



SOCIETY FOR EMBLEM STUDIES NEWSLETTER

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Sabine Mödersheim, Editor
Wim van Dongen, Design and Distribution

President of the Society: Daniel Russell
Chairperson: Mara Wade
Treasurer: Arnoud Visser
Website: www.emblemstudies.org

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

We ask that you update your subscription information (if you haven't done so before) to include your e-mail address for electronic delivery of the Newsletter. Please write to Mara Wade, mwade@illinois.edu, or Arnoud Visser, a.s.q.visser@uu.nl, to update your contact information and to inquire about subscription payments.

National Representatives

The National Representatives for the Society are as follows:

- Austria: Ingrid Höpel & Johannes Köhler, Kunsthistorisches Institut der Universität Kiel, Olshausenstr. 40, D-24118 Kiel, Germany.
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- Canada: Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9.
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- Japan: Misako Matsuda, 1-16-13 Nakamachi, Tokyo 158-0091.
- The Netherlands: Wim van Dongen, Molenstraat 31, B-2018 Antwerp, Belgium.
- Spain: Sagrario López Poza, C/ Cerquidos, 1, 15660 Cambre (A Coruña).
- U.S: Debra Barrett-Graves, 125 Shoreline Circle, Apt. 360, San Ramon, CA 94582.

Membership Information

Banking and Payment of Membership Dues

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

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

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

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

Newsletter Archive

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

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

[Website: 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.
The website is currently under construction.



Upcoming Conferences – Calls for Papers

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

[Call for Papers \(Deadline September 1, 2013\)](#)

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

The conference will devote itself to the entire spectrum of emblem studies and papers on all aspects of emblematics are welcome. Please submit proposals by 1 September 2013.

In addition to a traditional focus on emblem books, the conference will focus on four thematic clusters:

The Domains of the Emblem: Changes in Medium

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

History of Emblem Research

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

Digitization and Documentation

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

Text and Image Combinations in Modern Art

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

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

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



9th Congress of the Sociedad Española de Emblemática

Confluence of Image and Word. Emblematics and Rhetorical Artifice.
Malaga (Spain) - September 25-27, 2013

The 9th Congress of the *Sociedad Española de Emblemática* will take place at the Museum of the Municipal Heritage of Malaga and the University of Malaga.
For more information see: historiadelartemalaga.es/congresos/emblematica/



Emblem Sessions at Kalamazoo 2014

Emblem Session I - Emblem Studies

Emblem Session II - Emblems and Visual Culture

For more information please contact the session organizer:

Sabine Mödersheim (smoedersheim@wisc.edu) or visit www.wmich.edu/medieval/congress

Call for Papers for the 2014 Emblem Session at Kalamazoo

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

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

Call for proposals for 2014:

Abstracts, along with an abstract cover sheet (available on the Kalamazoo [website](#)) are due by **September 1, 2013**. Inquiries about the panels and submissions should be addressed to Sabine Mödersheim at smoedersheim@wisc.edu

Session Organizer: Sabine Mödersheim, University of Wisconsin – Madison.

Department of German, 818 Van Hise Hall, 1220 Linden Drive, Madison, WI 53706.

Fax: (608) 262 7949; Email: smoedersheim@wisc.edu.



Emblem Sessions at the Renaissance Society of America Conference

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

There are two organizers proposing a number of panels—Tamara Goeglein as the representative of the Society for Emblem Studies to the RSA and Mara Wade as discipline representative for Emblem Studies to the RSA.

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

1. “The Emblem as a Cosmopolitan Genre”

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

2. “Open Session”

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

Contact: **Mara Wade** (mwade@illinois.edu)

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

1. “Meta-emblems.”

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

2. “Emblematic desire.”

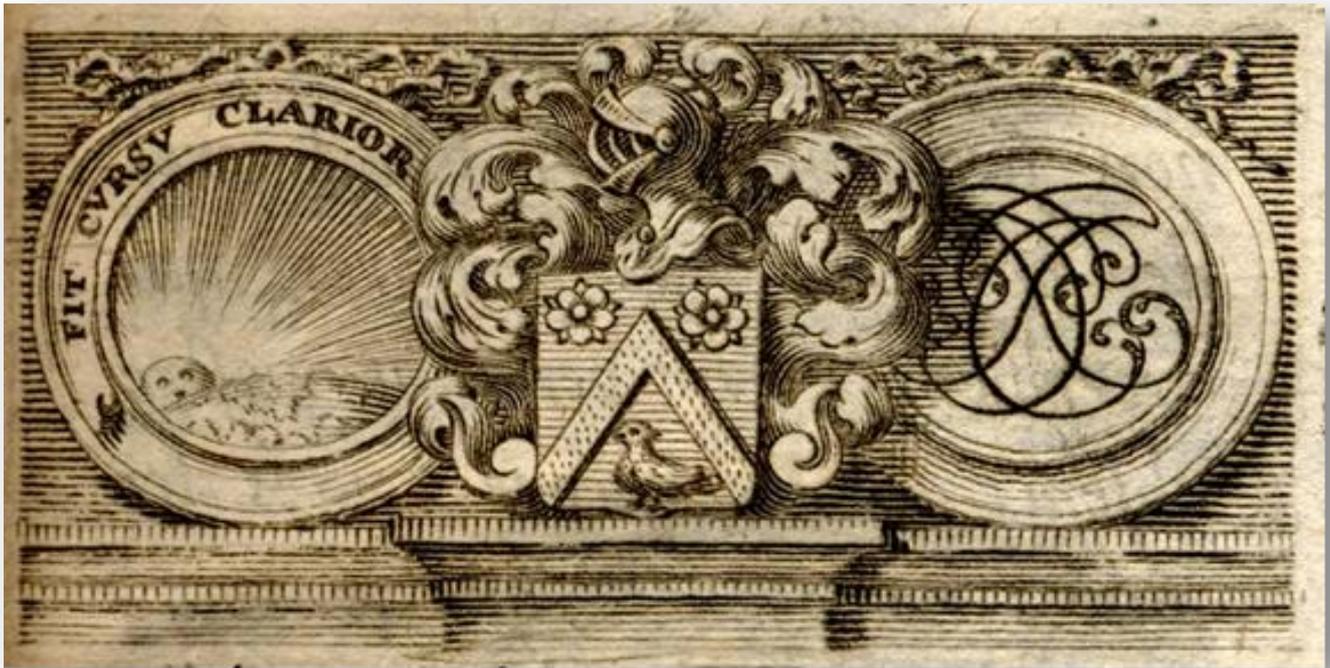
What do early modern emblems need from us 21st-century critics, and we from them? How may we formulate comparable questions for early modern emblematicists and their audiences? Emblematic allegories, analogies, and images bespeak feelings that cannot often be named precisely, though emblematic words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

3. The "emblematic."

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

Contact: **Tamara Goeglein** (tgoeglei@fandm.edu).

For more information please refer to the RSA web site: www.rsa.org or contact the session organizers.



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

Tucson, Arizona – April 3-5, 2014

Sponsored by:

- The South-Central Renaissance Conference
- The Queen Elizabeth I Society
- The Marvell Society
- The Society for the Study of Early Modern Women
- The Society for Renaissance Art History

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

SCRC hosts an annual meeting titled *Exploring the Renaissance: An International Conference*. Host cities have included Malibu, California, Savannah, Georgia, St. Louis and Kansas City in addition to New Orleans, Hot Springs, Arkansas and cities in Oklahoma and Texas. The

SCRC's international flavor comes partly from organizations such as The Queen Elizabeth I Society, The Andrew Marvel Society, and The Society for Renaissance Art History, which always meet in conjunction with SCRC and sponsor paper sessions. At the 2007 meeting in San Antonio 116 juried papers were presented in concurrent sessions over three days.

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

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

Website: scrc.us.com

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Conference Report

Ingrid Höpel reports about the one-day conference held in Kiel/ Germany devoted to “Emblem Programs in Architecture.” The program focussed on examples from Denmark, Northern Germany, Saxony, and Bavaria.

Kieler Studientag

Der Studientag zu “Emblemprogrammen in der Architektur” in Kiel stellte Embleme in der Sakral- und Profanarchitektur in Dänemark, Schleswig-Holstein, Mecklenburg-Vorpommern, Niedersachsen, Sachsen und Bayern vor. Einführend präsentierte Ingrid Höpel (Kiel) ausgewählte Embleme in Schleswig-Holstein und zeigte damit die Breite und Verschiedenheit der Forschungsfragen und -probleme auf. Einen Überblick über Emblemvorkommen in Dänemark gab Carsten Bach-Nielsen (Aarhus), Embleme in sächsischen Kirchen und Schlössern stellte Matthias Donath (Dresden) vor. Der geplante Beitrag Dieter Bitterlis (Zürich) über seine Initiative zu einer digitalen Emblem-dokumentation Schweizer Embleme musste leider ausfallen.

