represents the virtues of a wife,  
 Her finger, staies her tongue to runne at large.  
 The modest lookes, doe shewe her honest life.  
 The keys, declare shee hath a care, and chardge,

Of husbendes goodes: let him goe where he please.  
The Tortoyse warnes, at home to spend her daies.

Whitney's emblem goes back to one by Hadrianus Junius with the same motto first published by Plantin in Antwerp, 1565 (*Emblemata*, no. 50) and Whitney uses Junius' woodcut for his picture.

The Framsdén wall painting is clearly not a copy of this woodcut, executed by G. van Kempen or A. Nicolai after designs by G. Ballain or P. Huys, but there are good reasons for thinking that the mural painting was nevertheless designed by an artist who was familiar with Whitney's emblem. Though the picture is redesigned to show the female figure seated rather than standing, the three symbolic attributes – tortoise, key, and finger pointing to her mouth – are precisely those that are specified as definitive by Whitney in the epigram, and although each of these attributes has a wider currency – especially the tortoise – there is no other known emblem that brings all three together. The way the Framsdén painting redesigns the picture is intelligent, showing the woman seated in what we take to be an indoor setting, whilst the enlarged key is held over a window through which we see an outdoor landscape, possibly representing the husband's travels or, as Whitney puts it, "The keys, declare shee hath a care, and chardge, / Of husbendes goodes: let him goe where he please. / The Tortoise warnes, at home to spend her dayes." That contrast between male freedom and female domesticity is surely figured in the Suffolk painting's revision of the woodcut's landscape setting: Junius's artist places the symbolic figure in an outdoor setting, where she stands on the tortoise, holding a barely visible bunch of keys on a key-ring, with her other hand covering her mouth rather than pointing a finger, as the Framsdén figure does, in the familiar gesture of silence. The defining attributes of the female figure are very much obscured in Junius's woodcut by some rather busy surrounding landscape detail. The Framsdén revamp arguably makes all these details a lot clearer and more intelligible.

The painting was found during building work in 1982 in a ground floor room at Hill Farmhouse, Framsdén. It was removed by museum staff to Ipswich Museum where it is now in store (Acc. No. R1982-95). If more painting ever existed in the room from which this plaster was removed none remains now. There is, however, a remaining plaster ceiling with decorative plaster frieze which may have been part of the original decorative ensemble. Museum notes indicate that the painting was originally carried on a lath and hair plaster support, thus providing a smooth continuous surface for the painted scheme (Anon. 1984). None of these schemes remain in their original context. Historical decorative painting is quite common in this region, indeed of the 311 secular buildings retaining painted decoration this is one of three sites in Suffolk to have incorporated subjects derived from emblem books (Kirkham 2010). The painted closet of Lady Anne Drury is the best known of these and also the most ambitious in terms of its iconographic complexity (Meakin 2013). The emblems from a house, 25 Buttermarket, in Bury St Edmunds have been shown to copy two from Thomas Combe's *Theater of Fine Devices* (Bath and Jones, 1996). Whitney's emblems are not used for either of these, though the fact that his book had readers in this part of the world is suggested by an inventory of the possessions of a householder named Roger Nowell, of Hempnall, Norfolk, dated 1590 containing a list of books which includes "Whyttneys Emblemes." [Fig. 4]



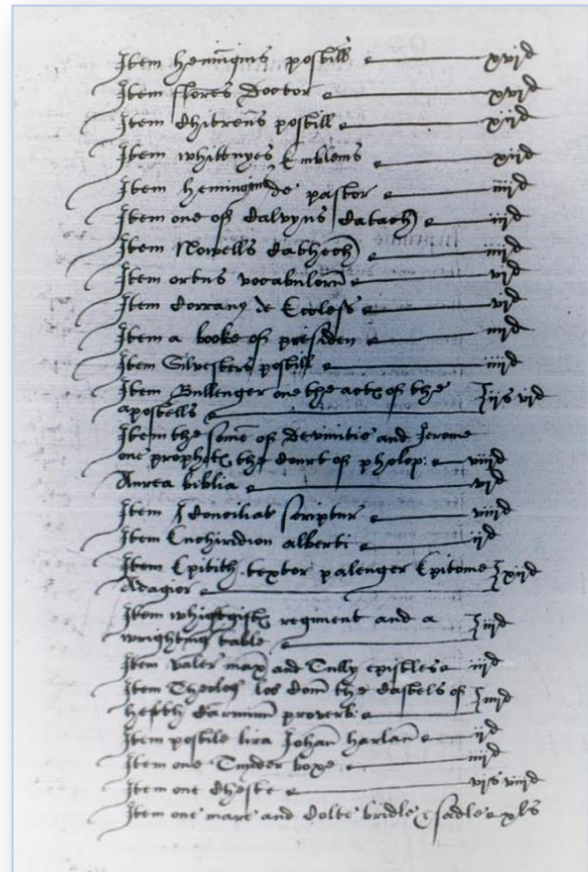
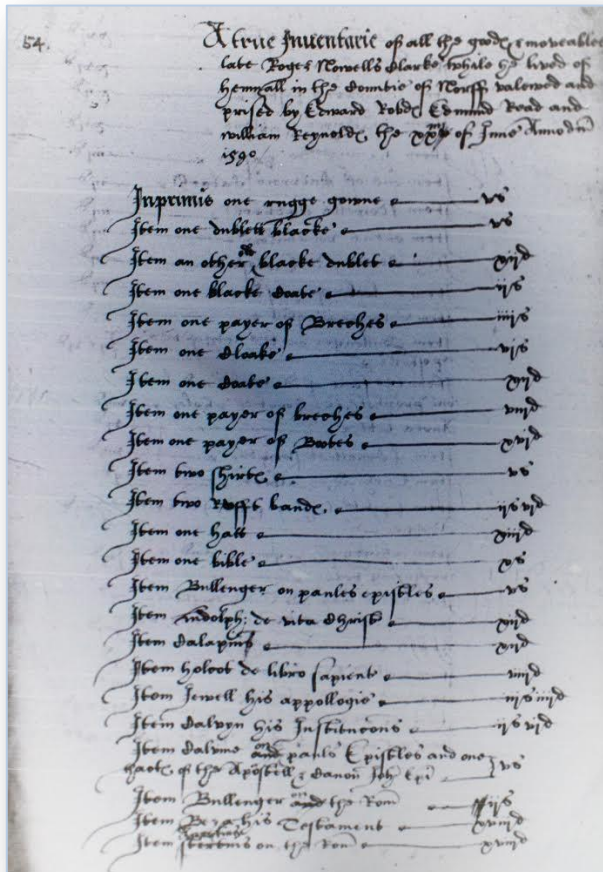


Fig. 4. Inventory of Roger Nowell of Hempnall (Norfolk), 1590, “Whytney’s Emblems” listed near the top of p.2. Norfolk Record Office, NCC 6/54.

