



Sessions will be organized via Zoom. People will be free to attend "Road to SES Conference Coimbra" sessions, although only approved speakers will be permitted to deliver a paper (**20 min. max., English only**). The schedule was organized by the Organizing Committee. Sessions will be recorded and put on public display (unless the speakers withhold permission).

PROGRAMME

Session 1 | Thursday, 29 April, 2021 (18h Lisbon time)

CHAIR: David Graham

Rubem Amaral Jr. (Independent researcher): *Applied emblems in the early paper-money and other old value papers in Portugal*

Francesco Del Sole (University of Salento): *Architectural archetypes in emblematic culture between the 16th and 18th centuries*

Session 2 | Thursday, 27 May, 2021 (18h Lisbon time)

CHAIR: Manuel Ferro

Takao Kawanishi (University of Tokyo): *The Study of the symbol of Holy Grail from Coimbra in Portugal to Japan*

Tamar Abramson (Tel Aviv University): *The Donatello Code: Attis-Amorino as a Proto-Emblematic Riddle*

Session 3 | Thursday, 24 June, 2021 (18h Lisbon time)

CHAIR: Elizabeth Black

Liana Cheney (University of Massachusetts Lowell): "The Sheppard Buss": Embroidery of Love and Sorrow

Isabel Lloret (University Jaume I, Castellón): *La educación militar de Don Fernando de Austria, a través de los emblemas.*

Session 4 | Thursday, 28 October, 2021 (18h Lisbon time)

CHAIR: Simon McKeown

Cezara Bobeica (University of Strasbourg): Visual and verbal strategies of occultation in Henry Peacham's emblem book *Minerva Britannia* (1612)

Giuditta Cirnigliaro (University Roma 3): *Leonardo's Emblems and Word-and Image Devices: A Digital Initiative*

Abstracts and Curricula

Rubem Amaral Jr.

Applied emblems in the early paper-money and other old value papers in Portugal

As far as I could investigate, the United States of America and Portugal were the only countries to employ emblems/devices from emblem books in their earliest paper-money: the USA during the War of Independence (1775-1783); Portugal in the turn of the 18th to the 19th century (1797-1834). Both took devices from the same source, but there was a big difference: the ones in the American case reproduced the *inscripciones* and the *picturae*, an aspect that made the identification easy through the search tools on the Internet; the result of my research on them was published in *SES Newsletter*. As for the Portuguese ones, only the *picturae* were reproduced. Thus, it was thanks to the knowledge I had recently acquired from the source that allowed me to discover their origin. Otherwise it would have been almost unidentifiable as parts of devices. Numismatists who dealt with the American items knew about the emblematic nature of the images, without giving great importance to the matter, and, in my opinion, they mistook the precise source. Those who dealt with the Portuguese ones never perceived the emblematic character of the images, and generally described them as bucolic scenes, which is correct only for part of the whole series. Besides that, at that time other Portuguese value papers were illustrated with devices' *picturae* from the same origin. All in all, *picturae* of thirty-eight different emblems were applied on these documents.

Graduated in law in 1960, and in 1963 joined the Brazilian Foreign Service as a diplomat, retiring in 2007, after serving in a number of diplomatic and consular posts. He has contributed occasional articles in historical and literary journals, and in collected works, as well as published a translation into Portuguese of Jorge Manrique's *Coplas* (1984). In 2000 he published privately his edition of *Cancioneiro Devoto Quinhentista da Biblioteca Nacional de Lisboa* (Cod. 3069) and *Emblemática Lusitana e os Emblemas de Vasco Mousinho de Castelbranco*, the latter eventually re-issued by Lisbon University (2005), and in 2001 *Empresas Heroicas e Amorasas Lusitanas*. He contributed the articles "Portuguese Emblematics: An Overview" to *Mosaics of Meaning. Studies in Portuguese Emblematics*, vol. 13 of GES, and "Emblems in Brazil: A Preliminary Survey" to *Emblems in Colonial Ibero-America*, Vol. 18 of GES. He has published articles and notes on emblems in the journals *Emblematica* and *Imago*, and presented papers at several conferences of the Society for Emblem Studies and the Sociedad Española de Emblemática, and transcribed several emblematic manuscripts from Portuguese and Brazilian libraries.