Diese eher breit und überblicksartig angelegten Beiträge wurden durch vier Einzelstudien ergänzt. Renate Voß (Kiel) stellte die lebensgroßen Wandmalereien nach Daniel Cramer auf Gut Roest bei Kappeln vor. Maren Biederbick (Kiel) suchte ausgehend von fünf Emblemen im Greifswalder Dom nach weiteren Emblemen in vorpommerschen Kirchen, die im Zusammenhang mit Tod und Auferstehung stehen. Neue Erkenntnisse zur Auftragsgeberschaft der Embleme im Fliesensaal in Wrisbergholzen stellte Johannes Köhler

(Hildesheim) zur Diskussion. Dietmar Peil (München) zeigte am Beispiel des Münchner Bürgersaals verschiedene Probleme auf, die sich bei der Interpretation von Emblemprogrammen in Kirchen ergeben können.

Read more about the event in *Rundbrief 6* - please contact Ingrid Höpel: Kunsthistorisches Institut der Christian-Albrechts-Universität Kiel, 24098 Kiel, Germany.

E-mail: ihopel@kunstgeschichte.uni-kiel.de and kunstgeschichte@email.uni-kiel.de



Research Notes

Concordance & Census: Tools to Forestall Confusion When Quoting Alciato's Editions

In general, scholars are careful to avoid confusion by announcing which edition or editions they are using either in footnotes or “works cited.” More diligent authors will also specify how emblems are to be cited whether by folio, page, or number. For the past two decades the commonly used Alciato edition has been the 1621 Tozzi edition, the *editio optima* (Green 152, Tung 111). It is available in two facsimiles: one with English translations edited by Daly, Callahan, and Cuttler (Toronto, 1985), the other with Thuilius’s commentaries by the Garland Publishing Company (New York, 1976). The emblems of this edition may be cited by either page or emblem numbers: number for the emblems, page for the commentaries. In 1996 appeared at Aldershot another facsimile based on the 1550 Rouille edition (Green 44, Tung 32) with translation and annotation by Betty I. Knott. This edition uses page as its reference (see the Census). Since then when a reader sees a reference to an emblem, e.g. “Emblem 123,” he or she can no longer take for granted that it may be from the 1621 edition if the author has not first specified both the year and the type of reference. Unspecified use of “Emblem 123,” however, can prove to be a hornet’s nest of painful confusions. In the following examples it is not my intent to find faults. Instead, the examples will show that we are all creatures of habit and fallible, and vigilance should always overcome habit and fallibility. In the end it is my purpose to encourage scholars, when in doubt, to use the Concordance and the Census to forestall confusion which can so easily beset all of us.

In her note, “Meters in Alciato’s *Emblemata*,” Betty Knott writes: “Out of the 226 poems in the final 1551 version . . . , 47 are more or less translations or close reworking of epigrams in *The Greek Anthology*” (*Emblematica* 18, 2010: 273-277, here 274). This statement not only identifies which edition she is using but also discloses its difference from the 1621 edition by the total number of emblems, 226 instead of 212. This edition (Green 47, Tung 35) is similar to the 1550 Rouille edition which she has translated into English and annotated. Assuming the reader knows that the edition’s reference is to page, Knott describes the first type of

meter as written in elegiac couplets and is found in both “Emblem 79” and “Emblem 200” (275). If the reader does not have access to either the 1550 or the 1551 editions, he or she cannot find out what elegiac couplets look like unless the Concordance is used to locate the emblem numbers in the 1621 edition. For the emblem on p. 79 dealing with the personification of Envy it is no. 71, and that on p. 200 concerning the sayings of the Seven Sages, no. 187. Moreover, the giving of motto instead of only the description of the picture may also facilitate the search for cross-references because the Concordance has two tables, one in the order of mottoes, the other in the order of numbers from either the 1577 or the 1621 editions. It goes without saying that both authors and editors should be concerned with making their publications as user-friendly as possible by providing such cross-references themselves. Knott goes on to present many interesting verse forms. Some have been mentioned in the commentaries of the 1621 edition. For instance, dactylic hexameter alternating with iambic senarius or trimeter (276) in emblem 11 (no. 5/1621) can be found on p. 33/1621 and in emblem 13 (no. 7/1621) can be found on p. 47/1621.

When the reader turns to p. 277 of Knott’s note, he or she is confronted with the following statement: “There remain two emblems written in continuous hexameters. Number 112 is a translation of Pseudo-Theocritus Idyll 19 Number 149 provides an allegorical interpretation of the twelve Labors of Hercules.” Where did the numbers come from? The first number may be explained by Knott’s two previous notes appeared in *Emblematica*. The first note, “An emendation in Alciato’s Emblem 111*” (7,2 1993: 383-385), deals with the emblem on “[Anteros], Amor virtutis, alium Cupidinem superans” [Anteros, the love of virtue overcoming the other Cupid]. The important thing to note here is the * which specifies that “Numbering [is] as in Tozzi’s Padua 1621 edition.” The much longer second note, “Nothing to Do with Cupid? A Discussion of Alciato’s Emblem 112” (9,2 1995: 415-427), also has a note specifying that “The numbers assigned to Alciato’s Emblems in this article are those to be found in the edition by Daly, Callahan and Cuttler (Toronto: University of Toronto Press, 1985)” (n2, 416). Old references die hard? Number 112 of the 1621 edition is not, however, “a translation of Pseudo-Theocritus Idyll 19”; it is the emblem with the motto, “Dulcia quandoque amara fieri” [Sweet things sometimes become bitter]. The translation of Idyll 19 is in the following emblem no. 113, “Fere simile ex Theocrito” [Almost the same from Theocritus]. But if the reader, who wants to find which emblem in the 1551 edition that fits the correct motto, looks up no. 113 in the Concordance and finds p. 122 under 1551. To remove the confusion, simply substitute “Number 112” with “Emblem 122.” Similarly, “Number 149” should be changed to “Emblem 149.” But if the reader, who wants to see how verses of continuous hexameters appear in print in the 1621 edition, looks up p. 149 under 1551 in the Concordance, and locates emblem no. 138. “Continuous hexameters” describing the labors of Hercules in emblem on p. 149 of the 1551 edition or no. 138 of the 1621 edition are printed without any indentations. The same is true of the emblem on p. 122 of the 1551 edition or no. 113 of the 1621 edition.



Andrea Alciato (1492-1550)

The second example raises a more serious question. Should an author of a “critical edition” change the reference to page in his base edition to that of number? This seems to be what

happened in Mino Gabriele's edition, *Andrea Alciato, Il libro degli Emblemi, secondo le edizioni del 1531 e 1534*, Adelphi 2009, reviewed by Stéphane Rolet in *Emblematica* 19 (2012): 362-380. Based mainly on the 1534 edition (Green 7, Tung 4), according to Rolet (369), Gabriele assigns numbers to the 113 emblems in his edition. For instance, the first reference to an emblem from that edition in the review (368) is "Ex litterarum studiis immortalitatem acquiri (emblem 41, Gabriele 237-44)." In a later section of the review, Rolet lists 18 of his corrections of Gabriele's erroneous originals under the headings of Emblem No. and Page (374-375). And in the appendix of an "Alphabetical list of mottoes from Alciato found in Gabriele (compile by Michael Bath)," again the headings of Emblem No. and Page are used with a footnote which states, "Numbering as per the Wechel *Emblematum libellus* (Paris 1534)." Is there a 1534 Paris Wechel edition that numbers its emblems? In a recent note, Robin Raybould, referring to the cover image of this journal, writes, it is ". . . taken from the *pictura* of the emblem on page 22 of the 1534 Wechel edition of the *Emblemata* (the emblems themselves are not numbered) . . ." (*Emblematica* 18: 295). It does not seem to have occurred to either Gabriele or Rolet to consult the Concordance or the Census to see if any early editions use numbers instead of pages. If they did, they would find that numbers are used for the first time in the 1542 Paris Wechel editions (Green 18-20, Tung 11-13) which have 115 instead of 113 emblems. And they would also find that the numbers (except the last two) match those in Gabriele's edition! Did he in fact base his numbers on one of those 1542 Paris Wechel editions after all?