The village of Hempnall is only about 30 miles north of Framsdon, and we may wonder whether a familiarity with Whitney’s Choice of Emblemes, which had been published in Leiden in 1586, might have been greater in this corner of England (“East Anglia”) as a result of Whitney’s local connections, Whitney having served as under-bailiff of Great Yarmouth from 1580 to 1586, under the patronage of Robert Dudley, Earl of Leicester, to whom, in 1585, he presented the manuscript version of his emblem book.

It was Whitney’s contact with Dutch scholars during his time in Norfolk that influenced his decision to join Leicester’s expedition to the Netherlands in 1586, where he became a student in the new University of Leiden. East Anglian trading relations with the Netherlands were very strong at this period and would have facilitated the purchase or acquisition of a book such as Whitney’s, published by Plantin in Leiden. It was indeed precisely such trading links which facilitated the use of Whitney’s emblems in the decorative arts further north at this period, where we find them used to decorate the house of Sir George Bruce at Culross (Fife), a town where Bruce developed coal mines extending underneath the river Forth with innovative ventilation, for fuel to power the salt-pans whose product was exported directly to the Netherlands (Bath 2003: 57-78). Other examples which use Whitney at this period in Scotland include the house built for merchant burgesses Robert McNaught and James Rynd in Edinburgh in 1591 (known as “Mary of Guise’s House”, although it almost certainly never had any connection with the Scottish Queen regent, see Bath 2007). They also include the house known as “The Bay Horse Inn”, built at Dysart, Fife, for hereditary lairds of this burgh on the Forth Estuary where, as at Culross, coal was mined and salt panned for export

to The Netherlands – Dysart was known, accordingly, as “Salt Burgh” and “Little Holland” (Bath and Van Heijnsbergen, 2015, forthcoming).

Returning to the VXOR FIDELIS emblem at Framsdan, we should hardly be surprised by the choice of this particular emblem for the decoration of a private house. Whilst its moralising function conforms more generally to those “Stories for walls” which have been well documented and analysed by Tessa Watt in an English context (Watt 1991), the particular emphasis of this emblem on the relationship and duties of a wife towards her husband is wholly appropriate to its domestic setting, and unattractive though its view of gender relations may be to modern opinion, we may nevertheless see how such an allegory of the qualities of the ideal uxor might have been displayed by the house’s sixteenth-century owner as either a tribute to his wife or as a reminder of the virtues he expected of her. As a piece of secular decorative art, the emblem is indeed remarkably self-reflective and recursive: a domestic emblem, we might say, on the virtues of domesticity. Whether or not its earliest owner was a travelling man whose wife often took charge of his goods whilst he was abroad, we cannot possibly know, but this lady’s expectant gaze through the window, in which she brandishes the key to his household, would certainly gain a particular point were that the case. That it represents a noteworthy addition to our knowledge and understanding of the circulation of particular emblems in early-modern England, and their applications in the decorative arts, is surely beyond question.

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## Junius and his Pictures: A Note on his Would-Be Instructions to his Painter

By Mason Tung

In the prose commentary of the 1565 *Emblemata*, Junius is preoccupied with his pictures that illustrate all 58 verse epigrams. But he does not provide instructions to his painter for all the pictures because many of them are those of flora and fauna (see the list in *SES Newsletter* 55 (July 2014): 14). It is obvious to him that these simple pictures require no directions from him. Consequently, he provides instructions in the commentary for only 21 emblems, three of which will be the focus of this note. In giving directions to his painter Geoffroy Ballain, Junius uses some Latin verbs of command or requirement. For instance, writing in the commentary to Emblem 2 he uses the verb *poscit* in the beginning of the description of the elephant: “Pictura poscit elephantem averso capite . . .” [*The picture demands the elephant turn aside his head . . .*] (p. 72). Or in Emblems 4, 29, and 56 he uses the verb *postulat* as for instance in the first of these: “Pictura postulat geminas muscipulas, quibus inclusae sint feles . . .” [*The picture requires or demands two mousetraps in which cats may be enclosed . . .*] (p. 74). These verbs are not, however, what he uses among the 21 emblems; for them he chooses instead the verb *pingatur* which is in the subjunctive mood, present tense, passive voice to express an exhortation or a command. In grammar text such mood is designated as the “Hortatory Subjunctive.” *Pingatur* may be translated into English as “Let someone or something be painted.” In what follows I will examine Junius’s would-be instructions (for we have no evidence whether he ever sent them to Ballain, “Dedicatory Letter to Cobel,” fol. A3r) and compare them with the printed pictures to determine the extent to which they match.

Emblem 1 deals with Momus the censor in one of the more complex pictures, involving no less than three gods and one goddess plus two statues; therefore, it requires Junius to give detailed descriptions of its figures. For ease of reading I will give translation sentence by sentence rather than at the end of the entire Latin passage, which begins at line 5 from the top of p. 69 of the commentary. Moreover, I will put the key verbs in boldface for easy recognition:

Pictura. Senex **pingatur** caluus, colore fusco, liuidis dentibus vnguibus’que, alis supra humeros exstantibus, laeua caput sustentans cogitabundi in morem, dextrae indice extento versus effigiem quandam hominis, clathratum pectus habentem [*Let an old man be painted bald, in swarthy color, bluish teeth and nails, wings standing out from the shoulders, left hand supporting his head as if pausing to think, the forefinger of his right hand stretched out towards the statue of a certain man having a barred chest*]: **adstent** procul Pallas cum domicilio: Neptunus cum equo: proximè illum Vulcanus cum homine suo, ita vt simulachrum hominis clathratum diuersum sit ab homine Vulcani, velut Momo designante, talem oportuisse fingi. Quod ad picturam Deorum attinet, ita semel statuo [*let Pallas stand near a dwelling: Neptune on horse: near him Vulcan with his man, only on condition that Vulcan’s man should have been different from the image of the barred chested man, indicating by Momus[;] the following to have been necessary to be sketched. Since it concerns with picture of gods, I prescribe once for all as follows*]: Neptunus nudus **pingatur**, capillitio caeruleo, altera tridentem complexus, altera manu equum habena tenens, pede delphinum premens [*Let Neptune be painted nude, blue hair, one hand embracing a trident, the other holding the horse with reins, pressing a dolphin with his foot*]. Vulcanus atro colore vt faber, rugosus propter assiduos ad incudem labores, laeua malleum tenens, dextra hominem à se fictum commonstrans, claudus, capite praefereus pileum caeruleum, cuiusmodi fermè figura spectatur Ducis Veneti

tiara. Palladis effigiem dabo Emblemate 15 (24?) [(Let) Vulcan (be painted) in hideous color as a smith, wrinkled and lame, busy working on an anvil, left hand holding a mallet, right hand pointing towards a man made by him, on his (own) head wearing a blue cap, almost in the style of the turban observed in the image of the Duke of Venice. I will describe the image of Pallas in Emblem 15 (actually in Emblem 24)].

This is the only time Junius used *Pictura* as a paragraph marker because it becomes redundant with the regular presence of the verb *pingatur*. The verb *adstent* in the second sentence is in the active voice. The printed picture appears to have followed the instructions fairly closely.

