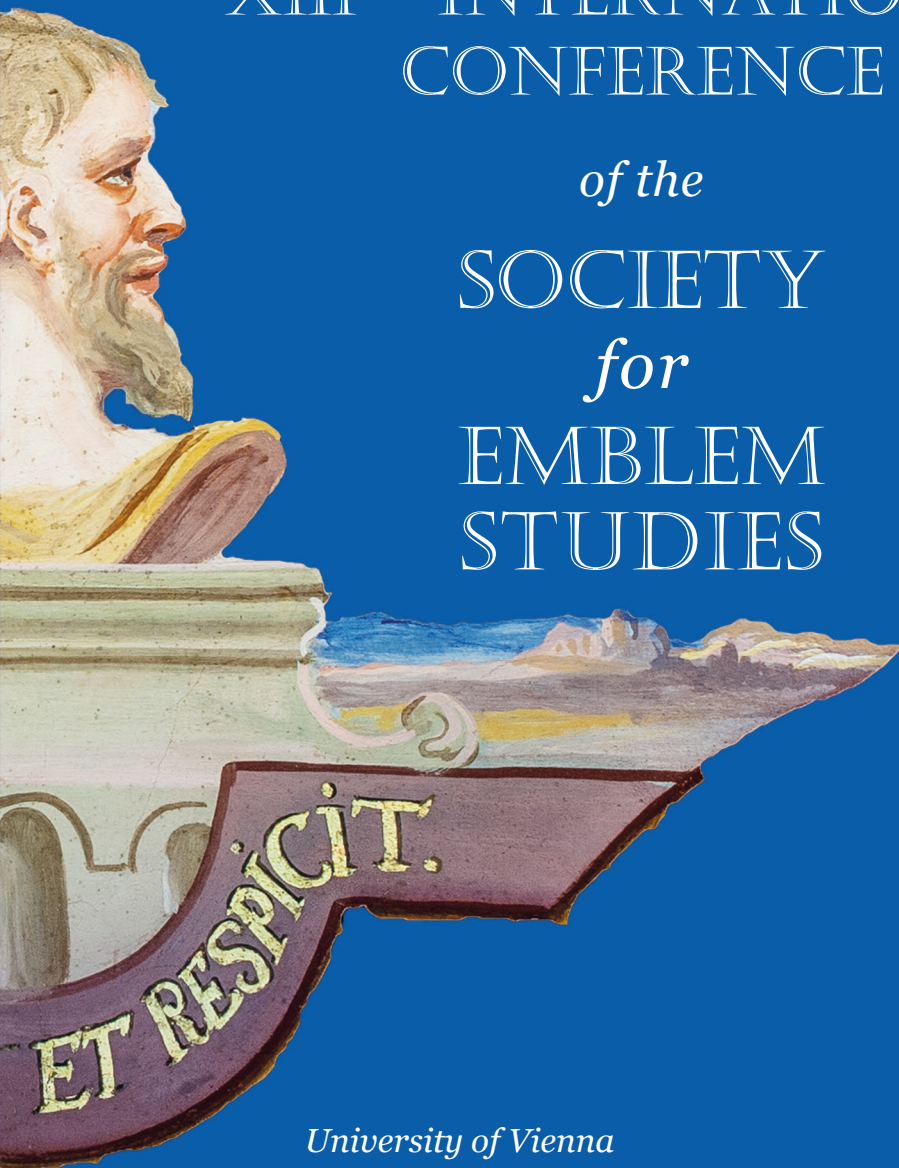


XIIITH INTERNATIONAL CONFERENCE

of the

SOCIETY
for
EMBLEM
STUDIES



University of Vienna

*Department of Classical Philology, Medieval and
Neo-Latin Studies*

28 July - 2 August 2025

It is with great pleasure that we welcome the participants of the 13th International Conference of the Society for Emblem Studies. The Department of Classical Philology, Medieval and Neo-Latin Studies at the University of Vienna is honoured to host the 2025 gathering of the “emblem family” under the motto *PROSPICIT ET RESPICIT Looking Forward and Looking Back*. We received an inspiring array of proposals from across the globe and extend our sincere thanks to all speakers and contributors who have made it possible to assemble such a rich, diverse, and stimulating program. We are truly delighted to welcome you to our institution and to the city of Vienna.

The Janus logo of this conference originates from the library of the Augustinian monastery of Vorau (Styria). It was selected in memory of Grete Lesky (1898–1982), a pioneering figure in emblem studies in Austria. Her 1962 volume “Barocke Embleme in Vorau und anderen Stiften Österreichs” contains the first catalogue of applied emblematics in Austria. Working without the convenience of email, she built a network of local historians, monastery librarians and parochial archivists to discover hidden emblematic treasures, and engaged in scholarly exchange with the first generation of emblem researchers such as Albrecht Schöne. Long before the era of digitized collections and online databases, she explored printed sources for both secular and religious emblematic decorations. Her deep knowledge of Latin was central to her research: Grete Lesky was among the first women to study Classics at the University of Graz, earning her PhD in 1922. Her handwritten thesis is still preserved in the University Library of Graz.

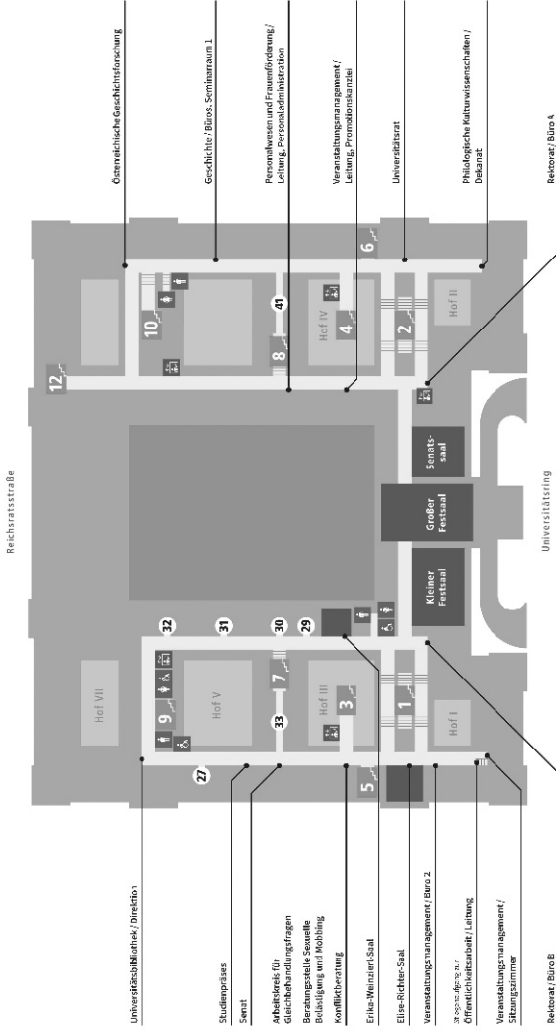
The organizing team from the Department of Classical Philology, Medieval and Neo-Latin Studies, is proud to follow in her footsteps. This conference offers an opportunity to present and discuss a wide range of emblematic material from Vienna and Lower Austria, and to contextualize it within a broader European framework: This is made possible through the generous support and collaboration of several institutions, to whom we wish to express our sincere gratitude on behalf of all conference participants: Kapuzinergruft, Bank Austria, Marktgemeinde Dürnkrut, Kloster Retz, Kunsthistorisches Museum Wien, and Stift Klosterneuburg. Their openness in granting access and insight into their collections and sites will greatly enrich the scope and substance of our programme.

Once again, welcome to Vienna. We look forward to the insightful exchanges and fruitful partnerships that will emerge from this gathering.

Elisabeth Klecker, Doris Vickers
Lavinia Enache, Sonja Reisner
Lukas Ebert, Alex Seidl, Roman Zurucker-Burda

Hauptgebäude der Universität Wien

1. Obergeschoß – 1. OG



Skizze: 08.05.2025

Monday, 28 July 2025

Main Building of the University of Vienna

(1010, Universitätsring 1)

8:30 Octagon / Ceremonial hall area Registration / Welcome desk

10:00

Main Ceremonial Hall / Großer Festsaal

Welcome addresses

Id sine fine cantabo

(Austrian National Library, cod. min. 7)

Teresa HIERGEIST

Vice Dean, Faculty of Philology and Cultural Studies

Simon McKEOWN

Chair, Society for Emblem Studies

Stefan BÜTTNER

Head of Department, Classical Philology, Medieval and Neo-Latin Studies

Doris VICKERS

On behalf of the Organizing Team

10:30

Main Ceremonial Hall / Großer Festsaal

Opening plenary

(Introduction: Simon McKeown)

Laurence GROVE

Looking Forward and Looking Back: The SES International Conference

11:30

Main Ceremonial Hall / Großer Festsaal

Presentation of *Pia desideria* editions

José Julio GARCÍA ARRANZ — Ingrid HOEPEL

A Private Collection of Editions of Herman Hugo's *Pia desideria*

12:00 Ceremonial hall area Welcome reception

13:30–14:00

Small Ceremonial Hall / Kleiner Festsaal

Presentation of *Pia desideria* editions

14:00–15:30

Small Ceremonial Hall / Kleiner Festsaal

Presentation of *Pia desideria* editions

Herman Hugo's *Pia Desideria* in Architecture:

Analogies and Differences

José Julio GARCÍA ARRANZ

The Projection of Herman Hugo's *Pia Desideria* in Portuguese and Latin American Religious Architecture

Ingrid HOEPEL

"Ah! Utinam! Heu!" Boetius a Bolswert's Frontispiece and *Pictura* 3.IX of the *Pia Desideria* in Architecture

14:00–15:30

Senate Hall / Senatssaal
Emblems in Sweden

Ylva HAIDENTHALLER

Emblems and Education: Christina Rosenhane's Sketchbook and Noblewomen's Intellectual Pursuits in 17th-Century Sweden

Simon MCKEOWN

Some Newly Identified Emblems by Haquin Spegel

Peter SJÖKVIST

Wallenius's Dissertation *De emblematis* (1685)

Lecture Hall 31 / Hs 31

By Women, for Women: Gendered Perspectives in Emblem Culture

Silvia DONZELLI

Emblems, Books, and Medals for Women in Renaissance Italy: a Mutual Relationship

Rachel EAGER

The Women Emblem Studies Forgot – Reintroducing Emblematisers: Maria Cosway, Margaret Gatty and Hannah Robertson

Vendula MARSTON

Quiescit vitis in ulmo versus *In hoc uno quiescit*. Female Intelligence in Male Emblematics

Lecture Hall 33 / Hs 33

Mapping Emblematic Europe: Denmark, Germany

Carsten BACH-NIELSEN

The Power and the Glory. The Use of Emblems in Sepulchral Art and Commemorative Tablets of the Gentry and Clergy in Rural Denmark

Mikkel KØLKÆR

Decoding the Rebus: Uncovering the Deeper Meanings of the Emblem of the Copenhagen Round Tower through Professor Bang's *Aurea Inscriptio* (1647)

Liska-Malin JENSEN

Die emblematischen Vorlagen für die Bemalung der Westwand der Ahlefeldschen Loge in der Klosterkirche von Preetz

15:30 Ceremonial hall area Coffee

16:00–17:00

Small Ceremonial Hall / Kleiner Festsaal
**Herman Hugo's *Pia Desideria* in Architecture:
Analogies and Differences**

Marcin WIŚŁOCKI

Crossing Confessional Boundaries. Notes on the Reception of Herman Hugo's *Pia Desideria* in Painted Decorations in Central Europe

Carme LÓPEZ CALDERÓN

Amplifying the Teachings of the *Pia Desideria*: An 18th-Century Portuguese Cycle as a Case Study in Material Culture

16:00–17:00

Senate Hall / Senatssaal

Otto van Veen – Otto Vaenius: Painter and Emblematist

Tamar CHOLCMAN

Otto Vaenius and the Painting of Mute Emblems

Olga VASSILIEVA-CODOGNET

Otto Vaenius et Henri IV

Lecture Hall 31 / Hs 31

Emblems of Friendship and *Alba amicorum*

Matthias ROICK

An Emblem of Friendship: The '*Typus amicitiae*' in Renaissance Student and Print Culture

Joanna SKUBISZ

'*Quà Dii vocant eundum*'. Emblems by Andrea Alciato and Johannes Sambucus as Background for Johann Reimann's *Album amicorum* (University Library of Wrocław, Poland)

Lecture Hall 33 / Hs 33

Mapping Emblematic Europe: Poland

Magdalena FICOŃ

The Emblematic Programme in the Chapter House of the Cistercian Abbey at Łąd upon the Warta

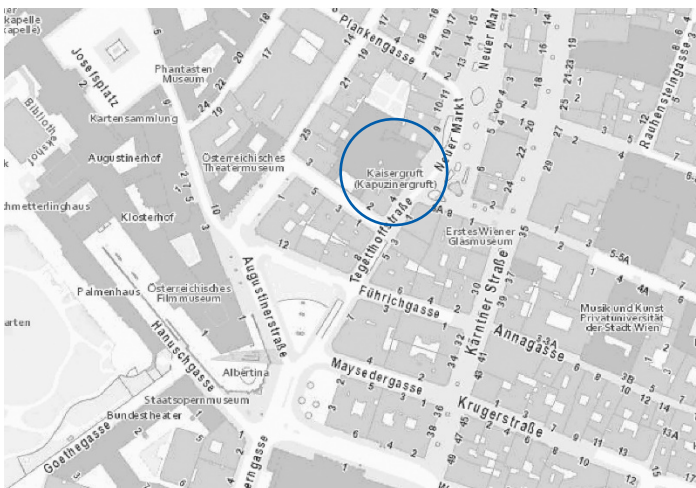
Justyna KILIAŃCZYK-ZIĘBA

Marks of Ownership and Tools for Self-representation. Book Plates of Anton Schneeberger

18:15

Visit to the imperial crypt at the Capuchins
(1010, Tegetthoffstraße 2 / Neuer Markt)

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Tuesday, 29 July

Main Building of the University of Vienna

8:30 Seminar room 1 / SR 1 Registration / Welcome desk

9:00–10:30

Lecture Hall 1 / Hs 1

COMINUS ET EMINUS

Archaeologies and Genealogies of/from Mario Praz

Michele BORDONI

„Literary Men, Nitpickers, Source Researchers...”: An Archaeology of Studies in 17th-Century Imagery (1934–1939)

Giacomo FUK

Approximations and Commonplaces: Mario Praz, Emblematics and the History of Culture

Marco MAGGI

Mario Praz, from Emblem to Interarts Studies

Lecture Hall 2 / Hs 2

Emblem Books as Spiritual Exercises in the 17th Century

Walter MELION

Cruciform Imagemaking in Petrus Biverus, S.J.'s *Sacrum sanctuarium crucis et patientiae* (1634)

Raephaële PREISINGER

The 'Path of Perfection' in the Emblematic Discourse on the Martyrs of Japan

Steffen ZIERHOLZ

Per aspera ad astra. Starry Heavens and Sidereal Metamorphosis in Jesuit Emblematics

Lecture Hall 3 / Hs 3

Translating Alciato

Anna DE ROSA

Found in Translation. Gazing at *Diverse Imprese*, the Other Side of Alciato's *Emblemata*

Mariagabriella STUARDI

Translating Andrea Alciati's *Emblematum Liber*: Investigating a Unique Unpublished Spanish Translation and Its Origin

Alejandro MARTÍNEZ SOBRINO (*online*)

Acerca de los emblemas 154, 155 y 162 de Andrea Alciato en el *Theatro de los dioses de la gentilidad* de Baltazar de Vitoria

Lecture Hall 5 / Hs 5

Emblems in Cross-Cultural Encounters

Albert KOZIK

The Sign of (Double) Happiness: Early Jesuit Attempts to Merge Western Emblems with Chinese Symbolism

Elke STEINMEYER

The *locus amoenus* in Gysbert Hemmy's speech *De Promontorio Bonae Spei*

Daniela D'EUGENIO (*online*)

Illustrated Proverbs Between Italy and Flanders: Exchanges and Adaptations of Emblematic Patterns

10:30 Seminar room 1 /SR 1 Coffee

11:00

Lecture Hall / Hs 1

Mapping Emblematic Europe: Portugal

Plenary (Introduction: Ingrid Hoepel)

Filipa MEDEIROS ARAÚJO

Satyre, Propaganda or Fake News? The Use of Emblematics in Portuguese
Ephemeral Art

12:00 Lunch

14:00–15:30

Lecture Hall 1 / Hs 1

Collections and Collectors of Emblem books

Rosa DE MARCO

Mirror of Interior Scenes. Emblem Books in the Mario Praz's Collection

Ciara HAVERLY

William Stirling Maxwell and Henry Green: 19th-Century Processes of Emblem
Collection and Scholarship

Karen ATTAR (*online*)

Sir Edwin Durning-Lawrence and His Use of Emblem Books

Lecture Hall 2 / Hs 2

Posters and Projects

José Julio GARCÍA ARRANZ – Marcin WISŁOCKI

Herman Hugo's *Pia Desideria* in Architecture

Luís GOMES – Laurence GROVE

Emblematic How-to

Lecture Hall 3 / Hs 3

**Emblematik avant la lettre? Politisch-phaleristische, ikonographische und
heraldisch-philologische Beobachtungen zur Proto-Emblematik bis Maximilian I.**

Sponsored by SFB 92 "Managing Maximilian"

Sonja DÜNNEBEIL

Politische Repräsentation mittels der Zeichenwelt des Ordens vom Goldenen Vlies

Christof METZGER

Dürers *Hieroglyphica* für Willibald Pirckheimer

Andreas ZAJIC

*„...in campo albedinis, qui statum puritatis et innocencie bonorum operum
prefigurat...“*. Heraldische Allegorien, Wort- und Bilddevisen und (Wappen-)
Epigramme von Karl IV. bis Maximilian I.