In case any authors and editors should be interested in knowing the locations of the Concordance and the Census, I shall list them below:

- "A Concordance to the Fifteen Principal Edition of Alciati," *Emblematica* 1,2 (1987): 319-339.
- "Towards a New Census of Alciati's Editions: A Research Report that Solicits Help from the Scholarly Community and Curators of Rare Books & Special Collections," *Emblematica* 4,1 (1989): 135-176.

I am happy to report that a revised "Concordance" is now available in The Glasgow Alciato Website (www.emblems.arts.gla.ac.uk/alciato/MasonTungTable.pdf) as part of the "Related Material." Due to technical difficulties, only the two tables are online; the revised introductory material has been omitted. The relevant text for the 1583 edition (Green 104, Tung 80) is important enough to be recorded here to help the user understand its numbers: "1583 – Since the emblem numbers are identical to those in the 1577 edition, page numbers will be used instead. This is done in order to show that the 113 woodcuts from the 1547 edition have been closely copied in this edition. The page numbers of the 1547 edition will replace those of the 1583 to highlight the fact that their woodcuts closely resemble one another."

Moreover, a recent (2010) update of the Census in *SES Newsletter* (Number 46) is also linked to the Glasgow Website at german.lss.wisc.edu/~smoedersheim/ses/SESNewsletter46.pdf. The update resulted in the adding of ten new editions or issues and the removing of three redundant or ghost editions. It is hoped that in the not too distant future a new census incorporating all the revisions will be put on line as well. Stay tuned.

Mason Tung

Digital Projects

Emblematica Online II

Mara Wade (PI), Timothy Cole, Myung-Ja Han, and Harriett Green (co-PIs), and senior researcher Tom Kilton have been awarded \$280,000 from the National Endowment for the Humanities (NEH) for their research project “Emblematica Online II” in the Historical Collections and Reference Resources Program. The campus has provided significant additional funds for a total of \$330,000. To build an authoritative virtual collection in support of humanities scholarship and pedagogy, this project proposes to:



- Expand the nascent corpus of 735 digital facsimiles in Emblematica Online I through digitization of 100 additional emblem books (~8,000 emblems) held in the University of Illinois Rare Book and Manuscript Library; see emblematica.grainger.illinois.edu/
- Develop a cohesive, representative, well-curated virtual collection of digitized emblem books **and** the individual emblems they contain. By expanding the now completed virtual collection *Emblematica Online I*, a pilot project of the University of Illinois at Urbana-Champaign (UIUC) and the Herzog August Bibliothek (HAB), Wolfenbüttel, the new project normalizes and integrates existing metadata describing digitized emblematica collections from Glasgow University and Utrecht University;
- Expand the virtual collection *Emblematica Online* through the inclusion of carefully selected sub-collections of digitized emblem books not yet described at the emblem-level, e.g., a subset of 244 emblem books from the Getty Research Library digitized by the Open Content Alliance;
- Create metadata and index newly digitized emblems (~8,000) using Iconclass, a classification system compliant with internationally accepted best practices in the emblem community;
- Secure the long-term availability of digital emblem surrogates by adding digital content and metadata to robust digital preservation repositories conforming to community standards;
- Leverage emerging best practices for Linked Open Data and Semantic Web to lay the foundation for future collection development, expansion, and integration (e.g., with applied emblematica content);
- Enhance and tailor search and other collection-based services (e.g., annotation) to support real-world use cases drawn from Emblem Studies and other academic disciplines.
- Implement a basic annotation functionality as a scholarly communication tool.

The early modern emblem (1531-1750) was a bimodal genre, combining texts and images. Emblems were a primary vehicle of cultural expression in the Renaissance and often conveyed complex ideas in a compact and compelling format. The genre was popular; one scholar estimates that 6,500 emblem books were published during the period. Since each

emblem book can contain tens or even hundreds of individual emblems, the total corpus of printed emblems runs to the hundreds of thousands. Today, the study of emblems spans multiple disciplines, such as art history, cultural history, literature, semiotics, political science, musicology, and religious studies. The surviving exemplars are geographically widely spread, with half a dozen libraries in Europe and North America holding the primary research corpus.

The virtual collection *Emblematica Online II* will provide Renaissance scholars integrated, multi-granular access to a large representative corpus of digital surrogates for emblem materials that are otherwise available only piecemeal in printed form at geographically dispersed locations. This proposal builds on earlier collaborations between librarians and emblem scholars, including most recently *Emblematica Online I*, funded by a Bilateral Digital Humanities Grant from the Deutsche Forschungs-gemeinschaft (DFG) and NEH. It created a robust prototype for the collection resource *Emblematica Online II* proposed here. Working from this foundation—created by a collaboration between UIUC and HAB—the new project will now take advantage of emerging community consensus on standards for emblem description, metadata exchange, and discovery and access interface features. *Emblematica Online II* will expand the digitized emblem literary corpus, indexed and made available through a single point of access, and enrich the cataloging and indexing of these resources. Content contributors include Glasgow University, Utrecht University, and the Getty Research Library.

Contact: Mara R. Wade mwade@illinois.edu

The Project for the Engraved Sources of Spanish Colonial Art (PESSCA)

Readers of the *Newsletter for the Society of Emblem Studies* are hereby invited to explore the rich website of the *Project for the Engraved Sources of Spanish Colonial Art (PESSCA)*, which is found online at colonialart.org.



Spanish Colonial Art was the mostly devotional art created throughout the Spanish Empire in its three centuries of existence. It included ivory carvings from Goa and Sri Lanka; textiles

from Manila, mission buildings from California, Arizona, Texas, and New Mexico, feather-work and mother-of-pearl-encrusted furniture from Mexico, wood carvings from Guatemala, architecture from Quito, wood and stone statuary from Brazil, gold and silver metalwork from the Andes—and, of course, untold numbers of oil and fresco paintings from these and other territories.¹

As it turns out, Spanish Colonial Art was inspired by graphic art created in Europe between the years 1450 and 1850. The goal of *PESSCA* is to shed light on Spanish Colonial Art by confronting it with the graphic art that inspired it. To this end, *PESSCA* juxtaposes colonial artworks and the prints that served as their sources, organizes these juxtapositions by [subject matter](#), and places them online in its [website](#), which is free and open to the public.

Currently, *PESSCA* contains more than two thousand of these juxtapositions or *correspondences*. Of special interest for the readers of this *Newsletter* will be those that involve emblems and allegories. Chief among the sacred ones are the many images of the [Litany of Loretto](#).² Engraved at the workshop of the Brothers Klauber, in Augsburg, they found their way to Mexico, Quito, Arequipa, Cuzco, and even distant Goa. Also abundant are versions of the [Elogia Mariana](#), found in Mexico City, Atotonilco, Salvador (Bahia), and Cuzco.³ And then there are emblems from the [Affectos Divinos](#) and the [Schola Cordis](#) in Arequipa, a few items of the [Amoris Divini et Humani Antipathia](#) and the [Emblems of Divine Love](#) in Cuzco. As there are emblems from the [Pia Desideria](#) in Mexico, Arequipa, and Cuzco.

Among the profane emblems and allegories gathered by *PESSCA* we find more than a dozen of the [Quintii Horatii Flacci Emblemata](#). They are painted in folding screens from Mexico. There are also a couple of items from the [Emblemata Regio-Politica](#) by Solórzano and Pereira. They were painted on a cabinet in Cuzco.

Surprisingly less known than the preceding is a series of redemptionist emblems on [The States of Man](#) conceived by Vincent Huby S.J. for use in religious retreats in the late 17th century.⁴ These emblems came in two varieties—male and female. *PESSCA* illustrates the descendents of the former with a series of paintings executed in Mexico and those of the latter with a series of paintings done in Lima. At the time of writing, *PESSCA* has been unable to find the engravings that inspired two of the Lima paintings (see [here](#) and [here](#)). *PESSCA* therefore calls upon the readers of the *Newsletter* for help finding these elusive prints. They were published by Jacques Chiquet in Paris, rue Saint Jacques, in the early 18th century.

¹ For a broad survey of Spanish Colonial Art, see now Joseph Rishel and Suzanne Stratton-Pruitt (Eds.) (2006) *The Arts in Latin America, 1492-1820*. New Haven, Yale University Press.

² To view all the members of a group of cited correspondences, click on the links in this document and then continue clicking on the brown downward arrows—if any—that will appear on the pages that open. Information about the pieces will appear upon clicking on their titles (as well as photographs of the artworks at full sizes).