Emblem 11. Line 8 from the top of p. 85: **Pingantur** tres isti dij seorsum in templis con-cameratis [Let these deities be painted in three separate vaulted temples]. Apollo catena aurea columnae alligatus: caetera peculiaria indicia Fulgentius & Cornutus ista tradunt, nempe vt **pingatur** iuuenis, imberbis, capillo promisso aureo'que, laureo serto redimitus, cum arcu & sagittis in dextra, citharam tenens laeua, cum Coruo aue illi sacra adstante [Apollo tied up to a column with gold chains: Fulgentius & Cornutus hand down such other information of their own, certainly let Apollo be painted as a beardless youth, with long and beautiful hair, crowned with a laurel wreath, holding in the right hand bow and arrows and a lute in the left, with the raven, a bird sacred to him, standing nearby]. Mars sit compedibus vinctus, alioqui loricated, galeatus, pugione accinctus, flagellum manu tenens, vt Albericus philosophus scribit, altera clypeum, nudo pectore, vt Isidoro placet, cum lupo animali ipsi sacro, aut gallo secundum alios [(Let) Mars (be) shackled in both legs with fetters, besides breast-plated, helmeted, armed with a dagger, holding in one hand a whip, as writes Albericus the philosopher, the other a shield, bare chested as it seems good to Isidore, with a wolf, an animal sacred to himself, or a cock according to others]. Victoria, quam apteron, id est, inuolucrum dixerunt Athenienses, **pingatur** sine alis, virago vt solet dextra manu punicum malum tenens, laeua cassidem: . . . etc.[Let Victory be painted as a warrior maiden without wings, whom the Athenians have named apteron i.e., unable to fly, as usual holding a pomegranate in the right hand, in the left a helmet: . . . etc.]: (NB. – The rest has been omitted because it deals with a brief survey of the images of a winged Victory, which has nothing to do with how this wingless one should be painted.)

The only visible deviation from the instructions is in the large square block of stone on which Apollo is chained rather than on the column as specified by Junius. In view of the limited space within the arched temple, the liberty that Ballain might have taken is quite understandable.

Emblem 53. Line 12, p. 144: **Pingatur** virgo nuda Veritas, è specu obscuro inter scopulos vmbilico tenuis emicans, quam Saturnus librat in aëre alis volitans dextra educit [Let Truth be painted as a nude maiden, rising from a dark cave among rocks up to her navel, whom powerful Saturn raises up with his right hand, and with flying wings set free in the air]: **circumstent** hinc inde tres feminea specie pestes, Discordia, Calumnia & Inuidia, quae succinctae & ligonibus instructae manibus pedibus'que conentur veritatem egesta humo obruere. Nunc singulatim personarum habitum ac speciem **demus** [On this side therefrom let three female species of pests,—Discord, Subterfuge, and Envy—stand around, who, equipped with spades, try with hands and feet to bury indigent Truth with soil. Now let us present the attire and appearance of characters one by one]. Veritas virgo **pingitur** niueo & simplici, rugis'que carente, amiculo induta, puro oculorum lumine irradians [Let Truth be painted as a sincere snow-white maiden, free of wrinkles, wearing a cloak, from her eyes beaming forth pure light]. Calumniam olim ab Apelle pictorum coriphaeo ita depictam

insinuat Lucian. vt ornatu sit pulcro, forma egregia, adspectu ardente, laeua ardentem taedam praeferens; dextra supplicem adolescentem per ca-pillos trahens [*Lucian insinuates that Subterfuge may have formerly been portrayed from a picture by Apelles as a beautifully adorned outstanding shape, with glowing look, holding out in left hand a fiery torch, pulling with the right hand the hair of a suppliant youth*]: Inuidia macie lurida **pingatur**, obliquata oculorum acie, viperis circum caput errantibus redimita, cor'que humanum ori admouens comedendum [*Let Envy be painted with ghastly pallid leanness, sight of slanting eyes, head encircled with straying snakes and eating with moving mouth a human heart*]. Discordiae, siue Litis imaginem dabo emblemate liiii [*The image of Discord or Quarrel I will give in Emblem 54*]. Saturnus autem operto capite **pingatur**, senis specie, alatus, laeua falcem tenes, aut, vt alij malunt, clepsydrum: Reliqua picturae pars è superioribus patet [*Now let Saturn be painted with covered head, old face, winged, holding in right hand a scythe, or water clock as prefer by others: the remaining part of the picture is well known from above*].

Like in Emblem 1 a few verbs deviate from *pingatur*: The verbs of *circumstant* and *demus* are in the subjunctive active voice, whereas *pingitur* is in the indicative mood but remains in the passive voice. The intent to express exhortation or command is unchanged, however. One obvious deviation from the instructions is the absence of Truth being set free by Neptune flying in the air, which action the epigram seems to be its immediate source:

Quid penniger Saturne in auras virginem nudam rapis?  
 [*Why do you, winged Saturn, carry off in the air the nude virgin?*]  
 Quid feminarum coetus aggesta obruit terra scrobem?  
 [*Why a group of women has covered a grave with accumulated soil?*]  
 Specu emicantem veritatem, temporis natam, triplex  
 [*Dashing out of the cave prepares Truth, born of Time,*  
 Obrueret pestis apparat; Lis, Inuidia, Calumnia.  
 [*To overthrow three pests: Quarrel, Envy, & Subterfuge.*]

The sequence of these actions is not unlike that in an illustration of an Ovid's fable, where it places the past action on the left side, the present action in the middle, and the future action on the right side (see *Emblematica* 17 (2009): 43). The parallel order in Junius's instructions seems to be burying, rescuing, and flying; that in the epigram is burying, rescuing (raising & flying), and overthrowing. Ballain, however, besides ignoring the flying, chooses to paint the raising of Truth from the cave on the right side, and on the left the three pest women, not in the act of burying Truth but rather of standing around waiting to be overthrown? Or preparing themselves for a last ditch fight? In short, his design does not seem to follow entirely the instructions in either the epigram or the commentary.

On the other hand, it is impossible to over-state the importance of the commentary as an integral part of Junius's emblem book. It not only enhances our appreciation of his poetic art by providing metrical explications for his epigrams (see *SES Newsletter* 52 (January 2013): 21-5, *ibid.*, 55 (July 2014): 14-16, & a forthcoming article in *Emblematica*, volume 22), but also expands the descriptions of the pictures in the first distichs of the epigrams into would-be instructions to his painter to show his desire for maintaining harmony between texts and images. These contributions are, however, over and beyond the basic functions of the commentary which provides, as all commentaries do, detailed tracing of sources and explications of symbolic significations of each emblem. To compare the value of his commentary with those in emblem books both before and after his would require a separate

study. But I venture to foresee that as more and more studies of Junius continue, the excellence of his skill as a second-generation emblem maker would be increasingly found to be *unprecedented* in the annals of emblematics.