Lecture Hall 5 / Hs 5

Emblems and Early Modern Jesuit Education

Alicja BIELAK

Emblems in Jesuit Pedagogy: Visual Practices in Early Modern Lecture Notes

Javier ESPINO MARTÍN

La emblemática y el hermetismo en la gramática latina: El palíndromo SATOR

Ildikó HAJDU

Jesuit School Emblems in the Making in the Mid-17th Century. Count Pál
Esterházy's School Exercises

15:30 Seminar room 1 /SR 1 Coffee

16:00–17:00

Lecture Hall 1 / Hs 1

Emblems and Early Modern Devotional Practices

Juan Manuel MONTERROSO MONTERO

Virgo Maria Mystica sub Solis Imagine. Aproximación a un texto de 1681

Veronika SLADKÁ

Emblems in the Hymnbooks of the Unity of the Brethren: Devotional Artistry and Religious Education in Early Modern Europe

Lecture Hall 2 / Hs 2

Visual Cultures of Power and Politics

Dan MILLS

The Physiognomic Iconology of David in Hans Holbein's Illustrations for the Old Testament

Milton PACHECO

To Close the Gates of Janus' Temple: Emblems of Peace, Accord and Reconciliation in the Ephemeral Architectures of King D. Filipe I's the Royal Journey of Succession to the Portuguese Kingdom

Lecture Hall 3 / Hs 3

Zeichen der Herrschaft:

Die Devisen Kaiser Maximilians I. als literarisches und visuelles Programm

Sponsored by SFB 92 "Managing Maximilian"

Alex SEIDL

Zwischen Turnier und Abenteuer: *Per tot discrimina* als Leitmotiv Maximilians I.

Lukas EBERT

Halt Maas: Die Devise als topisches Element der epischen Dichtung auf Kaiser Maximilian I.

Roman ZURUCKER-BURDA

Das Konzept der *moderatio* in den Devisen Maximilians I.

Lecture Hall 5 / Hs 5

The Jesuit Emblem: Production and Reception in Context

Agnes KUSLER

Succus Prudentiae: Applied Emblematic Reception of Gábor Hevenesi's Neo-Stoic Emblems

Mirella SAULINI

The Superior General S.J. Visits the Roman College. A Performance on the Walls

19:00

Visit to the Old Town Hall

(Salon Bank Austria, 1010, Wipplinger Straße 6/8)

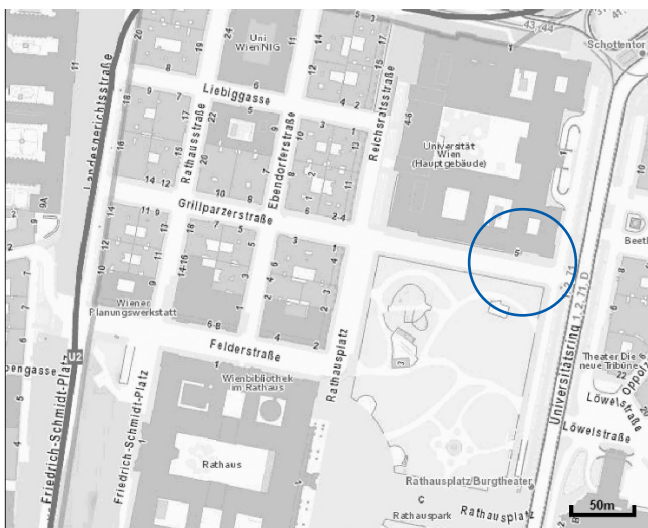
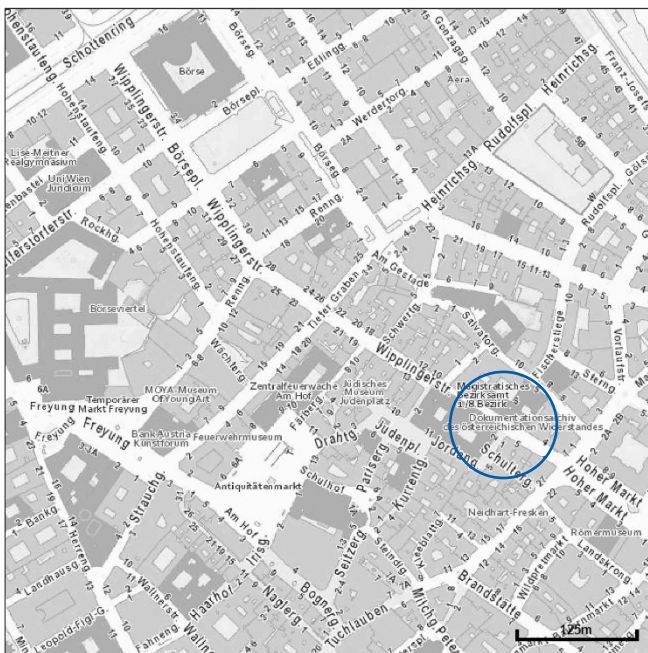
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Wednesday, 30 July

Excursion to Dürnkrot and Retz

(meeting point: bus stop Rathausplatz, 8:00; departure 8:30)

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Thursday, 31 July

Main Building of the University of Vienna

8:30 Seminar room 1 / SR 1 Registration / Welcome desk

9:00–10:00

Lecture Hall 1 / Hs 1

Emblematic Visualisation of Knowledge

Imma IACCARINO

Dissection and Visualization of Knowledge in Ottavio Scarlattini's (1623–1699)
Medical-Anatomical Emblems

Doris VICKERS

Celestial Symbols. Astronomical Emblems and the Visualisation of Cosmic
Knowledge

Lecture Hall 2 / Hs 2

Emblematic Objects

Charlotte Colding SMITH

Fishing, Whaling and Sailing Emblems in Commemorative Objects from the 17th to
the 20th century

Julia KRASNOBAEVA

A Portrait Medal with Emblematic Reverse at the Pushkin Museum of Fine Arts in
Moscow

Lecture Hall 3 / Hs 3

Devices in Context

Marie CHAUFOUR

Richelieu, les Hommes Illustres et leurs devises

Raul DAL TIO

Devices: A Dating Tool for Paintings in the Governor's Palace in Montecchio Emilia
(Italy)

Lecture Hall 5 / Hs 5

Mapping Emblematic Europe: Lithuania, Silesia

Jolita LIŠKEVIČIENĖ

Emblems on the Ceiling Vault of the Franciscan Church of Vilnius in the Cycle of
Frescoes on the Life and Miracles of St. Anthony of Padua

Agnieszka SEIDEL-GRZESIŃSKA

Modern Emblems in Silesia: In the Whirlwind of Religious and Political Tensions

10:00 Seminar room 1 / SR 1 Coffee

10:30

Lecture Hall 1 / Hs 1

Mapping Emblematic Europe: Switzerland

Plenary

(Introduction: Gerhard Friedrich Strasser)

Dieter BITTERLI

In abscondito – The Emblems in the Collegiate Church of St Leger and St Maurice in
Lucerne (Switzerland)

11:30

Lecture Hall 1 / Hs 1

Emblems for the Ear – “Emblematic Concert”
(Introduction: Elisabeth Klecker)

Christoph REUTER

Sounds in a Nutshell: Audio Logos as Acoustic Emblems

12:00 Lunch

14:00

Lecture Hall 1 / Hs 1

Mapping Emblematic Europe: Poland
Grete Lesky Memorial Lecture
(Introduction: Elisabeth Klecker)

Barbara MILEWSKA-WAŻBIŃSKA

The Cycle of Emblems in the Basilica of the Holy Spirit in Przeworsk

15:00 Seminar room 1 /SR 1 Coffee

15:30–17:00

Lecture Hall 1 / Hs 1

Business meeting of the Society for Emblem Studies

Filipa MEDEIROS ARAÚJO – Ingrid HOEPEL

Presentation of the Proceedings of the 12th SES conference in Coimbra 2022

Ingrid HOEPEL – Simon MCKEOWN

Collationes Emblematicae Chilonienses CEC

18:30

Visit to the KHM, Coins and Medals Cabinet

* * *

Friday, 1 August

9:00–10:30

Lecture Hall 1 / Hs 1

New Horizons for Emblem Studies.
Ongoing Digital Humanities Projects

Carme LÓPEZ CALDERÓN

Foreword to the Panel: New Horizons and ARStimuli

Hans BRANDHORST

The Elephant in the Room: Interpreting Emblems with the Help of Artificial Intelligence

Pedro Germano LEAL

Building Infrastructure for Text and Image Research: The STIR platform, at the University of Glasgow

Lecture Hall 2 / Hs 2

Emblem Books – Reception and Transformation

Víctor MINGUEZ – Teresa SOROLLA

La edición ilustrada de la *Corona gótica* de Saavedra Fajardo (Amberes, 1681)

Dwight E.R. TENHUISEN

Augustinian Applications of Alciato in the Americas

9:00–10:30

Lecture Hall 3 / Hs 3

Emblems and Heraldry: Exploring Interconnections

Manuela MAYER

Ein Buchstabe – viele Möglichkeiten. Ein mysteriöses “A” im Fresko der Göttweiger Kaiserstiege

Claudia MESA HIGUERA

Lecturas en Filigrana: La heráldica neobarroca de Severo Sarduy

Nathanael NAGAR (*online*)

Embleraldry: the Close Relations between Heraldry and Emblems in English Literature

Lecture Hall 5 / Hs 5

Theorizing the Emblem: Early Modern Reflections on Symbolic Forms

Judi LOACH

A Question of Genre

António Celso MANGUCCI

The Theory of Symbolic Art in a Portuguese 18th-Century Treatise

10:30 Seminar room 1 /SR 1 Coffee

11:15

Small Ceremonial Hall / Kleiner Festsaal

The Emblematic Gaze:

Eye Tracking in Art History and Emblem Studies

Roundtable

Luís GOMES

Per oculos ad loculos. An Experimental Framework to trace the Emblematic Reading Process

Raphael ROSENBERG

Two Modes of Seeing: Reading and Viewing in Eye-Tracking Perspective

12:15 Lunch

14:00–15:00

Lecture Hall 1 / Hs 1

**New Horizons for Emblem Studies:
Ongoing Digital Humanities Projects**

Fátima Díez PLATAS – Paloma CENTENERA CENTENERA – María Luisa Díez PLATAS

Printing Connections: Analyzing Production and Iconographical Networks Between Ovid illustrated Editions and Emblem Books – A Development from the *Biblioteca Digital Ovidiana*

Jorge C. S. CARDOSO – Filipa MEDEIROS ARAÚJO

Reviving Emblematic Art through Immersive Technologies: A Case Study of the Bissaya Barreto House Museum

14:00–15:00

Lecture Hall 2 / Hs 2

Emblems and Early Modern Devotional Practices

Matylda PASZKIEWICZ

Anthropological thought in Mikołaj Krzysztof Chalecki's *Allegoriae or Flowers of Fiery Prayers (Allegoriae albo Kwiecia modł gorących, 1618)*: Intellectual and Aesthetic Transmissions in Early Modern Eastern Europe

Karolina SZYMANKIEWICZ

The Written and the Visible: Exploring the Role of Inscriptions in the (Re)Presentation of Relics in the Early Modern Period

Lecture Hall 3 / Hs 3

Continental Emblems through English Eyes

David ALVAREZ

Lady Mary Wortley Montagu's Interpretation of Hapsburg Baroque Shooting Festivals

Martina KASTNEROVÁ

Emblems in the Sidney circle: Geoffrey Whitney's Emblematic Rendition of *Femina improba*

15:00 Seminar room 1 /SR 1 Coffee

15:30

Lecture Hall 1 / Hs 1

Closing Lecture

Peter MEGYEŠI

„Our fragile planet hangs by a thread.“ Anthropocene Afterlife of Rollenhagen's Emblem *Abrumpam*

16:15

Lecture Hall 1 / Hs 1

Final Reflections and Outlook

Simon McKEOWN

Society for Emblem Studies

Elisabeth KLECKER

On behalf of the Organizing Team

18:30

Conference Dinner “Heuriger”

* * *

Saturday, 2 August

Excursion to Klosterneuburg

Abstracts

Continental Emblems through English Eyes

Friday, 1 August, 14:00 (Hs 3)

David ALVAREZ / DePauw University

dauidalvarez@depauw.edu

Lady Mary Wortley Montagu's Interpretation of Hapsburg Baroque Shooting Festivals

During her stay in Vienna, Lady Mary Wortley Montagu describes “seeing a diversion wholly new to me” at the Hapsburg court: *Frauen-Schiessen*, or a ladies shooting contest. Her letter about this “entertainment” is dated Sept. 14, 1716, and includes a description of the baroque emblems used as shooting targets as well as other details. This paper compares her account of these emblems and the shooting contest with those provided by the *Wienerisches Diarium* and the Hapsburg court manuscripts that also chronicle these baroque shooting contests from 1716 to 1733. Montagu's account diverges significantly from the court records, and the differences highlight Montagu's literary craft and her overlooked criticism of the baroque at the Hapsburg court. First, she claims that this is “the common amusement of this court” and that it “is the favourite pleasure of the emperor.... [T]here is rarely a week without some feast of this kind, which makes the young ladies skillful enough to defend a fort”. But as the Hapsburg's records reveal, *Frauen-Schiessen* were rare. By portraying them as almost weekly court diversions, Montagu makes them emblematic of the Hapsburg's perverse bellicosity. The newspaper account of the event also describes different prizes: there are no “rich Turkish handkerchiefs, tippets, ribbons, laces, &c., for the small prizes” or “a set of fine china for a tea table encased in gold, japan trunks, fans, and many gallantries of the same nature”. Rather, the prizes mostly come from England. Montagu suppresses their English provenance and instead casts them as eastern.

My paper will expand upon these initial comparisons, particularly by examining Montagu's description of the baroque shooting targets with copies of them held in Vienna's archives. This archival material has not yet been related to Montagu, and my analysis of it is part of a larger argument about her overlooked criticisms of baroque media practices and sensibilities.

Collections and Collectors of Emblem Books

Tuesday, 29 July, 14:00 (Hs 1)

Karen ATTAR / University of London

karen.attar@london.ac.uk

Sir Edwin Durning-Lawrence and His Use of Emblem Books

One of the best and earliest named special collections at Senate House Library, the general research library for the University of London, is the Durning-Lawrence Library. It is devoted to the collection of Sir Edwin Durning-Lawrence (1837–1914) and has as its collecting focus Durning-Lawrence's belief that Sir Francis Bacon wrote the works of Shakespeare and his missionary desire to demonstrate this theory through early printed books. According to Durning-Lawrence, Bacon was involved in the printing of continental emblem books and left clues in the emblem books to prove, to the initiated capable of understanding them,

his authorship of Shakespeare's plays. Durning-Lawrence expressed his theories in words in his monograph *Bacon is Shakespeare* (1910) and in objects through a rare clutch of emblem books by Alciati, Baudoin, Cats and others in his own collection. The library of the Francis Bacon Society shows that other Baconians took up the idea.