³ See Rubem Amaral Jr. (2011) "Bibliography of the Litany of Loretto illustrated with emblematic plates by the Brothers Klauber, of Augsburg, or after them". *Society for Emblem Studies Newsletter* 48:10-16.

⁴ These were studied in Anne Sauvy (1989) *Le Miroir du Coeur. Quatre siècles d'images savantes et populaires*. Paris, Éditions du Cerf. Their German iteration and its sequel have been studied by Sabine Mödersheim, one of the editors of this *Newsletter*. See her "Most printed emblems in the world: Johann Gossner's *Heart of Man*", Paper presented at the 45th International Congress on Medieval Studies, Emblem Session I, May 13-16, 2010.

In case these puzzles have only wetted your appetites, we close this review of the *PESSCA* project with yet another puzzle. It deals with seventeen small Eucharistic paintings encountered in Goa (see sample below). They seem to be part of an emblem book or of a series of Bible illustrations. Or perhaps they are to be traced both to emblem books and to bibles. Maybe one of the readers of the *Newsletter* will be able to shed light on this issue and identify their engraved source.

To communicate with *PESSCA* about these or other issues, you may send email to pessca@ucdavis.edu.



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Project for the Engraved Sources of Spanish Colonial Art (PESSCA)
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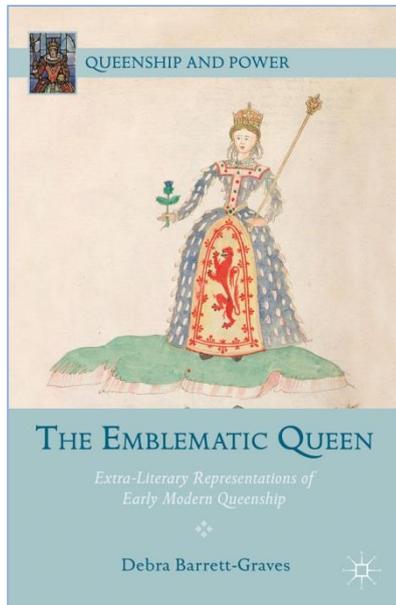
Publications by SES members

***The Emblematic Queen: Extra-Literary Representations of Early Modern Queenship*, ed. Debra Barrett-Graves.** Palgrave Macmillan, May 2013. ISBN 978-1-137-30309-7.

The interdisciplinary collection of essays provides an engaging study of how Caterina Cornaro, Queen of Cyprus (1454-1510); Queen Elizabeth I of England (1533-1603); Mary Stuart Queen of Scots (1542-1587); Anne of Denmark (1574-1619); and Spain's María Luisa de Orleáns (1662-1689) either succeeded in promoting authority and inspiring loyalty, or, conversely, had identities shaped for them for various political, religious, or cultural reasons. Knowledge of material culture, and how such objects created specific gender identities,

reveals new insights into these queens' lives, as they flourished in court, as members of their communities received them, and as individuals appropriated and shaped their reputations during their lives and after their deaths.

The lives and literary afterlives of queens consort and regnant were of considerable interest for their early modern contemporaries. References to these women appeared frequently as what have been referred to as “extra-literary” emblematics, including paintings, jewelry, miniature portraits, carvings, placards, masques, and funerary monuments. Objects such as these were also represented through intertextual allusions in emblematic miscellany collections, mythographic works, and other prominent source materials of the times. Studied together, these ubiquitous aspects of material culture offer genuinely new avenues to understanding how early modern queens negotiated their political power within male-dominated societies. The interdisciplinary analyses gathered here range across art, literature, history and cultural studies to illustrate just how pervasive emblematic references were in both material culture and the development of unique identities.



“Hereditary monarchies have always depended for their very survival on inter-dynastic marriages and fertile queens, yet the ambiguities of their power and status as women have often been obscured in their historical profiles. As the Renaissance

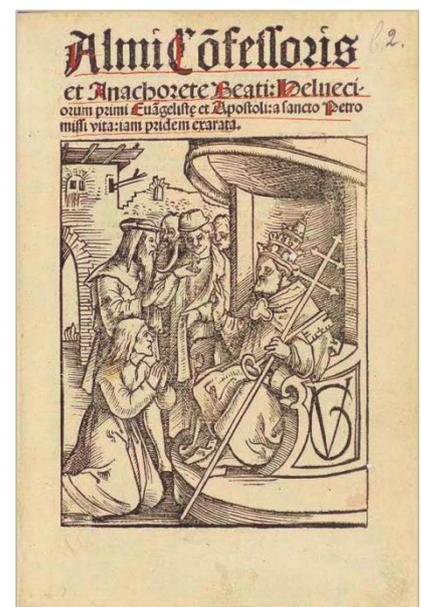
emblem came to play such a central role in symbolic representation of royalty, however, we can now witness those ambiguities and difficulties in the emblematic representation of royal spouses of the early modern period that are exposed in the revealing studies that make up this volume.”

(Michael Bath, Senior Research Fellow, University of Glasgow, and author of *Emblems for a Queen: The Needlework of Mary Queen of Scots*).

Seraina Plotke: *Ein Emblembuch «avant la lettre» - Daniel Agricola, Vita Beati (1511)*

Fotografischer Nachdruck des lateinischen Werks mit synoptischer Beigabe einer neuhochdeutschen Übersetzung sowie der Transkription des frühneuhochdeutschen Drucks. Schwabe, 2012. ISBN 978-3-7965-2836-1.

Seraina Plotke's new book is an important contribution to the early printing history of pre-emblematic illustrated books. The volume contains the complete Latin text of Daniel Agricola's "Life of Beatus" in facsimile as well as a German translation. This book, printed first in 1511 in Basel by Adam Petri, tells the legend of St. Beatus, the first missionary to the Helvetii and apostle of Switzerland where he settled in a cave above Lake Thun and spent his life in prayer. The book contains almost twenty woodcuts by Urs Graf (1485-1528).



Articles and Book Chapters

Michael Bath: “The *Four Seasons* Tapestries.” In: *Textile History*, Volume 44, Number 1, May 2013, pp. 51-71.

The way that the identifiable print sources used as patterns for the total of 170 emblems in the borders of the Four Seasons tapestries at Hatfield House are handled can tell us something not only about the meaning of the emblems in their new medium and setting but also about their weaving process. Changes to the Latin mottoes and to pictorial detail are shown to be purely pragmatic in some cases but clearly motivated in others, whilst both are influenced not only by the received iconology but also by the art of rhetoric as taught in the Elizabethan schoolroom. These changes are highly likely to have been decided on by the patron who commissioned them, Sir John Tracy. Available online through [Ingenta](#).

Michael Bath: ‘Rare shewes and singular inventions’: The Stirling Baptism of Prince Henry. In: *Journal of the Northern Renaissance* 4, 2012. Online [here](#).

Michael Giordano: contribution to: *Maurice Scève ou l'emblème de la perfection enchevêtrée: Délie, objet de plus haulte vertu*, ed. Bruno Roger-Vasselin. Paris: Presses universitaires de France (2012). One of the subjects chosen for the 2013 French *agrégation* exams was Maurice Scève's *Délie, objet de plus haulte vertu* (1544). Michael Giordano contributed to a volume whose purpose was to assist students in their exam preparation and highlight recent research. The volume has much emblematic content as would be expected from an author who used “emblemes” to articulate France's first *canzoniere* by generally placing them before every ninth poem. Giordano's essay was titled “Sexualité cosmique et apocalypse du sujet amoureux dans le dizain 62.” The anthology of essays is titled *Maurice Scève ou l'emblème de la perfection enchevêtrée: Délie, objet de plus haulte vertu*, ed. Bruno Roger-Vasselin. Paris: Presses universitaires de France (2012). In addition to Giordano's chapter (pp. 261-277), others devoting considerable space to emblems included Roger-Vasselin's Avant Propos (pp. 11-21), Hélène Steyer-Diebold, “Les emblems, signe de la poésie scévienne” (pp. 93-115), “‘Movant tousjours continuelz discours’ *Délie*, texte-labyrinthe,” pp. 151-172, and Xavier Bonnier, “Le langage scévien et la question du sens” (pp. 131-143). There is a very useful, punctilious updated bibliography concluding the volume by Cécile Alduy and Roger-Vasselin (pp. 283-300).

Journals

IMAGO. *Revista de Emblemática y Cultura Visual* - the official organ of the Spanish Society of Emblematics; the forth volume is out now; vol. 5 and 6 will publish the proceedings of the VIII Congreso internacional de la Sociedad Española de Emblemática.