An online edition of Junius's *Emblemata*, Antwerp 1565 (reproduced from Glasgow University Library SM658) is available here: [www.emblems.arts.gla.ac.uk/french/books](http://www.emblems.arts.gla.ac.uk/french/books)



## Alciato's Emblem I and Some Coins of the Koinon of Macedon: An Essay of Association

By Rubem Amaral Jr

The *subscriptio* to Emblem I of Andrea Alciato's *Emblemata*, addressed to the Duke Maximilian with the *inscription* "Super Insigni Ducatus Mediolani", describes, in the first two lines, the coat of arms of the Duchy of Milan—a child being expelled from the mouth of a serpent—which allegedly shows the noble origin of the local ruling Visconti family. According to some commentators who have attempted to offer interpretations thereof, this rather enigmatic symbol derives from certain legends regarding military deeds of their ancestors. At any rate, I will not linger in this aspect, as the subject of this note has to do mainly with the rest of the epigram, in which Alciato makes a parallel with the same symbol supposedly used in his coinage by Alexander the Great of Macedon, cited periphrastically as king of Pella, the latter being the capital city of the kingdom of Macedon.

None of the commentators has cared about the identification of those coins, such detail being irrelevant for the purpose of the emblem. It was certainly taken for granted that, if the author mentioned them, they really existed. Besides, we must recognise that both Alciato and practically all the most important commentators of his emblems lived in a time when knowledge of ancient Greek numismatics was very poor.

In a paper I presented at the Eighth International Conference of the Society for Emblem Studies (see "The Reverse of the *As* of Nîmes: An Emblematic Puzzle", in *The International Emblem: From Incunabula to the Internet*, edited by Simon McKeown, Newcastle upon Tyne: Cambridge Scholar Publishing, 2010, p. 48), in which I studied the influence of ancient numismatics on emblematics, I avowed my inability to find an example of such coins.

Nevertheless, by mere chance I recently came across images of some coins which, admitting a basic truth in Alciato's statement, i.e., the fact that he really had seen ("vidimus") such coins and believed they were issued in Alexander's reign, might give us the correct perception of the case. But this keeps being a mere preliminary hypothesis, difficult of being proved.

Perhaps, due to the scarce knowledge about ancient Greek coinage at his time, Alciato mistook as issued by Alexander some bronze pieces minted, probably in Beroea, about five centuries and a half after this king's death (326 B.C.), by the Koinon [Community] of

Macedon, approximately between 231 and 244 A.D., under Severus Alexander and Gordian III, at which time Macedon was an autonomous province of the Roman empire. The Koinon was the political organization governing the province and could strike money, which is numismatically variously classified nowadays as Greek under the Roman Empire, autonomous, pseudo-autonomous or Roman provincial. In fact, such coins show the head of Alexander on the obverse, and a scene which includes a serpent on the reverse, at least some of which are certainly linked to the legendary conception of Alexander from a sexual intercourse of Olympias, wife of king Phillip II, seduced by Zeus Ammon in the guise of a serpent, thus attributing to the baby a divine origin. A serpent was said to have been found beside the sleeping Olympias. Her husband is reputed never to have coupled with the “Bride of the Serpent” again.

This legend is concisely alluded to in the epigram, but in none of these coins a child exits from the mouth of the serpent. What Alciato declares to have seen on Alexander’s coinage is probably just the serpent. So the reference made therein to the fact that some serpents give birth that way purports to explain the blazon of the Milanese Duchy, not the way Alexander was given birth by Olympias, which evidently was not through the mouth of a snake.

Besides that, in my opinion the last line of the epigram which mentions the possibility that the symbol means that Pallas was born from the head of Jupiter, can refer only to the Milanese device, not to Alexander. The only possible association with the latter would be the serpent representing one of Zeus’ adulterous disguises.

Alciato’s very tight Neo-Latin poetry may give place to much misunderstanding.

Let us now approach the coins of the Macedonian Koinon that might correspond to Alciato’s vision. They belong to two basic types. On the one, the obverse shows Alexander’s head, bare or wearing helmet, or cuirassed bust, and the reverse a serpent arising from within a “*cista mystica*”, the latter being a basket used for housing sacred snakes in connection with the initiation ceremony into certain religious cults. In the Dionysian mysteries a serpent, representing the god or his phallus, was carried in a box called a *cista*, and was related with rites of fertility.

Some examples from the Macedonian Koinon may be seen on the Internet on the following links of [acsearch.info](http://acsearch.info)’s databank of numismatic auctions:



[www.acsearch.info/search.html?pid=148331](http://www.acsearch.info/search.html?pid=148331)



[www.acsearch.info/search.html?pid=1840630](http://www.acsearch.info/search.html?pid=1840630)



[www.acsearch.info/search.html?id=1905608](http://www.acsearch.info/search.html?id=1905608)



[www.acsearch.info/search.html?id=839641](http://www.acsearch.info/search.html?id=839641)



[www.acsearch.info/search.html?id=955222](http://www.acsearch.info/search.html?id=955222)



[www.acsearch.info/search.html?id=136974](http://www.acsearch.info/search.html?id=136974)

The “cista mystica” was abundantly represented on antique Greek and Roman coins. I refer to the above type just because of the particular association between the image of Alexander and that of the snake, but I think it improbable, although not impossible, that these were the coins Alciato had in mind. Much more suitable for the case would seem to me a second type where, to the head of Alexander on the obverse, bare, diademed or as Hercules wearing the Nemean lion’s skin headdress, corresponds on the reverse either a woman seated on a throne feeding from a bowl or patera an upstanding sinuous serpent before her, or a woman reclining on a bed and looking, in an attitude denoting surprise or fear, at an upstanding sinuous serpent above the foot end of the bed. In all of them the woman is identified as Olympias. Images of these types may be seen on the Internet on the following links:



[www.acsearch.info/search.html?id=1905606](http://www.acsearch.info/search.html?id=1905606)



[www.acsearch.info/search.html?id=1928740](http://www.acsearch.info/search.html?id=1928740)



[www.acsearch.info/search.html?id=613090](http://www.acsearch.info/search.html?id=613090)



[www.acsearch.info/search.html?id=507910](http://www.acsearch.info/search.html?id=507910)



[www.acsearch.info/search.html?id=1040347](http://www.acsearch.info/search.html?id=1040347)



In another type (not graphically illustrated here), perhaps mistakenly, the woman is identified as Hygeia, the Greek goddess of health, daughter of Asclepius, who also was frequently depicted on ancient coins holding and feeding a serpent.

Yet on another type (link left below) the identification, certainly correct, is with Pallas (Athena). In this example, the serpent is climbing up an olive tree in front of the goddess' throne:



[www.cngcoins.com/Coin.aspx?CoinID=271534](http://www.cngcoins.com/Coin.aspx?CoinID=271534)



[www.acsearch.info/search.html?id=1500611](http://www.acsearch.info/search.html?id=1500611)

Yet another possibility, in case the Macedonian coinage referred to by Alciato were really minted in the time of Alexander the Great, by himself or in his name, would be the many gold staters which depict on the obverse the head of Athena wearing a crested Corinthian helmet decorated with a coiled serpent as shown in the example in the link above on the right.

This hypothesis might bear a relationship with the reference to the birth of Athena in the last line of the emblem's *subscriptio*.