The proposed paper examines Durning-Lawrence's emblem books, acquired at the end of the 19th century and the beginning of the 20th century. It looks at what Durning-Lawrence acquired and when, thereby helping to give an impression of the circulation of late-16th-century and early-17th-century emblem books in late Victorian and Edwardian London. It discusses as its main focus the use to which Durning-Lawrence put his emblem books, in the context of other Baconians. Finally, the paper looks at emblem books in private collections contemporary with Durning-Lawrence's which were assembled with a different motivation to see how this affects the books collected.

**Mapping Emblematic Europe:
Denmark, Germany**
Monday, 28 July, 14:00 (Hs 33)

Carsten BACH-NIELSEN / University of Aarhus
teocbn@cas.au.dk

The Power and the Glory. The Use of Emblems in Sepulchral Art and Commemorative Tablets of the Gentry and Clergy in Rural Denmark

In Scandinavia only a few tomb slabs or other sepulchral memorials display emblems. In the 18th century an emblem craze went over Danish mainland Jutland causing the decoration of more than 50 churches with emblems. Probably the messages of emblems were found too enigmatic or ambiguous compared with the explicit classical allegories of virtues that might be applied to the deceased on their grave stones.

The paper will present some of the few emblems in Danish sepulchral art but concentrate on a new species of church decoration of the 17th and 18th centuries, namely tablets listing the succession of pastors since the reformation. They were designed to deliver legitimacy and display the identity of the reformation church. Here the new church proved triumphant, cherishing the pastors as heroic bearers of the reformed faith for centuries. In the church of Egtved near Vejle in Jutland, the southern wall is covered with an 18th century masterpiece of emblematic wisdom and refined Latin. It seems to be a hybrid form of an epitaph of the pastors and a written record of the local church history—and not least a mirror to future Lutheran pastors.

Emblems in Jesuit Education
Tuesday, 29 July, 14:00 (Hs 5)

Alicja BIELAK / Polish Academy of Sciences
alicjabielak@gmail.com

Emblems in Jesuit Pedagogy: Visual Practices in Early Modern Lecture Notes

While the theoretical aspect of teaching and popularizing the emblem in Jesuit colleges is well documented (*affixiones*, poetics courses, laudatory poems), the application of the genre in ego-documents still needs to be recognized. Readers of the early modern era

had at their disposal compendia not only of texts but also of images, as reflected in their private notes and doodles preserved in notebooks (*loci communes*, *silva rerum*, lecture notes, and scripts) of the 16th and 17th centuries.

For this purpose, the surviving lecture scripts of Polish Jesuits and their students containing sketches of emblems and symbols, will be analyzed. In this context, particularly relevant are the lecture notes on Greco-Roman mythology given by Maciej Kazimierz Sarbiewski (1595–1640) at the Jesuit College in Polotsk (*Dii gentium, seu theologia, philosophia tam naturalis quam ethica, politica, oeconomica, astronomia, caeteraeque artes et scientiae sub fabulis theologiae ethicae a veteribus occultate*). The didactic method of Sarbiewski was to provide the repository of ancient *loci* and show the possibility of using them—in accordance with the Jesuit accommodation rule—by the Christian writers and rhetoricians. The surviving script, Sarbiewski's autograph, and the copies of his disciples and copyists (up to the 18th century) allow us to see the role of the textual element. The use of emblematics by students who collected and reconfigured them while compiling their notes, which were intended as a residue of knowledge, will be analyzed. Such personalization of knowledge through copying and handiwork activity (sketching or gluing engravings) places the used patterns in a different context. These practices show how the recipients received and understood emblems and the imagery's function in the learning process.

Mapping Emblematic Europe: Switzerland
plenary
Thursday, 31 July, 10:30 (Hs 1)

Dieter BITTERLI / Universität Zürich UZH
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***In abscondito*. The Emblems in the Collegiate Church of St Leger and St Maurice in Lucerne (Switzerland)**

The marble stucco decorations on the side altars of the Collegiate Church of St Leger and St Maurice in Lucerne were created between 1742 and 1744 and include a total of fifteen emblems. The main decorations of the altars are older and feature retables with paintings and carved figures of saints, dating from the mid-17th century. However, it was not until a hundred years later that emblems with Latin inscriptions were added using the then modern technique of stucco marble (*scagliola*) to further emphasise the unity of the ensemble. Each of the fifteen emblems relates to the dedication of its altar and emblematically encodes and petrifies an episode from the saint's legend, as shown in the retable. These earlier pictorial designs are thus complemented and extended: Legend, saintly imagery and symbol combine in a multi-voiced, polymedial chorus where each element contributes to the interpretation of the others.

The Lucerne emblems have not yet been published or studied in detail. Because of its formal originality and thematic unity, the small cycle is not only an impressive testimony to late Baroque piety at the end of the *Ancien Régime*, but also a remarkable, late cornerstone in the development of applied emblematics in the region.

This paper also reports about the recent addition of the Lucerne cycle to www.emblemata.ch, the online inventory of applied emblems in Switzerland.

In abscondito. Die Embleme in der Hofkirche St. Leodegar und Mauritius in Luzern (Schweiz)

Insgesamt fünfzehn Embleme zeigen die zwischen 1742/44 entstandenen Stuckmarmor-Dekorationen an den elf Altären der Stiftskirche St. Leodegar und St. Mauritius in Luzern. Die Retabel mit ihren gemalten und geschnitzten Heiligenfiguren sind älter und stammen aus der Mitte des 17. Jahrhunderts. Erst hundert Jahre später wurden die Unterbauten in der damals neuartigen Stuckmarmor-Technik (Scagliola) durch Embleme mit lateinischen Inschriften ergänzt, was die Einheit des prunkvollen Ensembles zusätzlich unterstrich. Jedes der fünfzehn Embleme bezieht sich auf das jeweilige Altarpatrozinium, indem es die im Retabel dargestellte Episode aus der Heiligenlegende emblematisch verschlüsselt und in Stein festhält. Die älteren Bildfindungen der Schnitzereien werden so medial erweitert: Legende, Heiligenbild und Sinnbild treten in einen mehrstimmigen, polymedialen Dialog zueinander und erklären sich gegenseitig.

Die Luzerner Embleme sind bisher weder dokumentiert noch erforscht worden. Aufgrund seiner formalen Eigenständigkeit und thematischen Geschlossenheit ist der kleine Zyklus nicht nur ein eindrückliches Zeugnis spätbarocker Frömmigkeit im ausgehenden *Ancien Régime*, sondern auch ein glanzvoller Schlussstein in der Entwicklung der angewandten Emblematik der Region.

Der Vortrag berichtet auch über die kürzlich erfolgte Aufnahme des Luzerner Zyklus in www.emblemata.ch, dem Online-Inventar der angewandten Emblematik in der Schweiz.

COMINUS ET EMINUS:

Archaeologies and genealogies of/from Mario Praz

Tuesday, 29 July, 9:00 (Hs 1)

Michele BORDONI / Université catholique de Louvain

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„Literary Men, Nitpickers, Source Researchers...”: An Archaeology of Studies in 17th-Century Imagery (1934–1939)

Mario Praz is the celebrated author of *Studi sul concettismo* (1934), which represents one of the pioneering systematic studies of emblems and imprese. Initially confined to the Italian cultural milieu, this study achieved international renown following its translation into English and publication in 1939 by the Warburg Institute in London. A second volume, which presents an extensive bibliography of emblem books, was published in 1947. However, there appears to be a discrepancy between Praz's study of emblems and imprese and his other published works. The studies on English literature of 1925 and, most notably, the 1930 magnum opus *La carne, la morte, il diavolo* (published in English in 1933) are explicitly literary in nature and contain no references to emblems.

This paper seeks to demonstrate the continuity between the works that preceded *Studi sul concettismo* and the seminal text on the history of emblematic studies. In particular, the objective of this paper is to elucidate the erudite and citationist aspects of the works produced prior to 1934. Given that these aspects are regarded by Praz as being

fundamental to the poetics of emblems, this is a crucial endeavour. Moreover, through archival research, the aim of this paper is to provide a comprehensive account of the relationships between Praz, the collectors of emblem books and the Warburg Institute in London. This will facilitate an initial archaeological investigation of the text that pioneered emblem studies and illuminate the extent to which Praz's substratum influenced the subsequent trajectory of research in this field.

**New Horizons for Emblem Studies:
Ongoing Digital Humanities Projects**
Friday, 1 August, 9:00 (Hs 1)

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The Elephant in the Room: Interpreting Emblems with the Help of Artificial Intelligence

My contribution will depart from the simple postulate that connecting visual and textual sources across the spectrum of our cultural heritage is easier if we standardize the subject metadata we create. This postulate immediately invites two questions: "Why?" and "How?"

The first question is raised because standardization and the use of a controlled vocabulary to describe the content of sources requires an extra effort. The classic answer to this question is twofold:

1) It will be easier to retrieve information from your own database if you use a controlled vocabulary for your subject metadata—whether you are working on a large cataloguing project or organizing information for private research.

And 2) It will be easier to connect multiple databases and share information between them if they use the same controlled vocabulary for subject metadata. A third, more recent stimulus to the use of standardization is provided by the recent explosion of applications in the field of Artificial Intelligence. Those applications would not work at all without some form of standardization of the raw data that are scraped off the internet. It stands to reason that AI applications would be less prone to "hallucinate" if the raw data they are trained on, are better organized to begin with.

My answer to the second question "How?" will not be a surprise, as I have been advising the use of Iconclass for standardization for a while now. Still, it may be useful to explain to a new generation that Iconclass does not prescribe what information should be created about the content of a source, but simply offers a method to organize that information in a uniform way. I shall introduce the Iconclass "plus" Edition that we launched in 2024 and show how it connects images, bibliographic references, full text books and articles and a series of other sources of iconographic information, including the Galicones and Ovidius Pictus sites. This edition also deploys AI technology to help accelerate the standardization process in a simple, practical way.

I shall also introduce the Iconclass Consortium and explain why it was started. Whether we can aim for Utopia or just hope we can leave Babel behind will be up to the community of researchers.

**New Horizons for Emblem Studies:
Ongoing Digital Humanities Projects**
Friday, 1 August, 14:00 (Hs 1)

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**Reviving Emblematic Art through Immersive Technologies: A Case Study of the
Bissaya Barreto House Museum**

The interpretation of emblematic compositions combining text and image remain a profound yet often inaccessible aspect of cultural heritage, which is very relevant for tourism. This presentation explores the potential of immersive technologies—specifically Virtual Reality (VR) and Augmented Reality (AR)—to reinterpret and engage modern audiences with emblematic art. Focusing on the emblematic tile panels in the garden of the Bissaya Barreto House Museum in Coimbra, Portugal, a museum located in the protection area of the UNESCO property University of Coimbra – Alta and Sofia, this study investigates how these historically significant artefacts can be revitalised through digital interaction. The project (with significant contributions by Jorge M. C. Antunes and Claudete C. Oliveira Moreira) resulted in two complementary applications: a VR experience enabling users to explore a fully recreated virtual garden, interact with animated emblematic panels, and listen to narrated interpretations, and an AR application that brings these panels to life on-site through mobile devices.

This presentation will go through the design and implementation methodology, including the digitization of emblematic panels, the integration of animations and narratives, and the challenges of balancing historical accuracy with a modern interpretation and interactive design. It will also discuss the project's contributions to emblem studies, emphasising how immersive technologies can enhance public engagement with emblematic art by offering accessible and reflective experiences. By updating emblematic tradition with contemporary digital media, this work can serve as an example of how emblem studies can achieve a greater relevance in an increasingly digital world.

**New Horizons for Emblem Studies:
Ongoing Digital Humanities Projects**
Friday, 1 August, 14:00 (Hs 1)

Paloma CENTENERA CENTENERA → Fátima DÍEZ PLATAS

Devices in Context
Thursday, 29 July, 9:00 (Hs 3)

Marie CHAUFOUR / Université de Bourgogne
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Richelieu, les Hommes Illustres et leurs devises

Entre 1630 et 1637, Richelieu fait aménager une galerie au sein du Palais Cardinal qui rassemble vingt-cinq portraits d'hommes illustres français peints par Philippe de Champaigne et Simon Vouet. Il s'agit de portraits d'hommes de guerre et d'hommes

d'Église auxquels avaient été joints les portraits de la famille Royale et de Richelieu. Les personnages choisis pour y figurer l'avaient été par Richelieu lui-même, car ils incarnaient des « préfigures » du cardinal qui les avait aussi distingués pour leur attachement et leur loyauté au roi et à la Couronne et pour avoir défendu l'Église catholique. Chaque portrait est orné de sept petits tableaux représentant des scènes incarnant des événements de sa vie, explicités dans de petits médaillons, alternant avec des devises, conçues par Jean Guisse. Il ne demeure plus aujourd'hui que sept portraits de la galerie, ainsi que six panneaux encadrant les effigies réalisées par Juste d'Egmont et Charles Poërsen. Cependant l'ensemble du décor nous est connu grâce aux gravures de Zacharie Heince et de François Bignon réunies dans l'ouvrage de Marc Vulson de la Colombière, *Les Portraits des hommes illustres françois qui sont peint dans la Galerie du Palais Cardinal de Richelieu*. Jean Guisse donna lui-même une traduction en français et une interprétation des devises dans son *Symbola heroica porticus regiae* publié en 1645. Nous nous proposons donc de nous intéresser à la création de ce décor et d'interroger la conception que Richelieu se faisait de l'emblématique, omniprésente dans chacune de ses demeures.

Otto van Veen – Otto Vaenius: Painter and Emblematist
Monday, 28 July, 16:00 (Erika Weinzierl)

Tamar CHOLCMAN / Tel Aviv University
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Otto Vaenius and the Painting of Mute Emblems

Otto Vaenius is widely recognized in emblem studies as one of the most influential emblematists. His *Emblemata Horatiana* (1607), *Amorum Emblemata* (1608), and *Amoris Divini Emblemata* (1615) quickly gained popularity and influence, as demonstrated by their numerous reprints, translations, and their frequent incorporation into art and material culture. In art history, however, he has received less attention. While his work as a painter was successful during his lifetime, modern scholarship often views him as a somewhat “uninspired Mannerist painter.” Among art historians, he is primarily known as Rubens’s teacher and is typically referred to as Otto van Veen.

In this paper, I aim to challenge this separation and distinction between the Flemish artist Van Veen and the Latin emblematist Vaenius. I argue that, as both *pictor doctus* and emblem writer, Vaenius integrated emblematic strategies and forms into his pictorial oeuvre, thereby creating “mute”, or textless, emblems.

Cross-Cultural Encounters
Tuesday, 29 July, 9:00 (Hs 5)

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Illustrated Proverbs between Italy and Flanders: Exchanges and Adaptations of Emblematic Patterns

In the early modern period, illustrated proverbs reflected a greater propensity than before toward visual aspects and symbolic representations of ethical concepts. Much like emblems, illustrated proverbs adhered to a tripartite structure since it permitted an

effective organization of their textual and visual components. Exchanges and adaptations of emblematic patterns were abundant and testified to the circulation of texts and images in the greater European context. An interesting manifestation of this trend is one that considers the artistic connections between Flanders and the Italian peninsula. The extent and wealth of their reciprocal contacts explain the similarities shared by Flemish and Italian artists' and engravers' production of illustrated proverbs. These similarities can be observed not only in their works' structural elements but also in their moral objectives.

An analysis of the paintings and engravings produced in Germany and in Flanders in the 16th and 17th century suggests that, when visualizing proverbs, these artists were not primarily organizing the space geometrically, as Italian artists did. Moreover, Flemish artists offered verbal-visual units, as well as visual representations of proverbs without textual commentaries. Flemish examples include the works of Pieter Bruegel the Elder, Frans Hogenberg, and Joannes (Jan) van Doetecum, among many others. On the contrary, the Italian engravers, primarily Niccolò Nelli, Agostino Carracci, and Giuseppe Maria Mitelli, almost exclusively adopted an emblematic structure that included a motto, an image, and, in examples of single illustrated proverbs, a brief commentary. This allowed for maximum realization of their illustrated proverbs' intermedial qualities.

Devices in Context

Thursday, 31 July, 9:00 (Hs 3)

Raul DAL TIO

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Devices: A Dating Tool for Paintings in the Governor's Palace in Montecchio Emilia

Montecchio is a charming Italian municipality in the province of Reggio Emilia (Emilia-Romagna, Italy). For half a millennium, it was under the rule of the Este family. Local tradition has given the name of Governor's Palace to a large building in the historic center of Montecchio whose architectural appearance dates it to the second half of the 17th century. The two salons feature eighteen devices that have not yet been published. The iconography is taken from Paolo Giovio's figurative repertoires, Girolamo Ruscelli, Battista Pittoni, Paolo Aresi, Camillo Camilli, Jacobus Boschius, and Daniel de La Feuille, as well as from the non-figurative repertoires of Filippo Picinelli, Emanuele Tesauo, and Giovanni Ferro. There is no documented information about the time when the paintings were created, and nothing is known about the author or his workshop. It is not even possible to attribute the commissioning of the decoration of the palace to a specific "governor" of the village.