Aquesta revista naix al si de la Societat Espanyola d'Emblemàtica amb la finalitat de crear un espai editorial d'àmbit internacional i d'alt prestigi que sigui el referent hispànic de l'estudi de l'emblemàtica i de les manifestacions relacionades amb ella: els seus orígens i influència en altres formes culturals, en tots els períodes, països i llengües. Així mateix, de totes aquelles manifestacions culturals basades en la retòrica visual. Aquest número recull els articles:

Volume 1

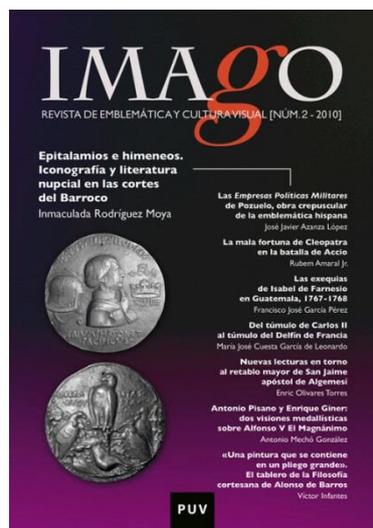
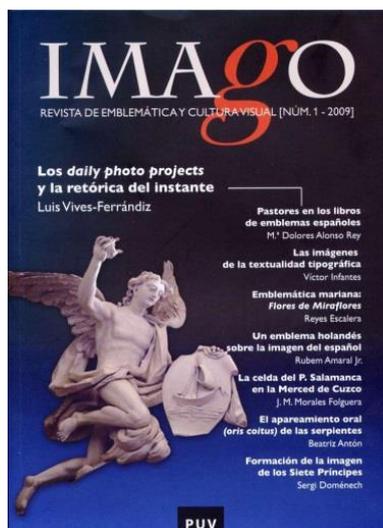
- M.D. Alonso Rey, 'Pastores en los libros de emblemas españoles'
- R. Amaral Jr , 'Imagología: un emblema holandés del siglo XVIII sobre la imagen del español'
- B. Antón Martínez, 'El 'apareamiento oral' (oris coitus) de las serpientes y su simbología en la literatura emblemática neolatina'
- S. Doménech García, 'La formación de la imagen de los siete príncipes. Descripción diacrónica, fuentes y hermenéutica'
- Reyes Escalera Pérez, 'Emblemática mariana. Flores de Miraflores de fray Nicolás de la Iglesia'
- V. Infantes de Miguel, 'Las imágenes de la textualidad tipográfica. Brevete sobre el Format-Büchlein (Graz, 1670-1677)'
- J. M. Morales Folguera, 'La celda del padre Salamanca en el Convento de la Merced de Cuzco. Guía conceptual de la vida religiosa mercedaria en el altiplano peruano del setecientos'
- L. Vives-Ferrándiz Sánchez, 'Una vida en imágenes: los *daily photo projects* y la retórica del instante'

Volume 2

Aquest segon número, recull els articles:

- Inmaculada Rodríguez Moya, 'Epitalamios e himeneos. Iconografía y literatura nupcial en las cortes del Barroco'
- José Javier Azanza López, 'Las Empresas Políticas Militares de Pozuelo, obra crepuscular de la emblemática hispana'
- Rubem Amaral Jr., 'La mala fortuna de Cleopatra en la Batalla de Accio'
- Francisco José García Pérez, 'Las exequias de Isabel de Farnesio en Guatemala'
- María José Cuesta García de Leonardo, 'Del túmulo de Carlos II al túmulo del Delfín de Francia'
- Enric Olivares Torres, 'Nuevas lecturas en torno al retablo mayor de San Jaime Apóstol de Algemesi'
- Antonio Mechó González, 'Antonio Pisano y Enrique Giner'
- Víctor Infantes, 'Una pintura que se contiene en un pliego grande'

A més s'inclouen diverses ressenyes de llibres de Reyes Escalera, Juan Chiva, José Javier Azanza y Rafael Zafrá.



Volume 3

En aquest tercer número, que apareix també en versió digital, s'hi poden trobar els següents articles:

- Rafael Zafra Molina, 'Nuevos datos sobre la Obra de Juan de Horozco y Covarrubias'
- Rafael Sánchez Millán, 'Árbol, vida y leño de la tentación: Cristo Crucificado y el protagonismo de la Cruz'
- Luis Merino Jerez, 'Gregorio Marañón y la emblemática: a propósito de 'DOCTOR MELÍFLVVS' en Luis Vives. Un español fuera de España (Madrid, 1942)'
- Alvaro Pascual Chenel, 'Don Juan José de Austria sosteniendo la monarquía, de Pedro de Villafranca: imagen del valimiento'
- Ildefonso J. Santos Porras, 'Nicostrata y la Gramática'
- Jorge Fernández López, 'Retórica monstruosa: el motivo de la hidra en la tradición emblemática'
- Esther García Portugués, '*Hércules y Ónfale* en Fastos de Ovidio. El texto llevado a la pintura'
- Jesús María González de Zarate, 'Alberto Dürero. Autorretrato del Louvre, 1493. Sustine et Abstine'.

Volume 4

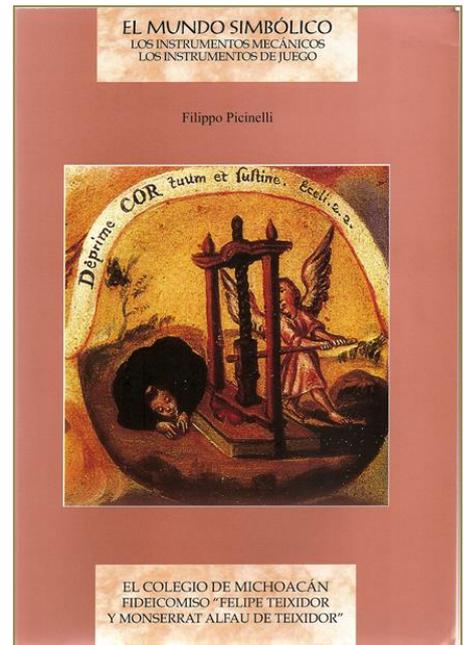
- María Elvira Mocholí Martínez, 'El lugar de María Intercesora en las imágenes de la Escala de Salvación. Interpretación iconográfica de sus aspectos formales'
- Facundo Ruiz, 'Neptuno Alegórico: emblemático arco en la obra de sor Juana'
- Carme López Calderón, 'El Pancarpium Marianum de Jan David: grabados y conceptos para la Capilla de Nuestra Señora de los Ojos Grandes (Lugo)'
- María Dolores Alonso Rey, 'Los emblemas de las Biblias del Oso y del Cántaro. Hipótesis interpretativa'
- Elena Monzón Pertejo, 'Iconología y cine. Construcción fílmica de María Magdalena en la película Rey de reyes de Cecil B. DeMille'
- Filipa Medeiros, '*O engenho e a arte* de Camões nos emblemas das Festas que se fizeram pelo casamento del Rey D. Affonso VI'
- Francisco José Galante Gómez, 'Cesare Ripa y la portada de la iglesia de Pájara, en Fuerteventura'
- Rafael García Mahiques, 'Usos impropios de los términos iconografía e iconología'
- Pedro F. Campa, 'José Julio García Arranz: Symbola et emblemata avium. Las aves en los libros de emblemas y empresas de los siglos XVI y XVII'
- Rafael García Mahiques, 'Fernando R. de la Flor: De Cristo. Dos fantasías iconológicas'
- José Julio García Arranz, 'Antonio Bernat, John Cull y Tamás Sajó: Book of Honors for Empress Maria of Austria'
- Luis Vives-Ferrándiz Sánchez, 'Fernando R. de la Flor: Mundo simbólico. Poética, política y teúrgia en el Barroco hispano'.



Publications in Emblem Studies and Related Fields

Spanish Translation of Filippo Picinelli's *Mundus Symbolicus*

The *Mundus Symbolicus* project of the Centro de Estudios de las Tradiciones of El Colegio de Michoacán (COLMICH), of Zamora, Mexico consists of the translation into Spanish and the publication of Filippo Picinelli's emblem book *Mundus Symbolicus*, first published in Italian in Milan in 1653, and in a neo-Latin translation by Augustino Erath in Cologne in 1681. Both versions had many re-editions. The translation into Spanish is in charge of a team of professors of said institution, under the coordination of Barbara Skinfill Nogal. The original work is divided in twenty-five books, translated in seventeen volumes, accompanied by introductory studies and indexes. Six volumes have already been published in the *Colección Clásicos*, not necessarily obeying chronologically the sequence of the books:



Vol. 1 - Book I – Los cuerpos celestes [The heavenly bodies], translated by Eloy Gómez Bravo, edited by Bárbara Skinfill, with an Introduction by the translator and studies by Herón Pérez Martínez and Carlos Herrejón Peredo, published in 1997, 400 pages. ISBN 968-6959-43-2.