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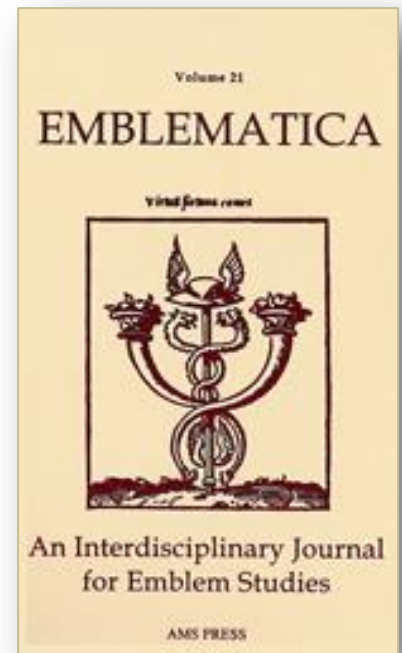
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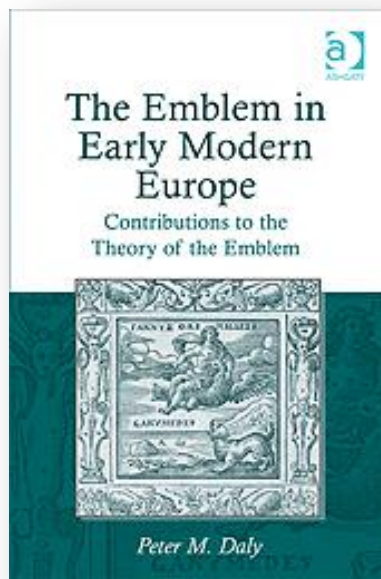
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- Sara Gonzalez, *The Musical Iconography of Power in Seventeenth-Century Spain and Her Territories*, reviewed by Laurence Wuidar
- Denis L. Drysdall, *Hieroglyphs, Speaking Pictures and the Law: The Context of Alciato’s Emblems*, reviewed by Valérie Hayaert
- Pierre Martin, ed., *Les Emblemes nouveaux d’Andreas Friedrich 1617*, reviewed by Alison Adams
- Debra Barrett-Graves, ed., *The Emblematic Queen: Extra-Literary Representations of Early Modern Queenship*, reviewed by Jennifer Craig-Savla
- Mara R. Wade, ed., *Emblem Digitization: Conducting Digital Research with Renaissance Texts and Images*, reviewed by Pedro Germano Leal
- Maria Carmen Marín Pina and Víctor Infantes, eds., *Poesía y Prosa Contra España: Emblemas del Perfecto Español y Rodomuntadas Españolas*, reviewed by Luís Gomes
- Michael Bath, *The Four Seasons Tapestries at Hatfield House*, reviewed by Anthony Wells-Cole
- Mino Gabriele, Cristina Galassi, and Roberto Guerrini, eds., *L’Iconologia di Cesare Ripa. Fonti letterarie e figurative dall’antichità al Rinascimento*, reviewed by Dario Brancato
- Addendum: A Rejoinder by Mino Gabriele to Stéphane Rolet’s Review of *Il libro degli Emblemi, secondo le edizioni del 1531 e del 1534*



**Peter M. Daly: *The Emblem in Early Modern Europe. Contributions to the Theory of the Emblem.*** Ashgate, 2014, 248pp, 63 b&w illustrations. ISBN: 978-1-4724-3013-7.

[www.ashgate.com/isbn/9781472430137](http://www.ashgate.com/isbn/9781472430137)



The emblem was big business in early-modern Europe, used extensively not only in printed books and broadsheets, but also to decorate pottery, metalware, furniture, glass and windows and numerous other domestic, devotional and political objects. At its most basic level simply a combination of symbolic visual image and texts, an emblem is a hybrid composed of words and picture. However, as this book demonstrates, understanding the precise and often multiple meaning, intention and message emblems conveyed can prove a remarkably slippery process. In this book, Peter Daly draws upon many years' research to reflect upon the recent upsurge in scholarly interest in, and rediscovery of, emblems following years of relative neglect. Beginning by considering some of the seldom asked, but important, questions that the study of emblems raises, including the

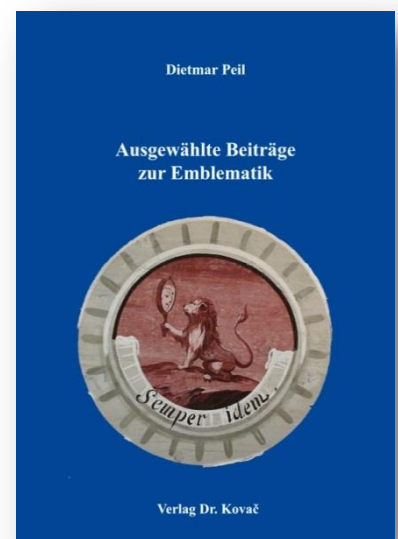
importance of the emblem, the truth value of emblems, and the transmission of knowledge through emblems, the book then moves on to investigate more closely-focussed aspects such as the role of mnemonics, mottoes and visual rhetoric. The volume concludes with a review of some perhaps inadequately considered issues such as the role of Jesuits (who had a role in the publication of about a quarter of all known emblem books), and questions such as how these hybrid constructs were actually read and interpreted. Drawing upon a database containing records of 6,514 books of emblems and imprese, this study suggests new ways for scholars to approach important questions that have not yet been satisfactorily broached in the standard works on emblems.

**Dietmar Peil: Dietmar Peil: *Ausgewählte Beiträge zur Emblemantik.*** (Schriften zur Kunstgeschichte, Band 45) Hamburg: Verlag Dr. Kovač, 2014, 270 pp. ISBN 978-3-8300-7626-1. [www.verlagdrkovac.de/978-3-8300-7626-1](http://www.verlagdrkovac.de/978-3-8300-7626-1)

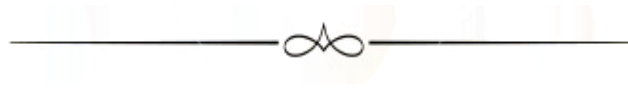
This volume contains a collection of 10 articles in the field of emblem studies written between 1992 and 2013. Several were published before in English translation

Table of Content:

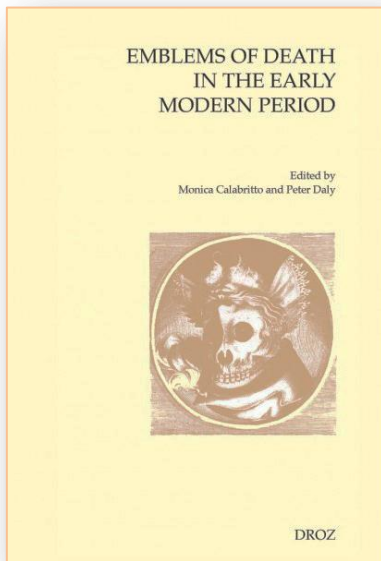
- Emblem Types in Gabriel Rollenhagen's *Nucleus Emblematum*
- Emblems and Rhetoric
- Architectural Motifs in Emblems and Frontispieces
- The *castrum doloris* for Max Emanuel II. (1727)
- Marriage and Wedding Emblems
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- Mistakes and Variants in the Reception of Emblems