The following question arises: could a chronology of the repertoires of devices from which the iconography is taken suggest a post quem period in which we can place the creation of the paintings and therefore identify the commissioning governor? Among these works is a device with the motto PERCUSSUS ELLEVOR that appears illustrated only in De La Feuille's 1693 volume, although it was already described, without images, by Picinelli in 1678. If this image painted in the salon finds its analogue in a source published in 1693, artists must have decorated this room only after the early 1690s. Once the period in which the devices were painted is established, it will be possible to identify in the person of Giulio Cesare Mattacoda da Scandiano the governor who remained in office from 1683 to 1693.

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Mirror of Interior Scenes. Emblem Books in Mario Praz's Collection

The approximately 300 volumes today housed in Mario Praz's last residence, at the Palazzo Primoli, in Rome, were instrumental for his seminal work *Studi sul concettismo*, published in 1934. This work, which in the English edition includes the first bibliography of emblem books preserved in major public libraries across Europe, bestowed scientific respectability to the emblematic genre, which Praz considered an integral aspect of the European 17th-century *Zeitgeist*.

In this contribution, I aim to analyze these books in their dimension as a collection, regarded as 'sémiophores', according to Krzysztof Pomian's definition—objects that carry a new meaning attributed to them by the collector. It will therefore involve tracing the origins of his passion for emblematics through the analysis of work documents, personal notes, written memories, publications, and correspondence. Secondly, it will involve understanding the relationships these books have with other objects that comprise Mario Praz's renowned collection: wax figures, *conversation pieces* or *vanitas* displayed among the Empire-style furniture.

Translating Alciato

Tuesday, 29 July, 9:00 (Hs 3)

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Found in Translation. Gazing at *Diverse Imprese*, the Other Side of Alciato's *Emblemata*

The earliest Italian vernacular rendition of Alciato's *Emblemata*, *Diverse Imprese*, was first published in Lyon by Roville and Bonhomme in 1549. This study investigates the innovations introduced in the target text compared to the source text, beginning with its title, which invites a theoretical exploration of how the concepts of *impresa* and emblem were perceived in the years immediately following the emergence of the genre.

The analysis engages with the text's interpretative challenges, examining its paratextual elements through a comparative lens and focusing on emblems particularly relevant to the study's objectives. Editorial strategies are considered, such as the reduction to an anthology and the selection of the translator. The goal is to determine to what extent and within which limits the vernacular collection can be regarded as a straightforward translation of Alciato's work, and how it might instead be seen as a distinct reimagining of the text—one that has remained largely obscured, possessing its own meaningful autonomy and addressing a specific audience.

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Printing Connections: Analyzing Production and Iconographical Networks Between Ovid Illustrated Editions and Emblem Books—A Development from the *Biblioteca Digital Ovidiana*

Our paper aims to investigate the intricate relationships among printers, booksellers, and engravers in Europe during the 16th and 17th centuries, with a particular focus on the connections between illustrated editions of Ovid's *Metamorphoses* and Emblem books. Our primary objective is to analyze these relationships using the structured information available in the *Biblioteca Digital Ovidiana*, which includes data on printers, printing locations, and the mythological themes represented in illustrations. We will integrate this data with the structured information from the University of Glasgow Emblems projects, employing knowledge graph analysis techniques to map the production networks.

In addition, we will examine the visual representations of mythological themes found in both illustrated editions of Ovid's *Metamorphoses* and Emblem books. Our aim is to identify shared motifs and iconographic elements that illustrate how mythological narratives have permeated visual culture across various genres. Our research seeks to demonstrate how techniques such as text mining, image recognition, and network analysis can reveal patterns and relationships that may not be immediately evident in traditional scholarship. Ultimately, we aspire to create interactive resources that enable users to explore the connections between texts, images, their creators, and the broader cultural context.

By Women, for Women: Gendered Perspectives in Emblem Culture
Monday, 28 July, 14:00 (Hs 31)

Silvia DONZELLI / Regensburg University
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Emblems, Books, and Medals for Women in Renaissance Italy: a Mutual Relationship

In his book *Dialogo de' giuochi che nelle vegghe sanesi si usano di fare* (Dialogue of the games that are usually played in Sienese gatherings, first edition 1572) the poet Girolamo Bargagli lists, among others, a variety of competitive parlor-games based on the orally performed invention of imprese and related emblematic devices. Along with *the giuoco delle imprese*, in which each male participant shall describe the device he would carry on his clothes and helm at a tournament, the *giuoco de' rovesci* (game of reverses) is particularly intriguing, exposing of the multifarious role of emblematic in Renaissance Italy, ranging from sociocultural practices, including ludic activities, to medallic art. In

fact, the ‘rovesci’ named in the game are explicitly set out as the reverses of portrait medals. The roles of this game are determined by gender identity: male players are tasked with imagining a medal reverse appropriate to the lady of their choice. The playful description of merely imagined medals in Bargagli’s book relies on the well-established tradition of casting very material portrait medals and is revealing about emblematic motives and logo-iconic design recurring, and thus expected, on medals dedicated to female sitters. While books could reflect, as in Bargagli’s case, already existent conventions of emblematic medal design, texts and especially book illustrations also played a huge role as sources for logo-iconic representations on medal reverse. The multi-layered mutual relationship between books, emblems and medals is the topic of this presentation, focusing on medals dedicated to women in 15th and 16th-century Italy.

Emblematik avant la lettre? Politisch-phaleristische, ikonographische und heraldisch-philologische Beobachtungen zur Proto-Emblematik bis Maximilian I.

Tuesday, 29 July, 14:00 (Hs 3)

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Politische Repräsentation mittels der Zeichenwelt des Ordens vom Goldenen Vlies

Mit dem 1430 gegründeten Orden vom Goldenen Vlies haben die Herzöge von Burgund einen Ritterorden geschaffen, der verdiente Adlige der weitauseinander liegenden Länder vereinen sollte. Schon bald wurde der Orden aber auch das Sinnbild der burgundischen Einheit und Stärke, und dessen Symbole (Vlies, Feuereisen, Feuerstein und Andreaskreuz) waren auf den unterschiedlichsten Bildmedien zu sehen. Mit seiner Heirat der Erbtochter Maria übernahm Maximilian I. nicht nur die burgundische Herrschaft, sondern auch den Orden mit seinen mehrschichtigen Funktionen. Maximilian nutzte die Embleme des Ordens anfangs als dynastische Zeichen, die den Gewinn des reichen und mächtigen Burgunds für die Dynastie der Habsburger unterstreichen sollten. Er führte sie aber auch konsequent nach dem Vorbild seiner burgundischen Vorgänger als politische Zeichen der Macht weiter und adaptierte sie als Allegorie für seine eigene Persönlichkeit als Herrscher. Spätestens zur Zeit seiner Enkel, Karl V. und Ferdinand I., waren der Orden vom Goldenen Vlies und seine Symbole nicht nur in Burgund, sondern auch in Österreich, Böhmen, Ungarn und Spanien derart etabliert, dass sie untrennbar mit dem universellen Machtanspruch der Habsburger gesehen wurden.

By Women, for Women: Gendered Perspectives in Emblem Culture

Monday, 28 July, 14:00 (Hs 31)

Rachel EAGER / University of Glasgow

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The Women Emblem Studies Forgot—Reintroducing Emblematisers: Maria Cosway, Margaret Gatty and Hannah Robertson

My research sheds light on the lives and works of three under-researched women: Maria Cosway, Margaret Gatty and Hannah Robertson and their contributions to Emblem

Studies. I contend that these women emblematisers are deserving of the same scholarly interest that is shown to male emblematisers.

These women are occasionally found in footnotes yet have published extensively—Gatty has published across various topics yet there is little scholarship on her work and only one text (Wendy R. Katz, *The Emblems of Margaret Gatty*, 1992) on her emblem contribution; Robertson created ten editions of her book and an additional autobiography yet is known mostly for her royal connection; and Cosway is better known for her husband's colonial practises, featuring in 'RA Collection: People and Organisations'. This opens the research to questions of how many other 'hidden' women are there and what are the reasons for their erasure?

My research examines their lives in detail to avoid an overly simplistic reintroduction of the three emblematisers and understand the sociopolitical context which led to their exclusion. I contend that their work should be entered into the field of Emblem Studies and open the conversation to uncovering 'hidden' emblematisers.

Zeichen der Herrschaft:

Die Devisen Kaiser Maximilians I. als literarisches und visuelles Programm

Tuesday, 29 July, 16:00 (Hs 3)

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Zeichen der Herrschaft: Die Devisen Kaiser Maximilians I. als literarisches und visuelles Programm

Die Sektion widmet sich den mit Kaiser Maximilian I. assoziierten Devisen *Halt Maas* und *Per tot discrimina*. Die Sektion spannt dabei einen Bogen von der Antike bis in den Humanismus und versucht den Weg vom Konzept zur Devise nachzuzeichnen: Wo begegnen die genannten Ideen in der lateinischen und griechischen Literatur, wie stützt die Umsetzung der Devisen in der lateinischen Dichtung die Verherrlichung Maximilians und welche Aspekte frühneuzeitlicher Medialität gilt es zu beachten? In drei Vorträgen sollen dazu die den Devisen zugrundeliegenden antiken Bezüge, dem Auftreten des Aeneisstils *Per tot discrimina* in lateinischen Turniergedichten sowie der Umsetzung des durch *Halt Maas* vermittelten Motivs der Mäßigung als wichtige Herrschertugend in der lateinischen Epik nachgegangen werden

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***Halt Maas*: Die Devise als topisches Element der epischen Dichtung auf Kaiser Maximilians I.**

Der „*Livre du Toison d'Or*“ (Ende des 16. Jahrhunderts) und andere Quellen zeigen Kaiser Maximilian I. mit der die kaiserliche Ausgewogenheit betonenden Devise *Halt Maas*. Auch in Maximilians Ehrenpforte findet sich der in lateinischer Entsprechung oft als *Tene*

Mediocritem wiedergegebene Wahlspruch. Verstärkt wird das Ideal einer maßvollen Regierungsführung durch den dem Motto beigestellten Greif, in seinen Pranken einen Granatapfel haltend; ebendieser symbolisiert in vergleichbaren Darstellungen den Ausgleich zwischen Härte und Milde.

Vor dem Hintergrund, dass es sich bei Maximilians literarischer *gedechtnus* in lateinischer Sprache nur zu einem kleinen Teil um Auftragswerke handelte, in der Vielzahl aber um Versuche, durch enkomiaistische Texte Anschluss im höfischen Umfeld zu finden, darf die Frage interessieren, ob und wie der oben zitierte Wahlspruch in der lateinischen Literatur auf Kaiser Maximilian I. rezipiert wurde. In besonderem Maße geeignet für diese Betrachtungen erscheint die lateinische Epik, findet sich in ihr doch eine glorifizierte Darstellung der Taten des Kaisers. Der Beitrag widmet sich daher der Frage, ob und in welcher Weise *Halt Maas* auch in die panegyrische lateinische Epik auf Kaiser Maximilian Eingang fand. Dabei soll untersucht werden, ob die Devise oder die mit ihr verbundenen Darstellungen durch Rezeptionsspuren mit den epischen Texten in Maximilians Umfeld Verbindung gebracht werden können und wie das Konzept der Mäßigung literarisch umgesetzt wurde. Konkret soll dazu betrachtet werden, an welchen Stellen der Erzählungen Maximilian seine *moderatio* zeigt, durch welche literarischen Mittel diese inszeniert wird und wie sich seine Figur dadurch von seinen Widersachern abhebt.

Emblems in Jesuit Education

Tuesday, 29 July, 14:00 (Hs 5)

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La emblemática y el hermetismo en la gramática latina: El palíndromo SATOR

El uso de la emblemática fue muy relevante en el uso de la enseñanza gramatical jesuita y filo-jesuita a lo largo de los siglos XVII Y XVIII. El uso de anagramas, jeroglíficos, palíndromos, alegorías, etc., se incluyó en las gramáticas latinas barrocas desde finales del siglo XVII hasta mediados del siglo XVIII. La emblemática tiene un raíz hermética de fuerte raigambre y, si se une con el ámbito didáctico, se hace un tema de especial interés e insuficientemente estudiado. Nuestra presentación se estructura en dos partes: 1) un recorrido de la emblemática y el hermetismo en la enseñanza de la latinidad a lo largo de los siglos XVII y XVIII; 2) una investigación puntual del cuadrado mágico SATOR, como ejemplo de unión entre una emblemática hermética y la enseñanza de la latinidad.

De esta forma, en la primera parte, analizaremos, en concreto, el uso de la literatura emblemática en dos importantes manuales ignacianos que se emplearon en el Colegio Imperial de Madrid: el *Gramático curioso* (1678) de Pedro Miguel de Quintana y la *Grammatica Elucidata ad strictam artem redacta* (1711), de Juan García de Vargas.

En la segunda parte, estudiaremos el cuadrado-palíndromo de SATOR, desde sus orígenes en los murales de Pompeya hasta su inclusión en el *Arte explicado y Grammatico Perfecto* (1738) de Marcos Márquez de Medina, y en el manual de sátira gramatical titulado *Gramática y conducta del Dómine Don Supino*, (1790), de Manuel de Vegas y Quintano.

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The Emblematic Programme in the Chapter House of the Cistercian Abbey at Łą upon the Warta

The emblematic programme in the chapter house of the Cistercian abbey at Łą upon the Warta is a unique example of the combination of theological ideas, symbolism and Baroque art in a monastic space. As a meeting place for the monastic community, the chapter house had a special liturgical and spiritual significance. In the case of the abbey at Łą upon the Warta, this space was enriched by an emblematic cycle, which had a didactic, contemplative and symbolic function. The cycle consists of paintings depicting emblems that combine images, inscriptions and slogans to create a multi-layered narrative. The content alludes to key Cistercian principles such as humility, prayer, asceticism, and love of neighbours while referring to universal Christian values. The iconographic and semiotic analysis indicates that the emblematic programme of the chapter house played an educational role, supporting the monks in their daily reflection on spiritual commitments and Christian morality. The historical and artistic context is also an essential element of the research. The chapter house was built during the Baroque period, which is evident in the composition's dynamism, the richness of the colour scheme, and the use of symbolism typical of the period. The use of emblems in the Cistercian monastic space testifies to the reception of counter-reformation ideas, particularly the desire to enhance the spiritual message through art.

The paper attempts to reconstruct the complete iconographic programme of the chapter house, analysing both the surviving elements and those known from archival accounts. The aim is not only to present the artistic value of this cycle but also to show its importance in the spiritual and intellectual life of the Cistercians of Łą upon the Warta. This work is part of a broader study of the role of art in monasticism and the dialogue between art history and theology.

COMINUS ET EMINUS.

Archaeologies and genealogies of/from Mario Praz

Tuesday, 29 July, 9:00 (Hs 1)

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Approximations and Commonplaces: Mario Praz, Emblematics and the History of Culture

Mario Praz's *Studies in Seventeenth-Century Imagery* are justly considered as a pioneer work in emblem studies. However, the title of the first version of the book, *Studi sul concettismo* (1934), suggests that the research arose from the literary question of conceits. In 1925, Praz had already suggested considering emblems and conceits as two manifestations of the 17th-century "frame of mind." Meanwhile, he saw them as metamorphosis of the ancient epigram, revived by Petrarchism and the Greek Anthology.

Dissociating himself from Croce's criticism of categories like 'romantic' and 'baroque,' as well as from their substantializing (Fritz Strich), Praz proposes to maintain them as "approximations" describing "a certain state of sensibility" and showing the link between the work of art and its "cultural substratum." "Literary criticism—he claimed—assumes the existence of a history of culture—the culture of a particular milieu or of a particular individual."

The *Studies* insist on the "connection of emblem and device with epigram and conceit," the former and the latter being visual and/or verbal embodiments of the same cultural commonplaces. But they interpret emblems also as "witnesses to the taste of a period." Because of its singular position at the crossroads between several traditions, and of its intermedial nature, emblematics appears to Praz as a privileged object to observe cultural history. Taking advantage of a research in Praz's archives in Rome, I would like to show how his erudite studies about emblematics illustrated what he stated in 1930: "Literary criticism assumes the existence of a history of culture."