Vol. 2 - Book II – Los cuatro elementos [The four elements], translated by Rosa Lucas González and Pascual Guzmán de Alba, edited by Eloy Gómez Bravo, Rosa Lucas González, and Bárbara Skin Nogal, with an Introduction by Eloy Gómez Bravo, published in 1999, 520 pages. ISBN 968-6959-93-9.

Vol. 4 - Book IV – Las aves y sus propiedades [The birds and their properties], translated by Eloy Gómez Bravo, edited by Bárbara Skinfill Nogal and Rosa Lucas González, with an Introduction by Bárbara Skinfill Nogal, published in 2012, 604 pages. ISBN 978-607-8257-19-5.

Vol. 7 – Books VII and VIII - Serpientes y animales venenosos, Los insectos [Snakes and poisonous animals. The insects], translated by Rosa Lucas González and Eloy Gómez Bravo, edited by Eloy Gómez Bravo, Rosa Lucas González, and Bárbara Skinfill Nogal, with an Introduction by Jaime Cuadriello, and a study by Elena Isabel Estrada de Gerlero, both of the Instituto de Investigaciones Estéticas of the Universidad Nacional Autónoma de México, published in 1999, 448 pages. ISBN 970-679-010-1.

Vol. 11 – Books XIII and XIV - Los metales. Los instrumentos eclesiásticos [The metals. The ecclesiastical instruments], translated by Pascual Guzmán de Alba and Alberto Carrillo Cázares, edited by Rosa Lucas González and Bárbara Skinfill Nogal, with an Introduction by Víctor Mínguez, of the Departamento de Historia, Geografía y Arte of the Universitat Jaume I, Castellón, Spain and a study by Alberto Carrillo Cázares, published in 2006, 244 pages. ISBN 970-679.

Vol. 13 – Books XVII and XVIII – Los instrumentos mecánicos. Los instrumentos de juego [The mechanical instruments. The instruments of games], translated by Rosa Lucas González and Eloy Gómez Bravo, edited by Rosa Lucas González and Bárbara Skinfill Nogal, with the collaboration of Jorge Arreola Barraza, with Introductions by Agustín Jacinto Zavala, and Sagrario López Poza, of the Departamento de Filología Española y Latina of the Universidade da Coruña, Spain, published in 2012, 336 pages. ISBN 978-607-8257-13-3.

In connection with said project, the Seminario de Emblemática Filippo Picinelli and several other international meetings have been carried out since 1994, whose proceedings were published in the following volumes of the series *Emblemata. Estudios de Literatura Emblemática*:

Las dimensiones del arte emblemático, edited by Bárbara Skinfill Nogal and Eloy Gómez Bravo, published in 2002, 469 pages. 970-679-097-7.

Esplendor y ocaso de la cultura simbólica, edited by Herón Pérez Martínez and Bárbara Skinfill Nogal, published in 2002, 368 pages. ISBN 970-679-072-1.

Creación, función y recepción de la emblemática, edited by Herón Pérez Martínez and Bárbara Skinfill Nogal, published in 2012, 368 pages. ISBN 978-607-8257-16-4.

These volumes are published by El Colegio de Michoacán and the Consejo Nacional de Ciencia y Tecnología (CONACYT) of Mexico, and can be acquired from the Librería Colmich: <http://www.libreriacolmich.com/default.asp>

(Rubem Amaral, Jr.)

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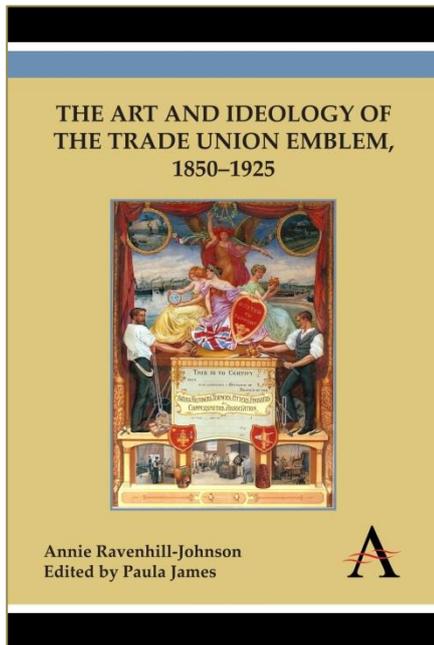
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Annie Ravenhill-Johnson, edited by Paula James: *The Art and Ideology of the Trade Union Emblem, 1850–1925*. Anthem Press 2013. 346 pp., 90 Illustrations. Available as ebook. For more information see: anthempres.com/the-art-an-ideology-of-the-trade-union-emblem-1850-1925.

This new book that considers trade union emblems and banners as art objects in their own right, studying their commissioning, their designers and the social conditions and gender

relations that they knowingly or unwittingly reveal. The volume celebrates working-class culture and shows how it could be both innovative and derivative. Annie Ravenhill-



Johnson's exploration of the artistry of the emblems – the art of and for the toiling masses – sets these images of labour in their historical, cultural and ideological context. Her introductory chapter explores the re-signification of Greco-Roman, medieval and Renaissance architecture, figures and symbols in the emblem tradition, and analyses how these images served as representations of the developing self-awareness of the growing industrial workforces during the nineteenth and early twentieth centuries. The emblems of organized labour followed the traditions set out by Freemasonry and Friendly Societies that had adopted and adapted classical, biblical and medieval depictions of crafts and craftsmen to illustrate the antiquity of their trade and to lend solemnity and legitimacy to the tradition of forming associations for protection and benefits. Renaissance art, architecture and sculpture, the

conventions of landscape painting and the more prestigious genres of mythical and biblical subjects all provided settings and structures that sanitized working conditions and idealized the workers themselves.

Dissertation Projects - Graduate/ Postgraduate Research

Filipa Medeiros, Candidate in Comparative Literature, Faculty of Letters, Coimbra (Portugal) is writing a dissertation on the topic “*Verba significant. Res significantur. The reception of Alciato’s Emblemata in Portuguese Baroque Literature*” under the supervision of Prof. Manuel Ferro.

In her project, she will try to show how emblematic literature was widely known and appreciated in Portugal, even if the production of emblem books was limited and not very original. She will undertake a comparative study of Portuguese works regarding their literary characteristics, socio-cultural context, and functional aspects, and analyze their intertextual relation to Alciato's *Emblematum Liber* and its successors.

Publications:

- “O engenho e a arte de Camões nos emblemas das *Festas que se fizeram pelo Casamento del Rey D. Affonso VI*”, in: *Imago*, n° 4, 2012, pp. 79-95 doi: 10.7203/ imago.4.1737.
- “The simbology of birds in the emblems of Frei João dos Prazeres”, in *Avanços em Literatura e Cultura Portuguesas Da Idade Média ao Século XIX*. Santiago de Compostela, Através, 2011, v. 1, pp. 63-88.

Conference presentations:

- “Cantando espalharei por toda a parte. Political marketing strategies in Baroque. Emblems in honor of Queen D. Maria Sofia Isabel”, presented at the International

Congress 1580-1834: *Novos trilhos de pesquisa. Barroco, Ilustração e Romantismo e sua irradiação na atualidade*, (Budapeste, Hungary, November 2012).