Francesco Del Sole

Architectural archetypes in emblematic culture between the 16th and 18th centuries

The emblematic has created a culture that no longer reflects a civilization of images or words but a civilization of signs, in which both things coexist simultaneously. In this context, where the image is the protagonist, many emblematic artists assign a very important role to representations of the famous archetypes of antiquity (Pyramid, Colossus, Amphitheatre, Hanging Garden, Temple). These artists, starting from the results of archaeological investigations on ancient monuments that since the fifteenth century have interested antiquarians such as Pirro Ligorio, use these architectural models as a symbolic heritage to be used in the representation of Vices and Virtues and to crystallize, with noble and ancient images, the classical precepts. In the case of the Pyramids, they are commonly a symbol of eternity and power. But the exploitation of the "pyramid" model is not limited to these aspects. The archetype even goes so far as to represent the general idea of Virtue, of justice, of society. The image is iridescent, the pyramid rotates on itself, collapses, flies in the sky, breaks and then is reconstructed. There is a process

of metamorphosis of the original image that forms itself around the words that are next to it. This type of investigation has made it possible to look at ancient archetypes from a point of view that is not archeological-reconstructive but an exercise in extrapolating the image. The image is at the service of fantasy and does not obey objective-archaeological rules but only plays on the link that is created between archetype and motto. It is possible to reconstruct an iconographic excursus that can highlight the symbolic meanings that each ancient archetype assumes, using the results of a research that has involved about 800 volumes of emblems.

Francesco Del Sole holds a Phd in History of Architecture (2016). Now he's an Assistant professor in History of Architecture at the Department of Cultural Heritage at University of Salento (Lecce, Italy). He has written a monograph (2019) and several essays on architecture and its connections with related disciplines, such as history, art history, philosophy and urban planning. He is very attentive to the themes that blend the arts with other humanistic disciplines. He participated in national and international conferences. In 2020, he won the Best paper award for his article entitled Walls as a space of pacification.

Takao Kawanishi

The Study of the symbol of Holy Grail from Coimbra in Portugal to Japan -from the root of the symbolic Flag at the War of Shimabara in 17 Century-

In the 16-17th Century, at the age of Discovery in Portugal, Japan as World End (Far East) contacted to Europe and Christianity especially Catholic by Kingdom of Portugal or IHS society such as another the End (Far West). The Coimbra (University) man as Missionary came to Japan. So, my thesis is relationship about two Holy Grail symbol (Flag or Emblem) about city and municipality Coimbra and, the tragic-mysterious War of Shimabara (Shimabara Rebellion,1637-38) in Japan.

Moreover, The Shimabara Flag (Academic name: 綸子地著色聖体秘蹟図指物 Holy Eucharist Sacrament Banner of figured satin, or Alias: 天草四郎陣中旗 Field Flag of Amakusa Shiro: c.1621-38 made by European style Japanese painter and the war vice commander, the only one survivor 山田右衛門作 Yamada Emosaku: c.1598-1657) using the War, which drew Holy Grail or Sacrament is also said the one of the three World Crusader Flags (Jerusalem Crusader in 11-14th Century, and Jeanne d'Arc for France in 15th Century).

However, was it correct for the meaning as War (Battle) Flag in Shimabara? or (conceivably) actually Peace or Relief (Salvation) Flag and Symbol wasn't it? Accordingly, I will confirm about the meaning from the view of the history of Coimbra Grail Flag leading Shimabara's through the Japanese Missionary to Europe of Tenbun(天文) by Bernardo of Satsuma(薩摩のベルナルド Japan, Kagoshima?-1557 studied Coimbra University and the last and grave place in Coimbra), Tensho (天正), and Keicho (慶長遣欧使節) at the Era of Catholic Christianity in Japan.

Through mainly two (Coimbra and Shimabara) Flags, I will point out what both very rare image and concept of Holy Grail Flags mean in the time and even now using Iconology and Global history, Human Geography.

Kawanishi Takao 川西孝男 got Ph.D. by the dissertation of "The Study of Legend of Holy Grail's Knight". This presentation is one of works of the Specific Joint Research by Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) in Historiographical Institute, the University of Tokyo titled Interdisciplinary Research on the Records of the Portuguese Indian State, Jesuit letters and the VOC and EIC Archives (Monsoon Project, Matsukata Fuyuko Team), supported by them to dispatch overseas National Institutes of Europe (Italy including Vatican, France, Spain, and Portugal) in 2020 (Reiwa First Year).