**Herman Hugo's *Pia Desideria*
Presentation of a Private Collection**

Monday, 28 July, 11:30 (Main Ceremonial Hall) + 13:30 (Small Ceremonial Hall)

José Julio GARCÍA ARRANZ / University of Extremadura

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A Private Collection of Editions of Herman Hugo's *Pia Desideria*

Since its first edition was published in 1624, the *Pia Desideria* of the Antwerp Jesuit Herman Hugo (1588-1629) has become known as one of the most successful of all emblem books. It was reprinted again and again, it was reissued and adapted by numerous other authors. Its success was in no small part due to the accompanying copperplates cut by Boetius à Bolswert (ca 1581-1633), who picked up on Otto van Veen's Cupids and linked them to the popular mysticism concerning the *matrimonio spirituale*. These figures became known as *Amor Divinus* and *Anima*. Traces of the *Pia Desideria* can be found in sacred architecture all over Europe and South America. Overarching religious confessions, the emblems were used as inspiration for the design of ceilings, walls or galleries in churches, chapels, cloisters or convents. Some examples from these programmes will be documented in an accompanying display of such images alongside their sources in the book.

We will also be introducing a private collection of editions of Hermann Hugo's *Pia Desideria* that demonstrates its diversity of editions, adaptations, and translations, as well as its wide range of printing locations in space and time between 1624 and 1785. This special collection is a particularly valuable asset for documenting the transformation of the prints and for further research into their reception in architecture.

A selection of *Pia desideria* editions will be available for viewing and browsing in the Small Ceremonial Hall.

Herman Hugo's *Pia Desideria* in Architecture: Analogies and Differences

Monday, 28 July, 14:30 (Small Ceremonial Hall)

Posters and Projects

Tuesday, 29 July, 14:00 (Hs 2)

José Julio GARCÍA ARRANZ / University of Extremadura

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The projection of Herman Hugo's *Pia Desideria* in Portuguese and Latin American religious architecture

For several decades now, and especially since the 90s of the last century, we have had an increasingly broad knowledge of the existence in Ibero-American religious architecture of various iconographic programs, all of them made in the 18th century, whose compositions are directly inspired by one of the most widespread books of emblems of devotional and doctrinal orientation of the previous century: the *Pia Desideria* of the Jesuit father Herman Hugo (*editio princeps*: Antwerp, Henricus Aertsenius, 1624), a work that enjoyed numerous subsequent editions and translations into several languages, and enormous popularity in monastic environments.

To date, in the south of the American continent we have two programs carried out outdoors and located in convents in the towns of Cuzco and Arequipa, both in Peru; In the case of Portugal, we know so far of four programs made on a support of tiles painted in blue and white preserved in sacred buildings in Lisbon, Santarem, Beja and Torres Vedras. In this work we offer the first overview of these six programs, along with a comprehensive analysis that addresses the functional nature or characteristics of the physical spaces where they are located, the selection criteria of the emblems and the specific message that these sets propose depending on the chosen compositions.

La proyección de los *Pia Desideria* de Herman Hugo en la arquitectura religiosa portuguesa y latino americana

Desde hace ya varias décadas, y en especial a partir de los años 90 del pasado siglo, vamos teniendo un conocimiento cada vez más amplio de la existencia en la arquitectura religiosa iberoamericana de diversos programas iconográficos, todos ellos realizados en el siglo XVIII, cuyas composiciones se inspiran de forma directa en uno de los más difundidos libros de emblemas de orientación devocional y doctrinal de la centuria anterior: los *Pia Desideria* del padre jesuita Herman Hugo (*editio princeps*: Amberes, Henricus Aertsenius, 1624), obra que gozó de numerosas ediciones posteriores y traducciones a varios idiomas, y de una enorme popularidad en los ambientes monásticos.

Contamos hasta la fecha en el sur del continente americano con sendos programas realizados al fresco y localizados en conventos de las localidades de Cuzco y Arequipa, ambas en Perú; en el caso de Portugal, conocemos hasta el momento cuatro programas realizados sobre un soporte de azulejos pintados en azul y blanco conservados en edificios sacros de Lisboa, Santarem, Beja y Torres Vedras. Ofrecemos en el presente trabajo la primera visión de conjunto de estos seis programas, junto con un análisis integral que atienda a la naturaleza funcional o las características de los espacios físicos donde se ubican, a los criterios de selección de los emblemas y al mensaje específico que estos conjuntos proponen en función de las composiciones elegidas.

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Emblematically How-to

A recent partnership of the Stirling Maxwell Centre and the Herzog August Bibliothek Wolfenbüttel seeks to explore, in depth, the phenomenon of Early Modern 'how to' books. The concept of 'how to' underpins knowledge exchange for the advancement of civilisation, from basic transmission of knowledge of how to use a tool (or make a tool), to the transmission of recipes and instructions for everyday life. This paper seeks to present the grounding principles of our joint AHRC (UK) / DFG (Germany) funded project (<https://gtr.ukri.org/projects?ref=AH%2FY007522%2F1>), through the lens of the emblem as the perennial how-to instruction concept in Early Modern society. Emblem books are offered as a sub-genre of how-to, in how to rule, how to pray, how to love, or how to live.

**The Emblematic Gaze:
Eye tracking in Art History and Emblem Studies
Round table**

Friday, 1 August, 11:15 (Small Ceremonial Hall / Kleiner Festsaal)

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Per oculos ad loculos

The essence of emblem art literature lies in the tension of meaning between its textual and visual elements: the order of reading the motto, image, and poem is seen as intrinsic to the genre. Using eye tracking technology, a 2022 preliminary study (Artur Pilacinski, Zohar Tal, Filipa Araújo, *Per oculos ad loculos – What Can We Learn from Eye Tracking about Emblem Art Perception?*) mapped emblem scholars' eye gaze locations and dynamics of scan paths to uncover the tangible relationship between the text and image elements of emblems, suggesting the reading of the emblems is not as expected. These findings show that, in perception of such multi-modal messages like emblems, both text and picture are critical for a dynamic process of understanding.

This contribution discusses the findings of an experimental framework that further interrogates the cognitive processing underlying the perception and interpretation of emblems using the largest collection of Early Modern emblem books at the University of Glasgow, with a view to more accurately ascertain the emblematic reading process.

Opening Plenary

Monday, 28 July, 10:30 (Main Ceremonial Hall / Großer Festsaal)

Laurence GROVE / University of Glasgow

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Looking Forward and Looking Back: The SES International Conference

The Vienna 2025 conference will be the thirteenth gathering of the international Society for Emblem Studies, starting in Glasgow in 1987 and leading to a post-pandemic Coimbra in 2022. Other venues have been Glasgow (1990), Pittsburgh (1993), Leuven (1996), Munich (1999), A Coruña (2002), Urbana-Champaign (2005), Winchester (2008), Glasgow (2011), Kiel (2014) and Nancy (2017). This playful and nostalgic presentation will Look Back, giving a flying overview and choice of memorable moments from previous conferences, aided by the evidence of (cringe-worthy) photos. But I will also Look Forward, asking what the evolution of previous conferences can tell us about the future of our discipline, and how that might be reflected in gatherings to come.

Posters and Projects

Tuesday, 29 July, 14:00 (Hs 2)

Laurence GROVE → Luís GOMES

Emblems in Sweden

Monday, 28 July, 14:00 (Senate Hall / Senatssaal)

Ylva HAIDENTHALLER / Lund University

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Emblems and Education: Christina Rosenhane's Sketchbook and Noblewomen's Intellectual Pursuits in 17th-Century Sweden

This paper examines a rare 17th-century sketchbook attributed to Christina Rosenhane (1640–1703), daughter of the scholar and diplomat Schering Rosenhane, preserved at Uppsala University Library, Sweden. The sketchbook contains drawings inspired by established artists' manuals and emblem books. During this period, noblewomen were often trained in drawing and painting as genteel accomplishments rather than professional pursuits. But what purpose did the emblems serve in Christina's sketchbook? Why did she copy emblematic motifs, and how might she have used them?

This paper explores the specific role of emblems within Christina's sketchbook and their educational significance. It investigates the origins of these emblems and the role models to which Christina had access. By situating the custom of copying emblems within their broader cultural and intellectual context, the paper argues that emblematic motifs were integrated into the education of Swedish noblewomen and served as tools for engaging in learned conversations on moral and philosophical topics. Furthermore, the emblems in Rosenhane's sketchbook offer insights into the transmission of emblematic knowledge across 17th-century Europe and highlight their importance in noblewomen's education. Christina Rosenhane's sketchbook is a rare artifact that sheds light on broader learned practices of the era, while also providing unique perspectives on how emblems shaped the cultural and intellectual refinement of the Swedish nobility.

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Jesuit School Emblems in the Making in the Mid-17th Century. Count Pál Esterházy's School Exercises

In my paper, I examine the emblematic texts that have survived among the manuscript papers of Count (later Prince) Pál Esterházy, preserved in the National Archives of Hungary. Uniquely, Esterházy's surviving study notes include the documents of his gymnasium education, as well. His name appears first in the matriculation of the Jesuit academy in Tyrnavia (Nagyszombat, today Trnava SK) in the academic year of 1646/1647. Esterházy attended the syntax class twice (1646/1647 and 1647/1648), studied poetics in 1648/1649, and rhetoric in 1649/1650. Thereafter, he studied logic (1650/1651) and physics (1651/1652) also in Tyrnavia.

In my paper, I focus on the manuscript notes written around 1649–1650 which are connected to the production of emblems as a school exercise. I have been able to identify five emblem-making assignments (NAH P 125 11958a 31–32) and one emblem without *subscriptio* (NAH P 125 11958a 203). In my presentation, I contextualize the emblem sketches in the tradition of Jesuit image theory and emblem production. In outlining the context, I will also compare the volume of emblems made in Jacob Balde's poetics class of 1628 (cf. *Christus und Cupido. Embleme aus Jacob Baldes Poetenklasse von 1628*, eds. Günter Hess, Veronika Lukas, Wilfried Stroh, Claudia Wiener, Regensburg: Schnell und Steiner, 2013). In the course of the analysis, I will also discuss the problem of the individual or collective authorship of Jesuit school emblems.

Collections and Collectors of Emblem Books

Tuesday, 29 July, 14:00 (Hs 1)

Ciara HAVERLY / Stirling Maxwell Centre, University of Glasgow

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William Stirling Maxwell and Henry Green: Nineteenth-century Processes of Emblem Collection and Scholarship

The 19th-century emblematic revival was heavily intertwined with scholarship. Key figures, such as William Stirling Maxwell and Henry Green immersed themselves in the collection and study of emblem books, respectively. KJ Höltgen terms Green 'the leading Victorian emblem scholar,' whilst he notes that the 'money, expert knowledge and enthusiasm' of Sir William were a driving force of the field (Höltgen, *Aspects of the Emblem*, 1986). A principle limitation of this chapter of Höltgen's work is that it is intended as an overview of several aspects of the emblem revival, and the general under-explored and under-valued nature of 19th-century emblematics, leave a whole wealth of information to be explored in terms of the history of emblem studies in the nineteenth century, as it emerged as a field alongside concerted efforts in emblem production and reproduction drawing upon cutting edge pre-digital technologies.

This paper examines the process of the study of emblems in the 19th century, exploring not only the notes and scholarship of Henry Green held in the Jamison Family Archive, University of Manchester, but his correspondence with Sir William held in the Glasgow City Archives; in addition to Sir William's own scholarship as part of his collecting of emblem books and his interactions with works held within his collection, in the form of in libro notes. In examining these contemporaneous approaches to the emblem, we can gain deeper understanding of the 19th-century emblematic revival more broadly.

Herman Hugo's *Pia Desideria*

Monday, 28 July, 11:30 (Main Ceremonial Hall / Großer Festsaal)

Ingrid HOEPEL → José Julio GARCÍA ARRANZ

Herman Hugo's *Pia Desideria* in Architecture: Analogies and Differences

Monday, 28 July, 14:30 (Small Ceremonial Hall / Kleiner Festsaal)

Ingrid HOEPEL / Kiel University CAU

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"Ah! Utinam! Heu!" Boetius à Bolswert's Frontispiece and *Pictura* 3.IX of the *Pia Desideria* in Architecture

Some of Boetius à Bolswert's *picturae* for Hermann Hugo's *Pia Desideria* are often used in the decoration of churches in various parts of Europe. These include the sighing *Anima*, frontispiece to the first book, *Amor Divinus* at *Anima*'s sickbed (emblem 1.III), and the depiction of the winged *Anima* ascending from the globe to heaven (emblem 3.IX).

Using these motifs as examples, I examine the changes that the *picturae* and their textual additions undergo on their way from the printed book to the church wall or ceiling. The intentions and specifications of the patrons play a decisive role here, as does the regional tradition of church building and decoration. For example, in Portugal the motifs are painted on tiles/azulejos, and they are applied to walls or ceilings using the fresco technique in Italy. In Poland they are painted on wood on the pews. In Hamburg and on the Eiderstedt peninsula on the North Sea, they are attached to the galleries in different ways, in stucco or simple wooden frames. As the dating of the depictions in the churches extends over a period of more than 100 years, the development of art traditions over time also plays a role in the changes to the motifs.

In my contribution, I describe the different means of representation – materiality, location in the church interior, color design, size and presentation of the texts. In a further step, I discuss the significance of the design elements for impact and reception.

"Ah! Utinam! Heu!" Boetius à Bolswerts *picturae* (Frontispiz; 1.III; 3.IX) zu Herman Hugos *Pia Desideria* in sakraler Architektur

Einige der *Picturae* Boetius à Bolswerts zu Herman Hugos *Pia Desideria* werden bevorzugt immer wieder in die Ausstattung von Kirchen in verschiedenen Teilen Europas übernommen. Dazu gehören die *seufzende Anima*, das Frontispiz zum ersten Buch, *Amor Divinus am Krankenbett Animas* (Emblem 1.III) und die Darstellung der *geflügelten Anima*, die von der Erdkugel zum Himmel aufstrebt (Emblem 3.IX).

Am Beispiel dieser drei Motive untersuche ich die Veränderungen, die die Pictura und ihre Textbeigaben auf ihrem Weg aus dem gedruckten Buch an die Kirchenwand oder Kirchendecke erfahren. Dabei spielen die Absichten und Vorgaben der Auftraggeber eine entscheidende Rolle, aber ebenso regionale Traditionen des Kirchenbaus und der Kirchenausstattung. So werden die Motive in Südportugal auf Fliesen gemalt und in Italien in Freskotechnik an die Wand gebracht. In Niederösterreich erscheinen sie als in Stuck gefasste Camouflagen an der Decke, in Polen auf Holz gemalt am Gestühl. In Hamburg und auf der Halbinsel Eiderstedt in Norddeutschland werden sie auf unterschiedliche Weise an den Emporen angebracht, in Stuck oder einfacher Holzrahmung. Da sich die Datierung der Darstellungen in den Kirchen über einen Zeitraum von mehr als 100 Jahren erstreckt, spielt auch die zeitliche Entwicklung der Kunsttraditionen bei der Veränderung der Motive mit.

In meinem Beitrag beschreibe ich zunächst die unterschiedlichen Mittel der Darstellungen: Ort im Kirchenraum, Materialität, farbliche Gestaltung, Größe und Präsentation der Texte. In einem zweiten Schritt gehe ich auf die Bedeutung der Gestaltungsmittel für Wirkung und Rezeption ein.

Business Meeting of the Society for Emblem Studies

Thursday, 31 July, 15:30 (Hs 1)

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***Collationes Emblematicae Chilonienses* – CEC**

Die wissenschaftliche Reihe *Collationes Emblematicae Chilonienses* – CEC bietet neuen Forschungen zur Emblematik ein Forum zur Online-Veröffentlichung. Sie öffnet sich einem weiten Spektrum von der Buchemblematis über Emblemtheorie, ikonographische Studien und Emblematis in der Architektur, in der Festkultur und im Alltag bis hin zu Fragen der Digitalisierung und Sammlung, der Protoemblematis sowie Formen des Nachlebens in anderen Text-Bild-Verbindungen. Entsprechend dem interdisziplinären Charakter der Emblematis richtet sich die Reihe vor allem an Wissenschaftlerinnen und Wissenschaftler der Kunstgeschichte, Philologien und anderer Geschichts- und kulturgeschichtlicher Richtungen, aber auch der Philosophie, Theologie und Naturwissenschaften. Die Reihe wird von einem internationalen wissenschaftlichen Beirat begleitet und wird ein Peer-Review-Verfahren durchlaufen. Publikationssprachen sind Deutsch und Englisch.