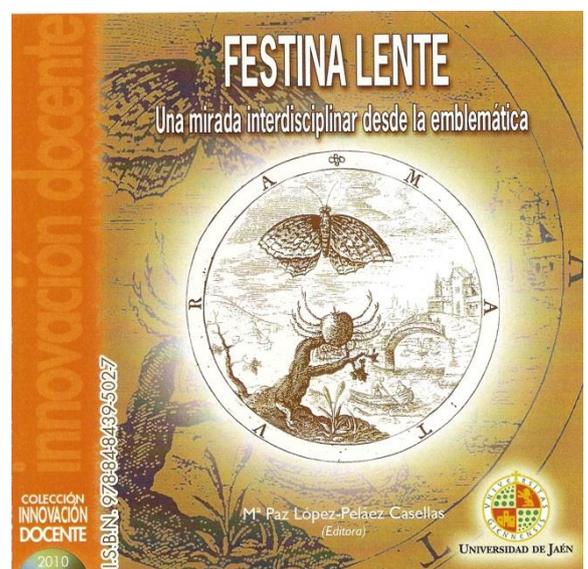
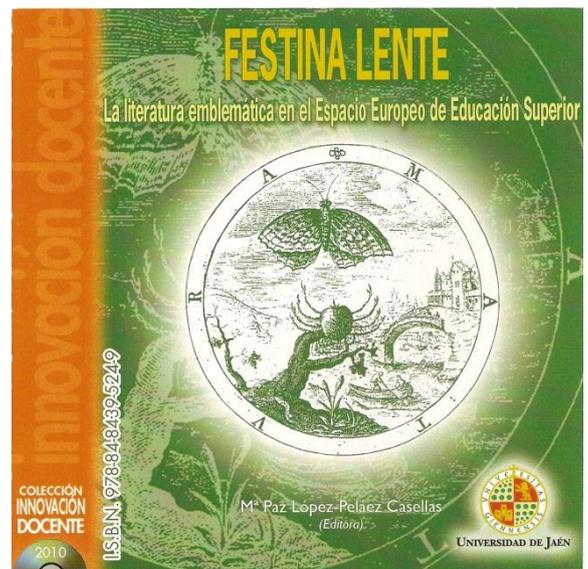
- “*Olhai como de tanto ficou nada. Emblems about death in the Discurso da Vida of Vasco Mousinho Castelo Branco*”, presented at the International Congress *Do Reino das sombras*, (Braga, Portugal, November 2012).
- “*Prudente condição, discreto aviso. Quevedo Castelo Branco and his emblems in the Discurso sobre a vida e morte de Santa Isabel*”, presented at the Conference *Santa Isabel rainha de Portugal. Culto e Relíquias*, (Coimbra, Portugal, June 2012).
- “*Et valeat tacitis scribere quisque notis. Alciato's emblematic presence in the Commentaries to Lusíads*, organised by D. Marcos de S. Lourenço”, presented at the international Congress *Camões e os seus contemporâneos*, (Braga/Ponta Delgada, Portugal, April 2012).
- “The language of the stars. Simbology and functionality of celestial objects in the emblems of Frei João dos Prazeres”, presented at the VIII Congress of Spanish Society of Emblematics, (Madrid, Spain, September 2011).

Innovative Teaching Project

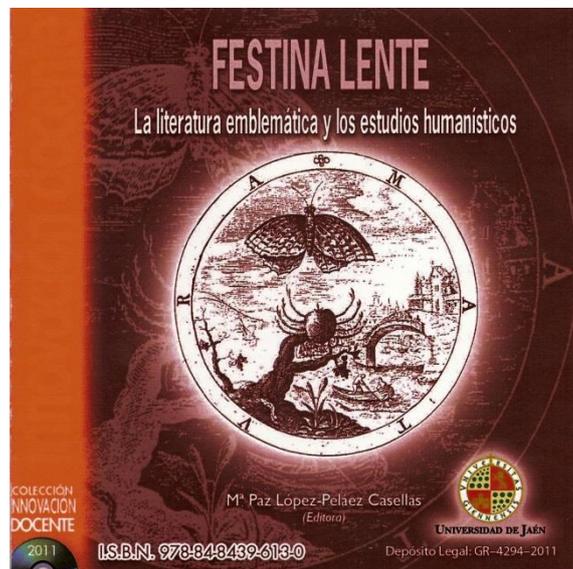
The *Festina Lente* project at the University of Jaén (Spain)

In May 2009, within the project of didactic innovation called *The emblem literature as a teaching tool for the humanities studies in the European Space of Higher Education*, under the epigraph *An interdisciplinary look from the viewpoint of emblematics*, the First Journeys of the *Festina Lente* project were held at the Faculty of Humanities and the Education Sciences of the University of Jaén, in Spain, involving professors of the Faculty's departments and a group of graduation students from different fields who, individually or in teams, exposed and defended before an academic examination board fourteen written works around subjects picked up from emblem books or applied emblematics.

Such project was an initiative of Professor María Paz López-Peláez Casellas, who counted on the enthusiastic adhesion and support of her colleagues. In 2006, Professor López-Peláez, who assists regularly the Conferences of the Spanish Society of Emblematics, had obtained a PhD in the Department of the Territory and Historic Heritage of that Faculty with the thesis *Mythology, music and emblematics*. At present, she is a professor in the field of Didactics of Musical Expression.



Her idea arose from the consideration of emblem literature as a genre which can be studied and analysed from the perspective of different disciplines of the humanities. Due to its special bimodal characteristics, emblem books were considered an excellent tool for the analysis of the European society and culture in the Renaissance and the Baroque periods and a most valuable method for studying the changes that were taking place in the 'structure of sense' of a period, and consequently a good indicator of the world vision that predominates in each society. Therefore, it has been deemed a perfect framework for the fulfillment of an investigation with the chief aim of giving the students a humanistic view of human events and manifestations.



The success of the first experiment encouraged the organizers of *Festina Lente* to proceed with their efforts in the following years. In 2010 the epigraph was *Emblem literature in the European Space of Higher Education*; in 2011, *Emblem literature and humanistic studies*. In 2012 the Fourth Journeys were held under the epigraph *Emblem literature in the society of knowledge*, this time with the participation of professors and students from other two important Spanish universities, those of Salamanca and Grenade.

These are the figures of participation in the first four Journeys: 2009: 10 professors, 40 students, 11 works approved; 2010: 7 professors, 37 students, 12 works approved; 2011: 7 professors, 15 students, 8 works approved; 2012: 7 professors, 37 students, 12 works approved.



The Fifth Journeys are already in execution. The works approved in the journeys are published in the collection *Innovación Docente* by the Publications Service of the University in individual CD's which include also an introduction by the editor on the purposes of the project and presentation texts by the participating professors on the experience and achievements of their pupils. In 2010 *Festina Lente* received a prize for Innovation in Teaching from the University of Jaén.

Rubem Amaral Jr.



Honors: Ojārs Spārītis

We congratulate longtime SES member Prof. Dr. Ojārs Spārītis of Riga who was elected president of the Latvian Academy of Sciences (LAS) for a four-year term.

The Latvian Academy of Sciences (LAS) was founded in February 1946 as a successor to ideas and activities of several scientific unions, which have been established in Latvia since 1815. According to the charter of the LAS adopted in 1992, one of the main tasks of the Academy is to promote the development of basic and applied sciences in Latvia, interdisciplinary research in particular, as well as to pass the cultural and historical heritage of the Latvian people on to world culture and science. The Latvian Academy of Sciences represents Latvia in: the International Council for Science (ICSU), Association of All European Academies (ALLEA), World Federation of Scientists (WFS), Union Académique Internationale (UAI), UNESCO, InterAcademy Panel (IAP) and other international scientific organizations. It has three divisions, which unite members (327 members, including 95 full members, 90 corresponding members, 50 honorary members, and 97 foreign members) according to the principle of related sciences. Since 1994, there are no longer scientific research institutes attached to the LAS. However, the LAS cooperates both with its former institutes, the major part of which have been integrated within different universities, and the universities themselves.



Ojārs Spārītis was born on 28 November 1955 at Priekule, Liepāja region. He studied philology (1974-1979) at the University of Latvia, and history and theory of art (1981-1987) at the Art Academy of Latvia. In 1997, he earned a doctorate (Dr.art.) with the Art Academy of Latvia and a year later he earned Dr.habil.art.title. Ojārs Spārītis is particularly interested in the Renaissance culture in Latvia and Europe, as well as in various aspects related to art and architecture, sacral culture and protection of cultural heritage. O.Spārītis has supervised restoration of several sacral culture monuments in Latvia: Priekule, Straupe, Strutele, Annenieki, Liepupe, Vīciems churches, St. Peter's Church in Riga and Resurrection Church at the Riga Great Cemetery. O. Spārītis has also participated in the reconstruction of the House of Blackheads in Riga and several Latvian manors.

Prior to his academic career, O. Spārītis served as Minister of Culture of the Republic of Latvia (1995-1996), and Editor at the Scientific Library of the Latvian Academy of Sciences. Alongside his academic career, in the years 1999-2007, O. Spārītis took the post of the director of The Black Heads House.