Tamar Abramson

The Donatello Code: Attis-Amorino as a Proto-Emblematic Riddle

The iconographic riddle manifested in Donatello's (1386-1466) Attis-Amorino (c. 1435-40) has been puzzling its viewers for over four hundred years. This winged *putto* with exposed genitals, tail, ornamented belt, winged ankles, and a friendly snake to its feet contains many attributes, but without a coherent connection between them. The statue received identifications over the years, such as Mercury, Cupid, Amor-Hercules, and many more. The scholarly inability to associate all the attributes to one character leaves the statue an enigma to this day. My proposition is to turn our attention to the social and cultural environment in which Attis-Amorino was created, the circle of humanists, learned patrons

and artists centered around Cosimo de' Medici (1389-1464), Donatello's most prominent patron. The inclusion of artists in this circle allowed them to exchange ideas with the leading humanists, and to create intriguing and puzzling works of art, such as Attis-Amorino. As I will argue, Donatello's statue can be seen as a proto-emblematic enigma, created in order to provoke its viewer to think, and to become the subject of learned discussion among 15th century humanists, patrons, and artists. I will suggest that the emblematic rhetoric, which invites the reader/viewer to contemplate, discuss and interpret an emblem, was well in place in 15th century Florentine art. Artworks such as Attis-Amorino expressed a contemporary need for intellectual challenges that would combine text, image, and the active role of the viewer, a need that was manifested in enigmatic works of art, and was eventually fulfilled by Andrea Alciato's *Emblematum liber* in 1531.

Tamar Abramson graduated from The Hebrew University of Jerusalem (B.A., 2016) with an art history major in Renaissance and Roman art, and a classical studies minor in Latin. Her master's thesis (2019), under the supervision of Dr. Tamar Cholcman, at the Tel Aviv University, Department of Art History, "The Donatello Code: Attis-Amorino as a Proto-Emblematic Enigma," offers a proto-emblematic reading of Donatello's Attis-Amorino. In her doctoral dissertation: "Prefiguring the Emblem: Proto-Emblematics in the Art of Renaissance Italy in the 15th and 16th Centuries," under the supervision of Dr. Tamar Cholcman, she intends to continue the examination of artistic and literary precedents of the emblematic rhetoric in Renaissance Italy.

Liana Cheney

"The Shepheard Buss": Embroidery of Love and Sorrow

An unusual Elizabethan cover made of linen embroidered in silk and bobbin lace border is exhibited at the Victoria and Albert Museum in London (No. T.219-1953). The origin of the commission and the artist is unknown but the visual imagery and Latin and Italian inscriptions unveil a beautiful lament about love and despair. This paper will present an interpretation of the emblematic imagery found in the border of the cover or hanging cloth of 1500-1600. The combination of words and reuses tells the viewer the love story of a shepherd.

Liana De Girolami Cheney, Professor of Art History emerita from UMASS Lowell. She has written several books on Italian Renaissance, Mannerism, Pre-Raphaelite Art and Women's Art, notably, *Giorgio Vasari's Teachers: Sacred and Profane Art*; *Giorgio Vasari's Prefaces: Art and Theory*; *Giuseppe Arcimboldo: Magical Paintings* (translation in French and German); *Edward Burne-Jones' Mythical Themes*; *Self-Portraits by Women Painters*. Her article on "Leonardo da Vinci's Annunciation: The Holy Spirit," in *Artibus et Historiae* (2011), 1-16, received an Award for Excellence in Scholarly Research and Publication from SECAC in 2013. Her forthcoming books are on *Lavinia Fontana: Mythological Images* and *Giorgio Vasari's Sala degli Elementi*.

Isabel Lloret

Ferdinand of Austria's military education. Paideia sive militari artis peritia (Brussels, 1636)

In the Historical context of the Thirty Years' War, Fort Schenkenschans was taken by Flemish troops led by Don Fernando of Austria, in the Historical context of the Thirty Year's War. This fort that supposed to be the entry into Holland territories was reconquered by the Dutch army on April 30, 1636. Ernst van Veen, Otto Vaenius' son dedicated the book *Paideia sive militari artis peritia* to him, on the occasion of this great loss, in order to encourage him.

Throughout this text, we will try to explain the meaning of this emblem book, as well as the variety of several influences by other books of emblems, numismatic images, Biblical and Patristic texts, which mix their own meaning with stoic emblematical roots.