The academic series *Collationes Emblematicae Chilonienses* – CEC provides a forum for new research on emblematics to be published online. It covers a wide range of topics, from book emblematics, emblem theory, iconographical studies and emblematics in architecture, festive culture and everyday life, to questions of digitization and collection, proto-emblematics and forms of afterlife in other text-image combinations. In keeping with the interdisciplinary nature of emblematics, the series is aimed primarily at scholars of art history, philology, and other historical and cultural-historical disciplines, as well as philosophy, theology, and the natural sciences. The series is supported by an international scientific advisory board and will undergo a peer-review process. The languages of publication are German and English.

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Dissection and Visualization of Knowledge in Ottavio Scarlattini's (1623–1699) Medical-Anatomical Emblems

Although recent studies (Enenkel – Smith, *Emblems and the natural world*, 2017) have shed light on the role of emblems in the processes of production and dissemination of science in the early modern age, the relationship between emblematic and anatomy remains largely unexplored. This paper aims to fill that significant gap by focusing on the work of the Bolognese humanist and theologian Ottavio Scarlattini (1623–1699), a *unicum* in the Baroque literary landscape, recently made available in a digital collection entitled *Biblioteca anatomica* (Firenze, Museo Galileo, 2023).

L'huomo, e sue parti figurato, e simbolico, anatomico [...] (1684) is an anatomical atlas composed of 41 emblems inspired by dissection and created by the anatomical engraver and illustrator Domenico Maria Bonavera (1640–1731). Each emblem depicts a part of the human body, dissected from head to toe (*a capite ad calcem*), and is first anatomically described and then endowed with symbolic values on moral, political, philosophical, religious, and other levels. Influenced, perhaps, by his medical-scientific readings and his interaction with the Bolognese medical *milieu*, Scarlattini carries out an intriguing operation of anatomical resemanticization of pre-existing emblems (as well as hieroglyphs and *imprese*), largely drawn from 16th- and 17th-century repertories by Alciato, Ripa, Valeriano, and Picinelli, his fellow canon and mentor. In this way, Scarlattini appears to reconcile two major tendencies of his century: on the one hand, the epistemic model of anatomy, regarded in the early modern period as the archetype of all sciences (Carlino, *La fabbrica del corpo*, 1994); on the other, the transmission of knowledge through symbols, a hallmark of what Ashworth (Lindberg – Westman, *Reappraisals of the scientific revolution*, 1990) called the “emblematic world view.”

How, then, do emblems embody and reflect the culture of dissection? What visual strategies transform the emblematic body into a catalyst for medical-anatomical, and more broadly, anthropological knowledge? And to what extent can Scarlattini's work be situated within a broader tradition of “epistemic emblems” (Lüthy – Smets, in: *Early Science and Medicine*, 2009) — alchemical, astronomical, astrological, botanical, mathematical, zoological, and especially medical?

Dissezione e visualizzazione del sapere negli emblemi medico-anatomici di Ottavio Scarlattini (1623–1699)

Sebbene studi recenti (Enenkel – Smith 2017) abbiano illuminato il ruolo degli emblemi nei processi di elaborazione e disseminazione delle scienze nella prima età moderna, il rapporto tra emblematica e anatomia rimane tuttora inesplorato. Il presente contributo si propone di colmare tale significativa lacuna alla luce dell'opera dell'umanista e teologo bolognese Ottavio Scarlattini (1623-1699), *unicum* nel panorama letterario europeo di età barocca, recentemente pubblicato in una collezione digitale intitolata *Biblioteca anatomica*.

L'huomo, e sue parti figurato, e simbolico, anatomico [...] (1684) è un atlante anatomico, corredato da 42 emblemi ispirati alla dissezione e realizzati dall'incisore e illustratore anatomico Domenico Maria Bonavera (1640–1731). Ciascun emblema raffigura un frammento del corpo umano che, sezionato *a capite ad calcem*, è dapprima anatomicamente descritto e successivamente investito di valori simbolici sul piano morale, politico, filosofico, religioso, ecc. Influenzato probabilmente dalle sue letture medico-scientifiche e dalle interazioni con il *milieu* medico bolognese, Scarlattini attua nella sua opera un'interessante operazione di risemantizzazione in chiave anatomica di emblemi (ma anche geroglifici e *imprese*) preesistenti, in larga parte desunti dai repertori cinque-secenteschi di Alciato, Ripa, Valeriano e Picinelli, suo concanonico e maestro. Scarlattini sembra così conciliare due tendenze proprie del suo secolo: da un lato il modello epistemico dell'anatomia, archetipo nella prima età moderna di tutte le scienze; dall'altro, la trasmissione del sapere attraverso i simboli, espressione di quella che Ashworth (1990) ha definito "emblematic world view".

In che modo, dunque, gli emblemi incorporano e riflettono la cultura della dissezione? Quali strategie visive trasformano il corpo emblematizzato in catalizzatore di conoscenze medico-anatomiche, e più in generale, antropologiche? E in che misura l'opera di Scarlattini s'inscrive in una più ampia tradizione di "emblemi epistemici" – alchemici, astronomici, astrologici, botanici, matematici, zoologici, ecc.–, e più specificamente medici?

Mapping Emblematic Europe: Denmark, Germany

Monday, 28 July, 14:00 (Hs 33)

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Die emblematischen Vorlagen für die Bemalung der Westwand der Ahlefeldschen Loge in der Klosterkirche von Preetz

In der Klosterkirche Preetz wurden um 1700 an beiden Langseiten Familienlogen eingezogen. Von diesen erhielt die Loge der Nr. 3 der Nordempore eine aufwändige Ausmalung mit einem zusammengehörigen Ensemble aus Malereien mit Bibelziten und verschiedenen Symbolen sowie unter der Fensterfront zwei Wappen der Familie von Ahlefeldt, Initialen und die Jahreszahl 1736. Bislang hat diese Loge in der Forschung nur wenig Beachtung gefunden. Auf der Westwand befinden sich Embleme mit Rebus-Elementen. Zu sehen ist ein rotes Herz auf einem Sockel, aus dem flammenartige Strahlen heraus treten und die Mitte des Schriftzugs „Neiget euer [Herz] zu dem Herrn“ bildet. Oberhalb ist ein etwas kleineres, geflügeltes Herz angeordnet, das durch einen Wolkenring gerahmt ist, der in zwei zum Gebet zusammengelegten Händen mündet. Diese beziehen sich auf eine strahlende Sonne, in die das Wort „יְהוָה“ (Jahwe) eingeschrieben ist. Die Inschrift lautet: „Herr Tuhe mihr Kundt [יְהוָה] den weg zum Leben“. In der Vertikalen wird dies von unten nach oben gelesen, ergänzt durch „erhebet [Herz] und [Hände] zu יְהוָה“.

Im Rahmen des Vortrages werde ich mögliche Vorbilder der Embleme herausarbeiten und dabei auf die von dem Augsburger Ratsherrn Melchior Mattsperger (1627–1698) 1685 verfassten *Geistliche Herzens-Einbildungen*, auf Daniel Cramers (1568–1637) *Emblematum Sacrorum* aus dem Jahr 1624 oder Gabriel Rollenhagens (1583–1619)

1611/13 gedruckte Serie *Nucleus emblematum selectissimorum* Bezug nehmen. Im Bereich der Herzemblematis wird Benedikt van Haeftens *Schola Cordis* von 1685 hinzugezogen. Die Abhängigkeit von Emblemen ist auf der Ausgestaltung der Westwand eindeutig erkennbar und damit auch die Kenntnis solcher Emblembücher im Preetzer Konvent nachweisbar.

Continental Emblems through English Eyes

Friday, 1 August, 14:00 (Hs 3)

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Emblems in the Sidney circle: Geoffrey Whitney's Emblematic Rendition of *Femina improba*

During his travels on the Continent, Sidney found persons who inspired his interest in emblematics and a source of inspiration in the circle around his mentor Hubert Languet (1518–1581) and Johannes Sambucus (1531–1584) in Vienna and in the circle around the Camerarii in Nuremberg. His interest continued after his return to England, as evidenced by his contacts with Geoffrey Whitney (1548–1601).

In this paper, I will focus particularly on the reception of a “dishonest woman” and its transmission from continental to the English emblem books in the context of Sidney's circle. I will investigate the emblem “*Femina improba*” by Hadrianus Iunius and Johannes Sambucus, and “*Venus improba*” of Joachim Camerarius the Younger, and its adaptation in Whitney. Both images borrow from what is probably Pliny's account of the classical story, in which a male viper places his head in the mouth of a female before being duly decapitated in the throes of orgiastic frenzy. While Camerarius emblem features two snakes entwined in what appears to be a more gentle embrace (resembling the alchemistic symbol of double ouroboros), the Iunius-Sambucus emblem is a more visceral and naturalistic depiction of the murderous act. Whitney, on the other hand, extracting Iunius' emblem 38, adjusts the original verses in order to weaken the misogyny of his source and addresses the warning strictly to violating the law of marriage.

Mapping Emblematic Europe: Poland

Monday, 28 July, 16:00 (Hs 33)

Justyna KILIAŃCZYK-ZIĘBA / Jagiellonian University in Kraków

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Marks of Ownership and Tools for Self-representation. Book Plates of Anton Schneeberger

My paper will focus on book plates belonging to Anton Schneeberger (1530–1581), a Zurich born medical doctor and a disciple of Conrad Gessner, who enjoyed a successful professional career as a physician in Krakow. Schneeberger assembled a substantial library and he took care to mark his books with ex-libris in two variants. Both are emblematic structures pairing word and image into a meaningful whole. In my presentation I am going to argue that the concepts behind the design and use of Schneeberger's book-plate connect to the Renaissance discussion of “vera nobilitas” (true nobility) and the strategies

of self-representation that early modern intellectuals and professionals of non-noble birth employed to fashion their identity, to build a suitable public persona, and to suggest status.

Mapping Emblematic Europe: Denmark, Germany

Monday, 28 July, 14:00 (Hs 33)

Mikkel KØLKÆR / University of Copenhagen

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Decoding the Rebus: Uncovering the Deeper Meanings of the Emblem of the Copenhagen Round Tower through Professor Bang's *Aurea Inscriptio* (1647)

The Round Tower of Copenhagen is renowned for its architecture and enigmatic rebus which is commonly understood as: "Jehovah, lead the right teaching and justice into the heart of the crowned King Christian IV". However, the deeper meaning of the rebus extends beyond this simple translation and the intricate narrative is explored in detail by its creator Thomas Bang, a professor of Biblical Hebrew at the University of Copenhagen, in his book *Aurea Inscriptio* (1647).

Despite its importance, *Aurea Inscriptio*, has been largely overlooked, primarily due to its Latin text. Recently, I was commissioned by the Round Tower Foundation to translate Bang's book, which enabled me to engage thoroughly with this unique text. I am eager to share and discuss my findings with an international audience, as *Aurea Inscriptio* is one of the rare works entirely dedicated to the interpretation of a single emblem. One of Bang's most intriguing interpretations is that the emblem, influenced by the Thirty Years' War, symbolizes a hope for peace and reflects the Danish king's Sovereign power in an Old Testament sense, despite Denmark not yet having adopted absolutism. Additionally, Bang's analysis extends beyond the emblem itself, placing it within a broader European context by comparing it to emblems used by other monarchs across Europe. At the conference, I propose to present this case study of the Round Tower rebus, offering a comprehensive overview of *Aurea Inscriptio* and enriching our appreciation of both the Round Tower and the broader field of emblem studies.

Emblems in Cross-Cultural Encounters

Tuesday, 29 July, 9:00 (Hs 5)

Albert KOZIK / University of Warsaw

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The Sign of (Double) Happiness: Early Jesuit Attempts to Merge Western Emblems with Chinese Symbolism

Jesuit missionaries who arrived in China in the late 16th and early 17th centuries were confronted with new types of visual symbolism. Following the progress of their proselytising endeavour and the adoption of the accommodation policy, many Jesuits felt tempted to reappropriate at least some elements of Chinese visual culture—including sinograms—to establish a connection between European emblems and local artistic as well as textual traditions.

This paper seeks to present a thorough contextual and symbolic analysis of several not-yet-studied Jesuit attempts to combine Western emblems, symbols, and allegorical

imagery with those prevalent in early modern China. The paper draws on archival research of reports and letters (particularly those from the ARSI Japonica-Sinica collection), as well as Chinese-language prints published throughout the 17th century. It explores how the Jesuit accommodation strategy extended into the realm of Chinese visual culture by borrowing, reappropriating, and repurposing local symbolism. These efforts aimed to advance the mission and demonstrate a perceived connection between European and Chinese culture, preceding later Jesuit figurism.

Emblematic Objects

Thursday, 31 July, 9:00 (Hs 2)

Julia KRASNOBAEVA / The Pushkin State Museum of Fine Arts

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A Portrait Medal with Emblematic Reverse at the Pushkin Museum of Fine Arts in Moscow

The Pushkin Museum of Fine Arts in Moscow houses a portrait medal, which is enigmatic in several respects. The medal is oval in shape, evidently cast and made of a copper-based alloy, indicating that it is a replica. The obverse features the portrait of a man with long hair and a pointed beard, dressed in the 17th century fashion. His identity is denoted only by the initials S. G. Z. N. The reverse displays the device. It includes the widespread motto *NON EST MORTALE QUOD OPTO* (cf. Ovid, *Metamorphoses* II, 56) and a female figure identified as Hope, standing and holding an anchor and a dove. Next to her, there is a coat of arms featuring a snake entwined around an arrow.

This paper examines the questions surrounding the attribution of this rare piece—its portrait, coat of arms, and device—as well as the attempts to reconstruct its provenance and the historical context of its creation.

The Jesuit Emblem: Production and Reception in Context

Tuesday, 29 July, 16:00 (Hs 5)

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***Succus Prudentiae*: Applied Emblematic Reception of Gábor Hevenesi's Neo-Stoic Emblems**

This paper focuses on the Hungarian Jesuit Gábor (Gabriel) Hevenesi's emblem book *Succus prudentiae* (The Seed of Wisdom), published in 1690 in Vienna and then in 1701 in Nagyszombat (Trnava, Slovakia), containing fifty emblems. Hevenesi compiled a collection of Christian wisdom and virtues with the help of quotations and paraphrases from the Stoic philosopher Seneca.

In this paper, I present Hevenesi's emblems and two instances of their applied reception in Transylvanian buildings, in the context of Jesuit emblematics in the early 18th century. The first example is the painted decoration of a room in the castle of Nagyvárád (Oradea, Romania). The program survived only in fragments, yet, three emblems could still be identified. The use of a Jesuit emblem book points towards the conception of the decorative program during the Habsburg occupation of the castle in the first half of the 18th century. The second example is the former wall and furniture decoration of the Daniel

manor house in Szasznagyvesszős (Michelsdorf / Veseuş, Romania). The interior decoration of this building was destroyed prior to the 20th century, but it was preserved by the detailed description of the writer József Ponori Thewrewk from 1817. According to his account, the walls and several pieces of furniture (including a folding screen and a cabinet) were decorated with Hevenesi's emblems. This program was most likely commissioned by István Daniel the elder, a state official under Habsburg rule in Transylvania.

New Horizons for Emblem Studies: Ongoing Digital Humanities Projects

Friday, 1 August, 9:00 (Hs 1)

Pedro Germano LEAL / Brown University / University of Glasgow

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Building Infrastructure for Text and Image Research: The STIR platform, at the University of Glasgow.

The Stirling Maxwell Collection (SMC) at the University of Glasgow is the world's largest repository of emblem books and related literature. It has long been at the forefront of digital humanities, serving as the foundation for *French Emblems at Glasgow* and *Alciato at Glasgow*, while also partnering with platforms like *Emblematica Online* and *Arkyves*. Yet, only 1% of the collection has been digitized to date.

This presentation introduces the early prototype of STIR (Studio for Text and Image Research)—a groundbreaking digital platform developed by the Stirling Maxwell Centre to fully digitize and enhance access to the collection. STIR tackles three key challenges in emblem studies:

- Reimagining User Experience – Unlike traditional books, the core unit of an emblem book is the *multiplex* emblem itself. STIR enables multi-level annotation and indexing, fostering new ways to explore and connect content.
- Building a Sustainable Digital Infrastructure – Our community of Knowledge will be able to create and preserve annotated editions, digital projects, teaching materials, presentations, catalogs, and exhibitions, enriching metadata and creating new pathways into emblem studies.
- Facilitating Digital Publication – The platform will host open-access secondary sources and a digital preservation repository for emblem studies publications, ensuring seamless cross-referencing with collection materials.