- The Emblem in the German-Speaking Regions
- Emblematic Epitaphs in Aldersbach Abbey Church
- The Frescoes in the Frauenkapelle in Osterhofen



***Emblems of Death in the Early Modern Period.*** Edited by **Monica Calabritto** and **Peter M. Daly**. Cahiers d'Humanisme et Renaissance 120. Geneva: Droz, 2014. 448 pp. 113 illustrations in b/w and color. ISBN-13 978-2-600-21557-2; E-book: 978-2-600-21557-2.  
[www.droz.org/en/6127-9782600015578](http://www.droz.org/en/6127-9782600015578)



Within the burgeoning business of emblem books printed in Europe between the sixteenth and the eighteenth century, emblems of death constitute a pervasive subject that this fine collection of essays written by an international group of scholars explores exhaustively for the first time in a pan-European way, elaborating and reappraising the study by Gisèle Mathieu-Castellani's *Emblèmes de la mort. Le dialogue de l'image et du texte* (Paris, A.-G. Nizet, 1988), which focuses mainly on emblems produced in sixteenth- and seventeenth-century France. If emblems of death created in this period are unlikely to present the reader and viewer with new ideas on the subject, it is also true that they, along with Italian *imprese*, elaborate and express the philosophy and theology that their authors grew up with, converted to, or studied. Within the general categorization that divides

emblems of death in those that are inspired by Christian — Catholic and Protestant — notions and beliefs, and those that use humanistic ideals of survival after death through fame, authors of emblems interweaved in their elaborations of this age-old subject politico-ideological, spiritual and historical factors that the contributors of the essays in this collection describe and interpret masterfully for the readers.

#### Content:

- **Monica Calabritto and Peter M. Daly:** Introduction: Death and Emblems.
- **Peter M. Daly:** Emblems of Death in German.
- **Tamara Goeglein:** Death is in the “I” of the Beholder: Early Modern English Emblems of Death.
- **Paulette Choné:** *Pardurable, peu durable* : les Emblèmes de Langue française devant la Mort.
- **Pedro F. Campa:** Eschatology, Soteriology and Trickery of Death in Spanish Funeral Emblems.
- **Gábor Tüskés and Éva Knapp:** The motif of Death in the Literary Emblematics of Hungary.
- **Massimo Rinaldi:** Time, Death and Device. Subjectivity and Biographical Experience in the Funeral *Imprese* of Sixteenth- and Seventeenth-Century Italy.
- **Peter M. Daly:** Emblems of Death in Neo-Latin.

- G. Richard Dimler, S.J.: Jesuit Emblems of Death.
- Paulina Buchwald-Pelcowa: Emblems of Death in Poland.
- Rubem Amaral, Jr.: Emblems of Death in Portugal.
- Donato Mansueto: Dying for one's Country: Emblems of Sacrifice and Punishment.
- Simon McKeown: Negotiating Death and Sorrow in Swedish Emblematics.
- Peter M. Daly: Emblems of Death in the Material Culture.
- Selective Bibliography.
- Nota Vitae.
- Index.

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

***Please ask your publisher to send a review copy to:***

Sabine Mödersheim, Editor, Society for Emblem Studies Newsletter  
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## New Publications in Emblem Studies and Related Fields

Herón Pérez Martínez & Bárbara Skinfill Nogal, ed: *Los espacios de la emblemática* [*Spaces of Emblematics*] Colegio de Michoacán, 2014. 396 pp. ISBN: 978-607-8257-85-0.  
[www.libreriacolmich.com/indice/ficha.asp?id=760](http://www.libreriacolmich.com/indice/ficha.asp?id=760)

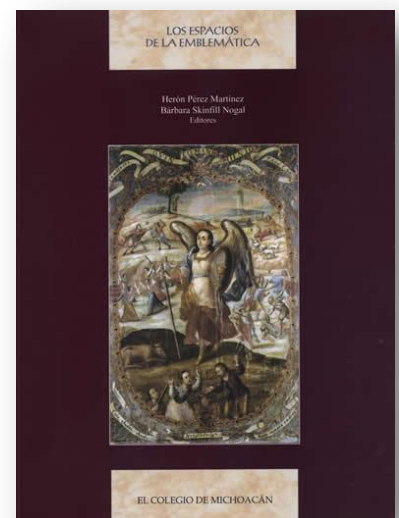
The Colegio de Michoacán (Mexico) published a new collection of essays in its series dedicated to emblem studies, of which notice has been given in Number 21 (pp. 20-21) of this Newsletter. The 396–page volume entitled *Los espacios de la emblemática* [*Spaces of Emblematics*] is edited by Herón Pérez Martínez and Bárbara Skinfill Nogal.

Content:

Agradecimientos [Acknowledgements];  
 Emblemata; Presentación [Presentation];

### LA LITERATURA EMBLEMÁTICA Y SUS ESPACIOS TEÓRICOS Y PRÁCTICOS [EMBLEM LITERATURE AND ITS THEORETICAL AND PRACTICAL SPACES].

- Aproximación a la naturaleza y características de la imagen de los libros de emblemas españoles [An approach to the nature and characteristics of the images in Spanish emblem books].
- Motes, pseudomotes y paramotes en la emblemática hispánica [Mottos, pseudo-mottos and para-mottos in the Hispanic emblematics].



- Cuando la erudición rebosa la emblemática [When scholarship overflows emblematics].
- La selva letrada de Solórzano Pereira [Solórzano Pereira's scholarly jungle].
- Aproximación a las citas de Séneca en el Mondo Simbolico de Filippo Picinelli [An approach to the quotations of Seneca in Filippo Picinelli's Mondo Simblico].
- La citación en las Empresas Políticas de Saavedra Fajardo [Quotations in Saavedra Fajardo's Empresas Políticas].
- La emblemática bíblica en la traducción de Agustín Erath [Bible emblematics in Augustinus Erath's translation].

## II. LA LITERATURA EMBLEMÁTICA Y SUS ESPACIOS ICÓNICOS [EMBLEM LITERATURE AND ITS ICONIC SPACES].

- Emblemas Marianos de la Capilla de la Virgen en la Cartuja de Burgos [Marian emblems in the Chapel of the Virgin in the Chartreuse of Burgos].
- El modelo pintado y su repercusión iconográfica [The painted model and its iconographic repercussion].
- Sobre la posible presencia de los emblemas de Andrea Alciato en el medio de elaboración del Códice Florentino [On the possible presence of Andrea Alciato's emblems in the circle of elaboration of the Florentine Codex].
- La emblemática amorosa [Love emblems].
- Imágenes cordiales en el Santuario de Atotonilco, Guanajuato [Heart images in the Shrine of Atotonilco, Guanajuato].
- Más allá de lo decorativo y del símbolo [Beyond the decorative and the symbol].
- Los diseños de lazos en la sillería del coro de la catedral de Puebla [Drawings of bows in the choir stalls in the cathedral of Puebla].
- Calaveras y hachas [Skulls and axes].
- Las dos caras de la polémica novohispana tras la expulsión de los Padres de la Compañía de Jesús [The two faces of the Neo-Hispanic controversy following the expulsions of the Priests of the Company of Jesus].
- Templum iustitiae. Imágenes de la justicia y del rey legislador en Nueva [Templum iustitiae. Images of justice and the lawmaking king in New Spain].