Graduated in History and Heritage (Jaume I, University, Castelló). Master in History of Art and Visual Culture (University of Valencia-Castellón, Universidad Jaume I). Pre-doctoral researcher with a grant from the Ministry for Education FPU (FPU17 / 01187). Inter-university PhD in History of Art (University of Valencia- University, Jaume I). She belongs to the research group IHA, Iconography and History of Art, at University Jaume I, Castellón. She has done her first research stay at the University of Vienna (2019) and the second one at the Warburg Institute in London (2020). The name of her Doctoral Thesis is: *Iconografía, Literatura and Joyeuses Entrées. El Cardenal Infante Don Fernando de Austria, héroe de Nördlingen (1609-1641)*.

Cezara Bobeica

Visual and verbal strategies of occultation in Henry Peacham's emblem book *Minerva Britannia* (1612)

Henry Peacham is “an important minor figure” in the field of emblematics in that he came into regular contact with power while never managing to obtain the recognition he longed for. With the publication of *Minerva Britannia* in 1612, Peacham's ambition was to emblemize some passages from the King's *Basilikon Doron* (1599), while at the same time adding other “emblems and impresas of sundry nature” as he puts it in the subtitle of his collection. The aura of his main source as well as the dedicatee, prince Henry, put the emblemist in a particularly conspicuous position. Nevertheless, we argue that Peacham uses the emblematic genre for an oblique criticism of King James's reign. The book of emblems thus verges on subversion on a number of occasions. In this regard, we intend to analyse the collaboration of visual and verbal strategies used by the emblemist in order to present an uncanonical vision of power. All in all, we'll show the intricate relation between saying and hiding at work in Peacham's emblem book as regards the discourse on political power.

Curriculum

I have obtained my Master's degree at the *École Normale Supérieure* in Lyons in 2014 and successfully passed the Teaching diploma (*Agrégation*) in 2015 and from then on, I taught English Literature and Language in High school. From September 2018, I am teaching at the University of Strasbourg. My current research focuses on Henry Peacham's emblem book, *Minerva Britannia* (1612) and the study of the emblematic mode in the German biscuits, *springerle*.

Giuditta Cirnigliaro

Leonardo's Emblems and Word-and Image Devices: A Digital Initiative

Leonardo da Vinci's collaboration of different fields of analysis is indeed relevant to current word-and-image debate, and questions recent trends in digital humanities and emblem studies. What does it mean to consider Leonardo's transdisciplinary research that merges words and pictures in present-day visual culture? To what extent may sources of emblems be identified in light of current technology developments? Can digital humanities help us to unveil early modern textual and visual combinatory devices? My paper combines an object-based approach with digital technologies with the aim to define the relation of verbal and visual inscriptions in the form of emblems in Leonardo's oeuvre. By conducting a comparative analysis of Leonardo's folios featuring emblems, literary writings and scientific annotations, I identify the archetypes of this interaction in the books contained in his personal library and examine the convergence of his use of empirical, diagrammatic, and pictorial strategies toward the investigation of nature. The material component of this study consists in a series of analytical tables which examine recurrent textual and visual patterns in Leonardo's manuscripts. The identified patterns are subsequently examined through a web-publishing platform developed in collaboration with the Roma Tre Digital Humanities Laboratory. By digitally highlighting the interaction of elements on the space of the page, and enabling the layering of drafts belonging to similar projects in Leonardo's works and sources, this study traces the formal patterns of the artist's analytical thinking in order to uncover the origins of his interdisciplinary research in the form of emblems.

Giuditta Cirnigliaro received her Ph.D. in Italian Studies with a concentration in Art History from Rutgers University in May 2018, with a thesis on Leonardo da Vinci's fables and emblems. She holds a Laurea degree in Lettere from the University of Milan, and a BA and MA in Fine Arts from the Brera Academy and the Glasgow School of Arts. She is currently a Postdoctoral Fellow at Roma Tre University, collaborating with academic institutions and museums on projects focusing on the digital reconstruction of Leonardo's personal library, and the analysis of recurrent patterns in Early Modern drawings and writings.

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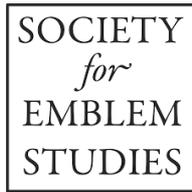
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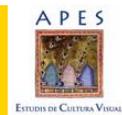
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