As we prepare for initial grant applications, we seek institutional and individual partners to help shape this ambitious project.

Mapping Emblematic Europe: Lithuania, Silesia

Thursday, 31 July, 9:00 (Hs 5)

Jolita LIŠKEVIČIENĖ / Vilnius Academy of Fine Arts

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Emblems on the ceiling vault of the Franciscan Church of Vilnius in the cycle of frescoes on the life and miracles of St. Anthony of Padua

The ceiling vault in the Church of the Assumption of the Blessed Virgin Mary of the Franciscans in Vilnius, which was painted in fresco in the 1870s and has recently under-

gone a restoration, is a very important accent in the decor of the whole church. The aim of the presentation is to identify the emblems incorporated into the cycle of frescoes on the life of Saint Anthony of Padua, to discuss the written and graphic sources, to identify possible prototypes, to highlight their meanings and the sources of the choice of emblems, to reconstruct the programmatic conception of this extended work of art, and to evaluate it in the context of Polish-Lithuanian art.

Theorizing the Emblem: Early Modern Reflections on Symbolic Forms

Friday, 1 August, 9:00 (Hs 3)

Judi LOACH / University of Cardiff

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A question of genre

Early modern theorists spilled much ink over defining the emblem and differentiating it from other genres of word-image hybrid, notably from devices (*imprese*) and the reverses of coins or jetons. This paper explores why such definitions seemed so important to these theorists, but perhaps especially to those equally involved as practitioners, by looking in context at certain word-image hybrids incorporated by a leading French theoretician, Claude-François Menestrier, into larger schemes that he invented. It looks in particular at such hybrids which, either through simple reuse or through minor modification, change genre in the process of reutilization, and explores the implication of such changes to the contemporary understanding of these specific word-image hybrids.

Herman Hugo's *Pia Desideria* in Architecture: Analogies and Differences

Monday, 28 July, 16:00 (Small Ceremonial Hall / Kleiner Festsaal)

Carme LÓPEZ CALDERÓN / University of Santiago De Compostela

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Amplifying the Teachings of the *Pia Desideria*: An 18th-Century Portuguese Cycle as a Case Study in Material Culture

Among the many religious and secular topics addressed by emblematics, the perfection of the soul in its journey toward union with God was explored in several works, including one of the most successful emblem books ever published: Hermann Hugo's *Pia Desideria* (1624). Soon after its publication and throughout the 18th century, this volume's approach to spiritual love gained new levels of complexity as its illustrations, originally engraved for the first edition by Boëtius Adamsz Bolswert, were applied or displayed in material culture. Across Europe and Latin America, numerous sacred spaces adopted these compositions to decorate their interiors, often combining them with other printed sources to create multi-layered cycles that helped define and/or emphasize specific aspects of spiritual love.

This presentation focuses on an 18th-century case study exemplifying this practice: the Chapel of Our Lady of Hope in Abrunhosa (Viseu, Portugal). Here, the presbytery vault intersperses fifteen emblems from Hugo's *Pia Desideria* with twenty Marian emblems, all but one drawn from Picinelli's *Mundus Symbolicus*. Additionally, the chapel's dado features a series of glazed tile panels (azulejos) that depict an intriguing mix of hunting,

gallantry, and genre scenes. How do the Marian emblems interact with those from the *Pia Desideria*? And could the azulejo narrative scenes somehow connect to the teachings on spiritual love? The answer to these and related questions will demonstrate the elaborate nature of Early Modern representations of the love between God and humanity.

New Horizons for Emblem Studies: Ongoing Digital Humanities Projects

Friday, 1 August, 9:00 (Hs 1)

Carme LÓPEZ CALDERÓN / University of Santiago de Compostela

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ARStimuli: ARTworks STudy, Index, Mapping, and Comprehensive Understanding by Linking Information

ARStimuli is a newly awarded Digital Humanities project funded under the Spanish *Programa Estatal de Recursos Humanos*. It integrates digital methods and computational techniques into both its research methodology and dissemination strategy, focusing—during its first two years—on Galician Baroque Visual Arts. The project examines a corpus of at least 500 paintings and reliefs (including several cycles of applied emblems) that, despite being extensively studied, still present two major gaps:

- (a) the lack of a systematic study of the engraved sources on which they are based, unlike similar works in other regions, and
- (b) the absence of analysis using digital technologies.

To address these gaps, ARStimuli proposes applying four key digital tools: a relational database, the online *Iconclass* Browser for standardized iconographic indexing, a data visualization map, and a public website. These technologies will facilitate qualitative analyses grounded in quantitative data related to the artworks—such as authorship, use of printed sources, meaning, patronage, and geographical distribution.

In the specific case of emblematics, this approach will help answer multiple and varied research questions, such as: Where are applied emblems located in Galicia? Who painted them—local or foreign artists? What other types of works did these artists produce? What didactic or moral lessons did these emblems convey? Were they based on recently published books, or did prints arrive in the region with a delay? To what extent were printed sources faithfully copied, or were they significantly altered?

Beyond its initial scope, ARStimuli is designed for scalability, both chronologically and geographically, allowing for an exponential expansion of research questions concerning applied emblems, their creators, and their patrons.

Emblems in Sweden

Monday, 28 July, 14:00 (Senate Hall / Senatssaal)

Simon MCKEOWN / Marlborough College

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Some Newly Identified Emblems by Haquin Spigel

The Swedish poet and divine Haquin Spigel has long been known for his creative interest in emblems, composing some based on Dutch literary models in unpublished manuscripts discovered after his death, and devising complex programmes of applied emblems for the

decoration of Linköping cathedral, later lost in renovations to the building. As a consequence, it has seemed until now that no examples of fully realized emblems by Spegel have survived down to our time. This paper, however, introduces readers to emblems that have recently come to light in a pamphlet of occasional verse published by Spegel in 1693. I shall be introducing these emblems and discussing them within the context of national events Spegel witnessed in the year of their publication.

COMINUS ET EMINUS.

Archaeologies and genealogies of/from Mario Praz

Tuesday, 29 July, 9:00 (Hs 1)

Marco MAGGI / Università della Svizzera italiana

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Mario Praz, from Emblem to Interarts Studies

Mario Praz's *Studi sul concettismo* (1934) are unanimously recognised, in addition to Emblem Studies, as one of the seminal texts of Interarts Studies, a field to which the same scholar, decades later, would make a fundamental contribution with *Mnemosine. The Parallel Between Literature and the Visual Arts* (1970). In addition to this primacy, *Studi sul concettismo* have been acknowledged as surprisingly topical, whether it is the awareness of the hybrid nature of emblems and devices; or the sensitivity to the materiality of emblems' and devices' media.

Studies have generically acknowledged the coherence of Praz's path from Emblem to Interarts Studies, never separated from the permeability towards the theories and trends emerging from time to time. Punctual reconstructions of Praz's contribution to Interarts Studies, however, have settled on the beginning of the 1950s, without taking into account the decisive precedents dating back to the years just after the publication of *Studi sul concettismo* and closely related to the latter; these studies were to be the focus of criticism by none other than René Wellek, giving rise to a controversy that was to prove decisive for the maturation of Praz's later interarts parallels.

In this paper, I intend to reconstruct the still obscure passages of this affair, between the mid-1930s and the early 1950s, in order to corroborate the hypothesis of the centrality of Praz's Emblem Studies for the elaboration of his contribution to Interarts Studies.

Theorizing the Emblem: Early Modern Reflections on Symbolic Forms

Friday, 1 August, 9:00 (Hs 3)

António Celso MANGUCCI / University of Évora

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The Theory of Symbolic Art in a Portuguese 18th-century Treatise

Rafael Bluteau's *Tratado Compendioso da Arte Simbólica*, published in 1722, presents an essay in which the Theatine priest explores the most effective ways to compose concepts and metaphors, accompanied by numerous examples. This treatise not only serves as a Portuguese repertoire for literati and academics but also includes a program of paintings created by himself for the church of the nuns of Santa Marta in Lisbon, a work of art that, regrettably, has not survived to this day.

In addition to showcasing the program of semi-enigmatic figures associated with the Blessed Sacrament, we aim to illustrate the Deep connection between the theory of symbolic imagery, poetic rhetoric, and the formal freedom in emblem composition that characterized the artistic landscape of the 17th and 18th centuries. In this broader theoretical context, it was the inclusion of emblems in the set of symbolic images that made it possible to create coherent iconographic programs and their use in the decorative arts.

By Women, for Women: Gendered Perspectives in Emblem Culture

Monday, 28 July, 14:00 (Hs 31)

Vendula MARSTON / Museum in Bruntál

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Quiescit vitis in ulmo versus In hoc uno quiescit. Female Intelligence in Male Emblematism

When Giovanni Ferro included the emblem of Alda Torella, *Quiescit vitis in ulmo* (Resting vine on elm), in his *Theatro d'Imprese*, he criticized the redundancy of the final words in her motto and immediately offered a better version *In hoc uno quiescit* (Resting only on this) by Bartolomeo Taegio. However, Ferro ultimately deemed the emblem acceptable, justifying it by the fact that its creator was a woman. Yet, an interesting twist emerges: the emblem was, in fact, designed by a man—Lodovico Domenichi, a highly educated intellectual. Ferro suggested that Domenichi may have tailored the emblem to suit the intellectual level of his female client, adapting his approach to her perceived ability. Could women ever be regarded as equal participants in those games of minds? Could they ever receive the same recognition and praise as their male counterparts?

The paper will revolve around those two questions as it aims to explore two related aspects. First, it will examine the level of interest that Ferro and his Italian contemporaries devoted to female emblem and impresa in their treatises and compilations. Second, it will investigate how these intellectuals perceived and evaluated women's emblematic production. This brief study will thus report on the male perspective on women's involvement in the intellectual realm of emblematism, a field largely dominated by men.

Translating Alciato

Tuesday, 29 July, 9:00 (Hs 3)

Alejandro MARTÍNEZ SOBRINO / University of the Basque Country EHU EUS

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Acerca de los emblemas 154, 155 y 162 de Andrea Alciato en el Teatro de los dioses de la gentilidad de Baltazar de Vitoria.

El trabajo que se propone prosigue el estudio del uso como autoridad de Andreas Alciato en el *Teatro de los dioses de la gentilidad* de Baltasar de Vitoria iniciado hace unos años en los trabajos titulados "On the presence of Alciato's *Emblems* in the work of Baltasar de Vitoria, disciple of Francisco Sánchez de las Brozas" y "La emblemática subsidiaria de la mitología didáctica: Alciato en *El Teatro de los Dioses de la Gentilidad*". En esta ocasión, se estudiarán las versiones que el español hace de los emblemas 154, 155 y 162 y cuya

traducción se presenta en el libro dedicado a Venus. Con el objetivo de dilucidar su papel en la obra y qué interpretación ofrecen de los emblemas originales.

Emblems and Heraldry: Exploring Interconnections

Friday, 1 August, 9:00 (Hs 3)

Manuela MAYER / ÖAW

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Ein Buchstabe – viele Möglichkeiten. Ein mysteriöses “A” im Fresko der Göttweiger Kaiserstiege

1738 schuf der Maler Paul Troger für das Benediktinerstift Göttweig ein imposantes Fresko für die als Kaiserstiege bekannte Prunktreppe. Thema des Freskos ist die Apotheose Kaiser Karls VI., dargestellt als von Musen umjubelter und die Finsternis vertreibender Sonnengott, dessen Taten von Chronos in den Geschichtsbüchern verewigt werden. Am rechten oberen Rand des Freskos befindet sich ein interessantes Detail, für das bislang noch keine schlüssige Interpretation vorliegt: der österreichische Bindenschild mit eingeschriebenem “A” im Querbalken, welcher von der Göttin Aurora triumphierend in die Höhe gereckt wird. Bislang wurde das Ensemble als Wappen der Grafen von Althan gedeutet, doch eine schlüssige Begründung dieser Interpretation liegt nicht vor. Zwar war Gundacker von Althan zur Entstehungszeit des Freskos Generalhofbaudirektor, doch nach bisheriger Erkenntnis war er weder an der Schaffung des Freskos noch am Neubau des Stiftes Göttweig, in dessen Kontext das Fresko fällt, beteiligt. Der Beitrag begibt sich auf die Suche nach den möglichen Verbindungen zwischen Althan und dem Auftraggeber des Freskos, dem Göttweiger Abt Gottfried Bessel. Diskutiert werden aber auch mögliche Alternativen zur Interpretation des Buchstabens im Wappen.

Mapping Emblematic Europe: Portugal plenary

Tuesday, 29 July, 11:00 (Hs 1)

Filipa MEDEIROS ARAÚJO / University of Coimbra

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Satire, Propaganda or Fake News? The Use of Emblematism in Portuguese Festival Books

Taking as reference the efficient use of marketing and communication strategies in contemporary society, this proposal discusses the cultural connection between those practices and the civic festivals organised in the Early Modern period. Recent studies have demonstrated the political and social impact of those spectacular events, revealing their instrumental role in promoting ideologies, legitimising power, and shaping opinions through effective mechanisms of propaganda. Ephemeral architecture frequently put on public display the symbolic language and the emblematic compositions that only erudite readers knew from the emblem books. But, could the illiterate people understand them?

Focusing on the festivals related to the Portuguese royal family throughout the 17th and 18th centuries (namely weddings, royal entrances, and funerals), this study aims to present a significant set of ephemeral structures that took inspiration from *The Lusads*,

the national epic poem published by Luís de Camões in 1572. It examines the selection of verses, the allegorical function, the rhetorical tactics, and intertextual relations to the emblem books, seeking to understand the contribution of this symbolic material applied on triumphal arches to the construction of the public image of the Brigantine dynasty. Based on the analysis of printed reports and festive albums, we argue that the inclusion of Camões' text combined with images could suggest ambiguous interpretations in the light of the specific circumstances. Although it usually reinforces the laudatory message conveyed by the festival programme, there are some compositions that could assume a secondary level of interpretation and whose reading is worth a closer exploration.

Posters and Projects

Tuesday, 29 July, 14:00 (Hs 2)

Filipa MEDEIROS ARAÚJO → Luís GOMES

New Horizons for Emblem Studies: Ongoing Digital Humanities Projects

Friday, 1 August, 14:00 (Hs 1)

Filipa MEDEIROS ARAÚJO → Jorge C. S. CARDOSO

Closing lecture

Friday, 1 August, 16:00 (Hs 1)

Peter MEGYEŠI / University of Trnava

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„Our fragile planet hangs by a thread.“ Anthropocene Afterlife of Rollenhagen's Emblem *Abrumpam*

The paper will focus on tracing the image of the globe hanging by a thread and its changing recontextualizations and interpretations. The paradoxical and suggestive image of fragility, threat, and potential catastrophe appears in sacred, political, and environmental contexts. We can trace the long tradition of the topos from the Old Testament book of Job (26:7), through baroque religious emblematics (Gabriel Rollenhagen, George Wither), Carl G. Jung's commentaries on the human psyche, to contemporary visual art, and promotional materials of environmental movements. The image of the Earth hanging by a thread was popularized in a global context in November 2021 by Antonio Guterres, Secretary-General of the United Nations, with the sentence „Our fragile planet hangs by a thread“, when he briefly and engagingly summarized the endangered future of our home planet at the climate summit in Glasgow.

The paper examines the modifications of the archaic image throughout history and its constant updating in various discussions. Above all, however, I want to investigate the afterlife of Rollenhagen's emblem *Abrumpam* in the Anthropocene, where it serves as an appropriate image of threat, fragility, but also hope. Finally, the Baroque emblem of fragility expresses in many ways similar feelings and cognitive shift that are associated with the so-called Overview effect experienced by astronauts when looking at the Earth.

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Cruciform Imagemaking in Petrus Biverus, S.J.'s *Sacrum sanctuarium crucis et patientiae* (1634)

Petrus Biverus, S.J.'s *Sacrum sanctuarium crucis et patientiae* (Antwerp: Officina Plantiniana, 1634), which consists of 70 emblems on crucified martyrs, centers on three structural themes. First, Bivero repeatedly draws attention to the principle of analogy, which he reads as an imitative trope: the operative term is *sympathia* (sympathy), as in chapter 1's characteristic reference to the *Sympathia Christ et Petri Artificum humiliationis* (Sympathy between Christ and Peter, Artificers of Humiliation). The reference to artifice conveys that the martyrs in question were imagemakers who strove to fashion themselves in the image of Christ; in this specific sense they are implicitly credited with having designed the images on view in the picturae.