## III. LA LITERATURA EMBLEMÁTICA Y SUS ESPACIOS TEXTUALES [EMBLEM LITERATURE AND ITS TEXTUAL SPACES].

- La emblemática en el coloquio XVI de Fernán González de Eslava [Emblematics in Fernán González de Eslava's coloquio XVI].
- Motivos para una edición crítica moderna del Túmulo imperial de la gran ciudad de México [Reasons for a modern critical edition of the Túmulo imperial de la gran ciudad de México].
- Emblemas de la muerte del Rey Prudente. Relación historiada de las Exequias a la Magesta del Rey D. Philippo Nuestro Señor (1600) [Emblems of the death of the Prudent King. Relación historiada de las Exequias a la Magesta del Rey D. Philippo Nuestro Señor (1600)].
- Estrategias emblemáticas en el teatro [Emblematic strategies in the theater].
- La alegoría solar en El sol triunfante [The solar allegory in El sol triunfante].
- El Libro del juego de las suertes. Iconografía y texto [The Libro del juego de las suertes. Iconography and texts].
- Fludd y la genealogía de los emblemas musicales [Fludd and the genealogy of musical emblems];

BIBLIOGRAFÍA GENERAL [GENERAL BIBLIOGRAPHY];  
ÍNDICES [INDEXES].

Índice de imágenes [Index of images].

Índice onomástico [Index of names].

Índice toponímico [Index of places].

(Translations kindly provided by Rubem Amaral Jr)



## Digital Projects

### DEBOW Catalogue Now At 1,266 Records

The [SIELAE](#) (Seminario Interdisciplinar para el Estudio de la Literatura Áurea Española), chaired by Sagrario López Poza (Universidade da Cortuña, Spain), hosts the Research Team on Emblematic Literature in Spain, which offers since April 2006 the Catalog DEBOW (*Digital Emblem Books on Web*) carried out by Sagrario López Poza and Sandra M<sup>a</sup> Fernández. In July 2013, DEBOW reached the fifth edition containing 1.266 records of editions of emblem book or similar books in digital format, with one or more copies available on the Internet, with the corresponding links to a direct access. This catalog was accessible on the Internet in PDF format (191 pages) and still can be consulted in that format. By October 2013 those records were integrated in a database application in the portal BIDISO: [www.bidiso.es/estaticas/ver.htm?id=17](http://www.bidiso.es/estaticas/ver.htm?id=17). This has facilitated search of records and the results of the consultations are more up-to-date.

**BIBLIOTECA DIGITAL SIGLO DE ORO**

COLECCIONES Y RECURSOS DIGITALES

EMBLEMÁTICA	RELACIONES DE SUCESOS	POLIANTEA	INVENTARIOS
Libros de emblemas españoles o traducidos al español de los siglos XVI-XVIII <a href="#">+ info</a>	Grupo de investigación sobre relaciones de sucesos (siglo XVI-XVIII) en la Península Ibérica humanística. <a href="#">+ info</a>	ENCICLOPEDIAS Y RECURSOS DE ERUDICIÓN Enciclopedias, repertorios de lugares comunes y misceláneas de erudición humanística. <a href="#">+ info</a>	INVENTARIOS Y BIBLIOTECAS DEL S. DE ORO. <a href="#">+ info</a>

**BIBLIOGRAFÍA ESPECIALIZADA**

Base de datos que contiene una nutrida colección de referencias bibliográficas sobre Literatura Emblemática, Relaciones de Sucesos, Polianteas y otras publicaciones sobre la cultura y la literatura de los Siglos de Oro.

[Acceso al buscador](#)

The Research Team on Emblem Literature in Spain (integrated in BIDISO (Biblioteca Digital Siglo de Oro), chaired by Nieves Pena Sueiro and Sagrario López Poza, continues to maintain the old sections in Spanish Emblems:

- [Base de datos y biblioteca digital de los libros de emblemas españoles de los siglos XVI y XVII](#). (in Internet since 1996)
- [Biblioteca Digital de Libros de Emblemas Traducidos al español](#). (In Internet since 1999).

Regarding *secondary sources* (that is, modern studies on emblematics) that used to be in HTML format at the old web site ([www.bidiso.es/emblematica](http://www.bidiso.es/emblematica)) have been integrated as well in a database of specialized bibliography, much easier to consult and with the possibility of exporting the results of the search into a PDF file, available at our portal BIDISO: [www.bidiso.es/bidisob/principal.htm?global=true](http://www.bidiso.es/bidisob/principal.htm?global=true)

Selecting "emblematica" in the first row of categories will access everything on that matter (3.064 records). It allows to narrow searches by "studies", "modern editions" or "catalogs". This database is continually updated.

Sagrario López Poza



## Call for Contributions

Call for Contributions to the *Journal of the Northern Renaissance / Polaris*  
[www.northernrenaissance.org](http://www.northernrenaissance.org)

The Journal of the Northern Renaissance (JNR) is a peer-reviewed, open-access online journal dedicated to the study of early modern Northern European cultural production. While focussing upon the deployment of the written word, JNR is alert to the full variety of early modern cultural practice, publishing articles that relate to early modern visual culture, philosophy, theology, politics and the scientific technologies of the Northern Renaissance. We place a special emphasis upon questioning the Southern European derivation of our inherited paradigms and upon exploring alternative conceptualisations, geographies and periodisations of the Renaissance. While our principal focus is on the written word, we are interested in the full variety of cultural practices, including the visual arts, costume and other forms of material culture, philosophy, theology and the art of politics. Similarly, although most of the work we publish deals with Northern Europe in the fifteenth, sixteenth and seventeenth centuries. We are especially interested in attempts to challenge existing periodizations of the Renaissance in the North, and to establish continuities with earlier and later epochs.

New: Polaris

A new writing opportunity is available through the Journal of the Northern Renaissance? In the New Year we will be launching a sub-site called Polaris ([www.northernrenaissance.org/polaris-a-new-feature-coming-in-2015](http://www.northernrenaissance.org/polaris-a-new-feature-coming-in-2015)), which will feature shorter posts of about 1000-2000 words connected to the renaissance and cultural production in northern Europe from c.



1400 to c. 1650. Like blogs and comment pieces, readers will have the chance to reply after each article, and we hope you will enjoy the chance to receive scholarly and interested feedback quickly online. Our hope is that this will become a site for discussion, polemic, experimentation and scholarly exchange that will complement the more formal structures of the articles and book reviews we already publish. We have invited researchers, archivists and librarians to headline each season of Polaris, but we wish to extend this invitation to our colleagues across the world to broaden the scholarship the site engages with. The JNR exists to provoke new discussion on the northern renaissance, and we feel that Polaris is a new and exciting way for us to do this - to give scholars a platform focused on the period to produce commentary and analysis that a longer article might not be appropriate for. We are looking for topics which you think are relevant, and wish to write on - ranging from analyses of specific case studies of persons, texts, objects, ideas and events to much broader considerations, including the geographical or chronological limits of the northern renaissance.