Ojārs Spārītis became Professor of the Art Academy of Latvia in 1998. Nowadays he is a well-known and highly experienced member of faculty at the Art Academy of Latvia. He is among those esteemed professionals who have participated in numerous research projects both in Latvia and abroad. Over the years Professor Spārītis has taught various courses at the Art Academy of Latvia, some of which are: Art History of Latvia, Theory of Styles, Applied Arts, etc. The experience gained has equipped the Professor with the necessary skills to supervise doctoral dissertations and for more than a decade he has been the head of the Department of doctoral studies at the Art Academy of Latvia.

O. Spārītis has produced 17 monographs, over 185 publications on history and theory of art and architecture, questions of periodisation, typology, iconology, emblematics; and over 60 publications on aspects of preservation cultural heritage. From 1987, he has participated in more than 70 regional and international scientific symposiums and conferences in Latvia and abroad.

In 1999, O. Spārītis was elected Corresponding Member of LAS and in 2003 – full member of the LAS. On 29 November 2012, the Autumn General Meeting of the LAS elected Professor Ojārs Spārītis as president of the Latvian Academy of Sciences. He took the office on 27 December 2012.

Ojārs Spārītis is presently Chair of the Committee for public monuments of Riga Municipality and is representative of State President at the UNESCO National Committee. Besides, he is Chair of the Society for Protection Monuments of Culture and Environment, Chair of the Society of Culture and Relationship of Latvian and Baltic Germans, and a member of ICOMOS and The Latvian Artists Union.

Awards include: Latvia State President's Letter of Gratitude (1999), the Latvian Three Stars Order Officer's Cross (2001), Medal of M.C.A. Boeckler-Stiftung "Mare Balticum", Germany (2001), the Royal North Star Order (Sweden), Commander's Cross (2001), The Latvian Academy of Sciences and Public Joint Stock Company "Grindex" Prize (2002), The Riga Prize of the LAS and the Riga Prize Foundation (2003), The Order All Merito della Repubblica Italiana (Italy), Commander's Cross (2004), The Order of Orange-Nassau (Netherlands), Knight's Cross (2006), The Order of Leopold II (Belgium), Officer's Cross (2007), and the Order of White Rose (Finland), Knight's Cross (2009).



In Memoriam

Karl-Ludwig Selig

Professor Emeritus of Spanish and Portuguese,
Columbia University, New York.

Karl-Ludwig Selig, a Cervantes scholar and one of the pioneers of early emblem studies in the 1950s, died on December 1, 2012, in New York. He was 86. Selig wrote about Spanish translations of Alciato's *Emblematum Liber* and its reception in Spanish Renaissance literature and culture.

“Selig's pioneering 1955 PhD Dissertation at the University of Texas, *Studies on Alciato in Spain*, (published in facsimile by Garland Press, 1990), blazed an important trail for the study of Spanish emblematics,” writes the Studiolum blog - read the full entry here:

mesa-revuelta.blogspot.com/2013/05/karl-ludwig-selig

See also:

college.columbia.edu/cct/spring13/around_the_quads9#.UZzWKsosauk

romanistik.de/aktuelles/newsartikel/article/nachruf-prof-dr-karl-kudwig-selig-1926-2012/
(in German).



Overview deadlines

Deadline	Conference	Dates	Pg.
September 1, 2013	Call for papers for the 10th International Conference of the Society for Emblem Studies	July 28-August 1, 2014 Kiel, Germany	3
September 1, 2013	Call for Papers for the 2014 Emblem Sessions at the 49th International Congress on Medieval Studies	May 8-11, 2014 Kalamazoo, MI	5
November 15, 2013	Copy for the July edition of the Society for Emblem Studies Newsletter	January 2014	28



Society for Emblem Studies on Facebook

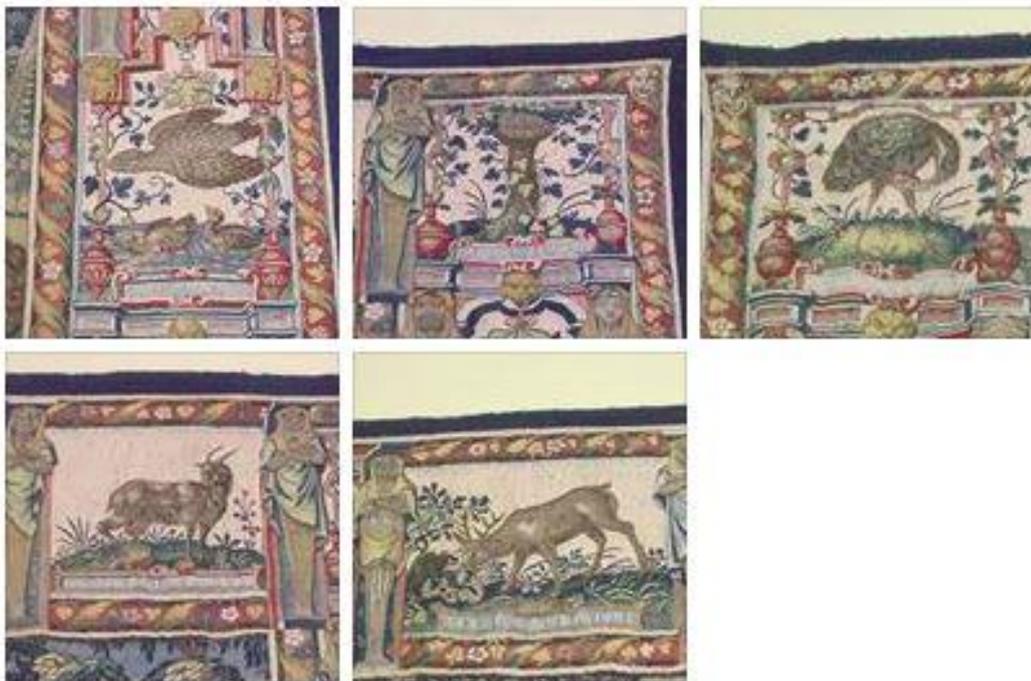
The Society for Emblem Studies is also present on Facebook and has there already 34 members. The page can be found at www.facebook.com/groups/121500147938327/.

RECENT POSTS



Simon McKeown

Bowood House, Wiltshire; a country house (only the Orangery left of the old place), a spa resort and golf club I've driven past in dozens of times. Today I called in and found two sixteenth-century Brussels tapestries of the life of Cyrus framed by 25 emblems by Alciati. Are these tapestries known to emblem scholars? I hadn't heard of them.



Like · Comment · Follow Post · 6 July at 16:42

Valerie Hayaert, David Graham and 2 others like this. Seen by 15



David Graham New to me, certainly. Michael Bath and Hilary Turner might be your best bets to check on knowledge of these!
6 July at 16:52 · Like



Valerie Erickson That's so cool!
6 July at 17:51 · Like



Susan Sirc Fabulous serendipity! Well spotted!
Wednesday at 01:05 · Like



Write a comment...



Submissions Deadline

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

For the January Newsletter we need to receive your copy by **November 15**, for the July edition by **May 15**. Please contact Sabine Mödersheim (smoedersheim@wisc.edu) for more information.

Format:

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

Please send copy to:

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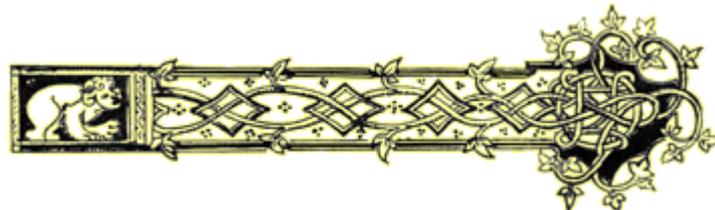
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Membership and Subscription

Please write to Mara Wade, mwade@illinois.edu, to update your contact information or to Arnoud Visser, a.s.q.visser@uu.nl, to inquire about subscription payments.

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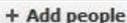
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Facebook Group (39 members already)

 **Closed Group**

The group is intended for members of the Society of Emblem Studies and for others interested in the doings of the Society, including the triennial International Conference of the Society (next to be held in 2014 at the University of Kiel (Germany), where Ingrid Höpel will be in charge of arrangements.

All Members (39) 



Wim van Dongen
ICT Consultant at Vrije Universiteit
Joined over a year ago



Simon McKeown
Head of History of Art at Marlborough College
Joined over a year ago



Ingrid Höpel
Works at Christian-Albrechts-Universität, Kiel, Germany
Joined over a year ago



David Graham
Senior Advisor to the President on International Strategy at Concordia University
Joined over a year ago



Alison Rawles
Retired!!! at The University of Glasgow
Joined over a year ago



Arnoud Visser
Renaissance Literature at Utrecht University
Joined over a year ago