We aim to release content for Polaris each month from January, and hope you will be interested in joining this venture. As a model we wish to follow as we can Stanford's Arcade website. Non-typical formats like Q&As, audio podcasts and videos are also welcome - as a digital journal we hope to push what we can achieve and produce also, outwith the possibilities of our traditional journal issues.

As a way of engaging with a perhaps wider audience, this will be something that can add to interdisciplinary and wider engagement within academia, as well as perhaps reaching outwith it also as the site develops.

If you do wish to write for Polaris, or are interested in the possibility, please email [northernrenaissance@gmail.com](mailto:northernrenaissance@gmail.com), including 'Polaris' in the subject line.  
Alex Collins, Assistant Editor, and Dr. Patrick Hart, General Editor



## Fellowships and Grants

### Newberry Library, Chicago

Fellowships at the Newberry provide support for researchers who wish to use the collection. The Newberry administers annual competitions for both [Short-Term Fellowships](#) of one to two months and [Long-Term Fellowships](#) of four to twelve months. Most short-term fellowships are restricted to individuals who live outside the Chicago area and are primarily intended to assist researchers who need to examine specific items in the Newberry's collection. Long-term fellowships are generally available without regard to an applicant's place of residence and are intended to support significant works of scholarship that draw on the strengths of the Newberry's collection. The Newberry also offers many special awards and fellowships which carry specific requirements. To learn more, see [Eligibility and](#)

[Application Information](#) and [Apply for Fellowships](#). Applicants with individual questions regarding eligibility or other matters should read this information carefully before addressing questions to [research@newberry.org](mailto:research@newberry.org) or (312) 255-3666.

### **The Folger Shakespeare Library.**

The Folger Shakespeare Library offers residential research Fellowships to encourage use of its exceptional collections and to encourage ongoing cross-disciplinary dialogue among scholars of the early modern period. Each year scholars may compete for a limited number of Long-term and Short-term Fellowships. Awardees are expected to be in continuous residence and to participate in the intellectual life of the Folger.

[www.folger.edu/Content/Folger-Institute/Fellowships](http://www.folger.edu/Content/Folger-Institute/Fellowships)

Contact: Carol Brobeck, Fellowships Administrator at [cbrobeck@folger.edu](mailto:cbrobeck@folger.edu)

### **The Warburg Institute, London.**

The Warburg Institute is concerned mainly with cultural history, art history and history of ideas, especially in the Renaissance. It aims to promote and conduct research on the interaction of cultures, using verbal and visual materials. It specializes in the influence of ancient Mediterranean traditions on European culture from the Middle Ages to the modern period. Its open-access library has outstanding strengths in Byzantine, Medieval and Renaissance art, Arabic, Medieval and Renaissance philosophy, the history of religion, science and magic, Italian history, the history of the classical tradition, and humanism. In several of these fields it can claim to be the most important library in the world. The photographic collection, organised by subject, documents the iconographical traditions of western art and facilitates research into these traditions as well as the identification of the subject of individual images. The archive holds the papers of Aby Warburg, Fritz Saxl and other staff members of the Institute, including both sides of their correspondence with many leading scholars of the twentieth century.

The Warburg Institute offers short term and long term fellowships:

[warburg.sas.ac.uk/fellowships](http://warburg.sas.ac.uk/fellowships)

### **The William R. Levin Award for Research in the History of Art**

Liana Cheney forwarded this information on the William R. Levin Award for Research in the History of Art, offered by the Southeastern College Art Conference:

Thanks to the generosity of William R. Levin, Professor Emeritus at Centre College, Danville, KY, an award of an annual total of \$5,000 to one or more art historians who are members of the organization. Dr. Levin has been a member of SECAC since 1987; served on the Board of Directors; published in the scholarly journal *The Southeastern College Art*

Conference Review; and been recognized with two of the organization's highest honors, the Excellence in Teaching Award and the Exemplary Achievement Award.

Levin endowed this award in 2013 to encourage and recognize research in art history. Applicants may be established scholars or those newer to the field. On a yearly basis, each applicant will propose one project that may be in the planning stage or partially realized. The purpose of the award is to enable completion of the proposed project likely resulting in publication, and to this end funds may be used for travel, supplies, fees, assistance, or other purposes. At its 2013 annual meeting, convened in Greensboro, NC, the Board of Directors of SECAC approved application procedures and deadline as well as the composition of a review committee. The first recipient of the Levin Award was announced at the 2014 meeting in Sarasota, FL. Directions for applying for the 2015 award are on the SECAC website, and the recipient will be named at the 2015 meeting in Pittsburgh, PA. Award monies will be available at the conference. ([William R. Levin Award Past Winners](#))

### Eligibility

Any member of SECAC may apply. SECAC membership must be current at the time of application and at the time of the use of the funds. Once the grant has been in place, previous grant recipients must wait 3 years before re-applying. Generally, this is a post-doctoral award, and not to be used to finish MA theses or PhD dissertations. The award will be in support of research to be done after the annual conference. U.S. citizenship mandatory.

### Responsibility of Grantee

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### Responsibility of SECAC

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### To Apply:

Create a single PDF with the following information:

- A 2-3 page CV of the applicant including all contact information (email, mailing address, phone number, etc.)
- A project proposal, limited to one page in length. Clearly describe the project and include a detailed budget on how fellowship monies will be spent and anticipated publication outcomes.
- A selected bibliography, one page
- Additional supporting materials, limited to ten (10) pages. This should not be a longer version of the proposal, but rather something that would enhance the committee's understanding of the proposal, and could include images, maps, or a publication relating to the topic.

Entries must be submitted as one PDF document. Title your PDF exactly as such:

Lastname.Firstname\_LevinAward.pdf  
Example: *Fahlman.Betsy\_LevinAward.pdf*

Email your file to: [fahlman@asu.edu](mailto:fahlman@asu.edu). Make your subject line state your Lastname.Firstname Levin Award application. (For example, *Fahlman.Betsy Levin Award application*)

Entries must be submitted by March 1, 2015 at midnight EST. The award winner is recognized at the annual meeting and all applicants are notified of the committee's decision within 60 days of the end of the meeting.

#### To Contribute:

Donations to this account should be accompanied by an explanatory note and addressed to: Trust Department, Farmers National Bank of Danville, Kentucky, 304 West Main Street, Danville, Kentucky 40422. All such contributions are considered tax-exempt according to the code of the Internal Revenue Service.



### SES Newsletter submissions deadline

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

For the January Newsletter we need to receive your copy by **November 1**, for the July edition by **May 1**. Please contact Sabine Mödersheim ([smoedersheim@wisc.edu](mailto:smoedersheim@wisc.edu)) for more information.

Format:

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

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# Photographic impression 10<sup>th</sup> International SES Emblem Conference Kiel







## Overview deadlines

Deadline	Conference	Dates	Pg.
September 1, 2015	Call for Papers for the 2016 Emblem Sessions at Kalamazoo	May 12-15, 2016 Kalamazoo, MI	7

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