Second, there are the equally frequent references to the cross as a tool of art—an *instrumentum artis bene vivendi* (an instrument of the art of living well, by which Bivero means living with one's good death ever in view)—whereby the martyrs put themselves forward as exemplary images.

Third, there is the recurrent invocation of *Ecclesiastes* 38:28—'he shall give his mind to the resemblance of the picture, and by his watching shall finish the work'—which insists that the martyrdoms on view be appreciated as spiritual epitomes of artisanal diligence. In these and other ways, the *Sacrum sanctuarium*, in a manner like yet unlike its companion emblem book, Bivero's *Sacrum oratorium piarum imaginum* (Antwerp: Officina Plantiniana, 1634), encourages its users to give careful thought to the types of image-based Ignatian exercises that are here both exemplified and promulgated.

Emblems and Heraldry: Exploring Interconnections

Friday, 1 August, 9:00 (Hs 3)

Claudia MESA HIGUERA / Moravian University

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Lecturas en Filigrana: La heráldica neobarroca de Severo Sarduy

Esta comunicación contextualiza el diálogo que el escritor cubano Severo Sarduy entabla con Quevedo y Valdés Leal pasando por el prisma de la literatura de emblemas. A través de la apropiación de la heráldica barroca, la voz poética de un *Un testigo fugaz y disfrazado* (1985) asume la lección del desengaño del mundo al tiempo que la canibaliza por medio de imágenes en las que predomina un erotismo lúdico, paródico y derrochador. Tanto los *Jeroglíficos de las postrimerías* de Valdés Leal como el Quevedo de «Amor constante más allá de la muerte» se manifiestan en los sonetos y las décimas del poemario como testigos fugaces y a la vez disfrazados que, si bien asumen lo ineludible de la muerte, no se arrepienten nunca «de arder. Ni de haber ardido» (Sarduy).

Emblematik avant la lettre? Politisch-phaleristische, ikonographische und heraldisch-philologische Beobachtungen zur Proto-Emblematik bis Maximilian I.

Tuesday, 29 July, 14:00 (Hs 3)

Christof METZGER / Albertina

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Dürers *Hieroglyphica* für Willibald Pirckheimer

Die *Hieroglyphica* des Horus Apollon Niliacus sind ein aus dem Koptischen ins Griechische übersetzter Text des 5. Jahrhunderts, der nach humanistischer Überzeugung Zugang zur Geheimschrift einer altägyptischen Priesterkaste und damit, wie man hoffte, zum Urgrund aller Philosophie ermöglichte. Eine erste griechische Ausgabe erschien 1505, auf deren Grundlage zwei Übertragungen ins selbst in Humanistenkreisen geläufigere Latein erfolgten, die 1517 und 1518 publiziert wurden. Zu einer dritten erhielt Willibald Pirckheimer 1512 den kaiserlichen Auftrag, dessen Ergebnis er 1514 Maximilian I. persönlich überreichen konnte.

Als eine Besonderheit enthält der heute in der Nationalbibliothek Wien aufbewahrte Kodex nun Illustrationen, um das „*mysterium der alten Egiptischen buchstaben, herkumend von dem künig Osyris*“ auch optisch zu veranschaulichen. Die Vorlagen dazu lieferte kein geringerer als Albrecht Dürer, der Pirckheimers eigenes Handexemplar illustriert hatte. Damit stellen die *Hieroglyphica* des Horapoll einen wichtigen Schritt auf dem Weg zur Etablierung der Emblematik dar. Als aber bald erkannt wurde, dass der Sinngehalt der kurzen, erklärenden Bildtexte eher schlicht ausfällt und keinesfalls tiefere philosophische Erkenntnis liefert, war das Interesse an den *Hieroglyphica* nicht nur bei Maximilian bald verfliegen: Das Publikationsprojekt wurde nicht weiterverfolgt, die Pirckheimersche Ur-schrift schließlich zerteilt und die herausgeschnittenen Dürerzeichnungen als Sammler-trophäen verteilt. Ein vollständiger Überblick der erhaltenen Fragmente fehlt bisher und soll hier erstmals versucht werden.

Mapping Emblematic Europe: Poland

Grete Lesky Memorial Lecture

Thursday, 31 August, 14:00 (Hs 1)

Barbara MILEWSKA-WĄŻBIŃSKA / University of Warsaw

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The Cycle of Emblems in the Basilica of the Holy Spirit in Przeworsk

Since the 14th century, Przeworsk, a town located in southeastern Poland approximately 60 km from the Ukrainian border, was one of the seats of the Canons Regular of the Holy Sepulchre. In the Basilica of the Holy Spirit in Przeworsk, a replica of the Holy Sepulchre is housed in a chapel in the side nave, and in the presbytery, particular attention is drawn to the richly decorated Baroque choir stalls dating from 1751, topped with cartouches containing 16 emblems. The monochromatic images, each accompanied by a Latin motto, were uncovered during a renovation in 2003. The inscriptions and two of the pictures can be traced to a common literary source: the emblematic compendium *Mundus symbolicus* by Filippo Picinelli. The remaining 14 images do not have graphic models.

The aim of this paper is to discuss the conceits of the inscriptions taken from Picinelli's book, which, together with the pictures in the cartouches, take on a new meaning. The images with mottos become an emblematic cycle in which the most important are symbols related to the Holy Spirit, who patronizes the church.

Visual Cultures of Power and Politics

Tuesday, 29 July, 16:00 (Hs 2)

Dan MILLS / Georgia Institute of Technology

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The Physiognomic Iconology of David in Hans Holbein's Illustrations for the Old Testament

The Books of Samuel meditate on the nature of leadership by providing an ancient mirror for princes that focuses on Saul's failures and David successes. Beginning with his defeat of Goliath, David's ascent to the throne comes alongside tests to his leadership. As Mladen Popović has demonstrated, the Old Testament is replete with physiognomic depictions of the ancient people who populate the narratives, and this is particularly true for the Books of Samuel—Saul, Goliath, and David in particular are characterized physiognomically. In the early 16th century, Hans Holbein the Younger created woodcuts for *Icones historiarum Veteris Testamenti* (1547), a series of images illustrating important scenes from the Old Testament. In this essay, I will compare Holbein's illustrations for the *Books of Samuel* with the textual content of the narrative to argue that Holbein's typological illustrations are best understood as iconological physiognomy that highlights the nature of rule in the ancient Near East. Ultimately, this suggests that an iconological reading of visual depictions of David trumps iconographic readings in a vindication of Erwin Panofsky's hermeneutic preference for dealing with images.

Emblem Books – Reception and Transformation

Friday, 1 August, 9:00 (Hs 2)

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Teresa SOROLLA / Universitat Jaume I

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La edición ilustrada de la *Corona gótica* de Saavedra Fajardo (Amberes, 1681)

Tras haber dado a luz la *Idea de vn Principe político Christiano representada en cien Empresas* (Múnich, 1640), en 1646 y mientras negociaba la paz de Westfalia como diplomático al servicio de Felipe IV de España Diego Saavedra Fajardo publicó en Münster la *Corona Gothica, castellana y austriaca. Politicamente ilustrada*. Esta segunda obra era una continuación de aquella, tal como explicaba el propio autor en su presentación al príncipe Baltasar Carlos: si en la *Idea de vn Principe* abordaba la teoría de la razón de estado, en la *Corona gótica* ejemplificaba la misma en las vidas de los reyes de la monarquía visigoda, asturiana, leonesa y castellana. Saavedra reforzaba así por medio de la erudición histórica y de las biografías emblematizadas un neogoticismo imperante en la corte de Madrid desde que Felipe II lo impulsase en los años ochenta del siglo XVI, que

pretendía enlazar godos y Habsburgo a través de los linajes medievales asturianos, leoneses y castellanos. La segunda parte de la *Corona Gothica* fue publicada en Madrid en 1671 ya tras la muerte de Saavedra, concluida por el cronista real Alonso Núñez de Castro, autor también de la tercera parte, editada en Madrid en 1678. La edición de 1681 publicada en Amberes por el impresor Juan Bautista Verdussen que analizamos en esta breve comunicación, y que reúne en un solo volumen las tres partes, lleva por subtítulo “Con los retratos de los reyes godos”. Y efectivamente aparece ilustrada con veinte estampas del grabador Gaspar Bouttats que nos muestran, enmarcados por trofeos y figuras alegóricas, las efigies de diversos monarcas godos, castellanos y navarros -una nueva edición ya en 1739 se ilustró con veinticinco estampas en aguafuerte e incluye también retratos de reinas visigodas.

Emblems and Early Modern Devotional Practices

Tuesday, 29 July, 16:00 (Hs 1)

Juan Manuel MONTERROSO MONTERO / Universidad de Santiago de Compostela
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Virgo Maria Mystica sub Solis Imagine. Aproximación a un texto de 1681

En 1681 Jan de Leenheer publica el libro *Virgo Maria Mystica sub Solis Imagine*; un texto compuesto por 26 emblemas en los que la figura de María es comparada, a partir de los textos de las Sagradas Escrituras, con el sol. El texto, dedicado a Diego Fernando Villegas, Barón de Hovorts, se organiza a partir de la imagen del emblema, junto con su mote, y el texto explicativo en forma de “prótasis” y “apódosis”, de acuerdo con los principios de la retórica. Los emblemas que ilustran la obra salieron del taller de Gaspar Boutats.

El objetivo de esta comunicación se centrará en el análisis de cada una de esta imágenes y la relación temática y conceptual con otros emblemas donde el sol tiene un protagonismo similar. También se pretende situar esta obra en el contexto de la iconografía emblemática mariana.

Emblems and Heraldry: Exploring Interconnections

Friday, 1 August, 9:00 (Hs 3)

Nathaniel NAGAR / University of Haifa
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Embleraldry: The Close Relations between Heraldry and Emblems in English Literature

In the visual culture of early modern times, two very similar visual languages were used side by side: Emblems and Heraldry. According to the model of the late Prof. Peter M. Daly, the emblematic language is a product of various visual languages from the past, including Heraldry. In a heraldic guide to heraldry – “*Workes of Armorie*” – published in 1572 by the heraldist John Boswell, the author tended to present in his examples several coat of arms that are more like images commonly used in emblems rather than in heraldry. Was it too wrong to mix these visual languages? Was this a transitional stage that defines these two languages more clearly? Are there other examples of heraldic writers who mixed imagery from both fields? In my talk, I will answer these questions by comparing two English emblem authors – Henry Peacham and George Wither on the one hand, and selected heraldic literature published in England in the 16th and 17th centuries, on the other.

Milton PACHECO / Palace of the Dukes of Braganza,
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To Close the Gates of Janus' Temple: Emblems of Peace, Accord and Reconciliation in the Ephemeral Architectures of King D. Filipe I's the Royal Journey of Succession to the Portuguese Kingdom

Some months after the death of the last sovereign of the Royal House of Avis, the Cardinal-King D. Henrique, in January 1580, Felipe II of Spain would organize a political, diplomatic and military entourage to claim the vacant Portuguese throne, the so-called Royal Journey of Succession to Portugal. From Felipe II's entry in the Portuguese Kingdom at Elvas, in early December 1580, to his royal procession into the capital-city of Lisbon, in June 1581—following his acclamation as D. Filipe I in Tomar that April—numerous public municipalities and private corporations erected architectonic structures in various urban spaces to celebrate the acclamation of the new king at the old kingdom. A double political and social strategy could be implemented through these celebrative constructions, which were built autonomously in large squares and on the main streets or juxtaposed to some of the most important buildings in the cities and villages of the royal itinerary. These not only exalted the royal entourage, but also could convey a legitimizing discourse to the communities, garnering the support that was required to proclaim his sovereignty and confirm the loyalty of the Portuguese subjects. Among the allegorical figures, traditional symbols, and local forms, a set of emblems was used to complement the ornamentation compositions. In several cases, they were complemented with Latin inscriptions, which did not facilitate their comprehension by the common spectator.

Within the scope of the Art History discipline, the aim of our proposal is to identify and analyse the ephemeral architectonic structures equipped with emblematic imagery that explored political contents and diplomatic discourses related to the principles of peace and accord, reunification and reconciliation of the Kingdom, as the Prudent-King, D. Filipe I of Portugal, proposed from the onset of his reign.

Emblems and Early Modern Devotional Practices

Friday, 1 August, 14:00 (Hs 2)

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Anthropological thought in Mikołaj Krzysztof Chalecki's *Allegoriae or Flowers of Fiery Prayers (Allegoriae albo Kwiecie modł gorących, 1618)*: Intellectual and Aesthetic Transmissions in Early Modern Eastern Europe

Allegoriae – a meditative emblematic prose work by Chalecki (1618, in both Latin and Polish versions) – remained largely unknown for a long time. The recent Lithuanian critical edition has provided a foundation for examining key aspects that shaped its artistic and intellectual formation. Foremost among these is Chalecki's erudition, shaped by his travels in France and Italy, as well as his connections with the Netherlands, particularly with Justus

Lipsius. The style of the Flemish humanist – often described as Attic or Mannerist – is recognized as a source of inspiration for Chalecki's writing technique, serving as evidence of emerging rhetorical shifts in the early 17th century.

A close analysis of the prose style and the unconventional use of inspiration from Early Modern emblems – with particular emphasis on the originality of the iconographic designs – leads to the conclusion that *Allegoriae* represents a rare example of Polish Mannerist emblematic literature. This elite form of religious prose, marked by its supra-confessional character, appealed to readers across Catholic, Protestant, and Uniate circles.

The imagery of *Allegoriae* constructs a spiritual space of meditation, which can be explored through, for instance, the phenomenology of space, in order to reconstruct Chalecki's anthropological reflection. His work is characterized by a deeply personal religious search undertaken by a lay author. Recurring motifs include diverse representations of the body-soul dualism, a sense of existential disorientation (rooted in the impossibility of full introspective understanding within a world of obscure symbols), and a longing for safety. This makes it possible to trace how an early Baroque author approached the problem of representing the introspective journey of the *anima Christiana*—independently from, and prior to, Herman Hugo's influential *Pia desideria* (1624).

Emblem Books as Spiritual Exercises in the 17th Century

Tuesday, 29 July, 9:00 (Hs 2)

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The 'Path of Perfection' in the Emblematic Discourse on the Martyrs of Japan

This paper explores the connections between illustrated panegyric texts eulogizing the martyrs of the early modern missionary enterprise in Japan and the commemoration of these same martyrs in both portrait cycles formerly displayed in Jesuit colleges and public funerary processions in their honor. António Francisco Cardim, S.J.'s *Elogios, e ramalhetes de flores borrifado com o sangue dos religiosos da Companhia de Iesu* (Rome, 1646 / Lisbon, 1650), which contains an illustrated inventory of the victims of the persecution of Christians in Japan, casting St. Francis Xavier as the model followed by these martyrs, counts among the emblematic books designed to promulgate image-based spiritual exercises. Its engravings by P. Miotte mirror the now lost martyrological picture galleries designed to inspire emulation on view in several Jesuit edifices (the novitiate complex of Sant'Andrea al Quirinale in Rome, the Jesuit college of Madrid, the English college in Valladolid, the cloister of the Jesuit Professed House in Goa and the Jesuit college of Macau), some of which are recorded in printed Jesuit portrait series, as well as printed series found in Augustinian and Franciscan volumes praising the respective Catholic orders' heroes of the faith.

These series' shared traits raise the question of whether they responded to comparable objectives. Public processions in praise of the Japan martyrs organized in Macau and Mexico shortly after the first great martyrdom of Christians in Nagasaki took place in 1597 included emblematic 'hieroglyphs' and painted draperies, possibly transposing the panegyric books' spiritual function to a larger audience.

Emblems for the Ear

Thursday, 31 July, 11:30 (Hs 1)

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Sounds in a Nutshell: Audio Logos as Acoustic Emblems

From the earliest bell tolls, post horns, and royal fanfares, short audio signals have served as powerful emblems and identifiers. Since the dawn of the 20th century, this emblematic function has become especially pronounced in advertising. While audio logos are crafted to be highly individual and unmistakably linked to a product or institution, they also adhere to specific rules to ensure they are memorable and can be clearly perceived, even amidst significant background noise.

This study uses current audio signal analysis techniques to analyse more than 360 audio logos. Despite the unique designs, the results show that audio logos often have distinct timbral characteristics that are associated with their respective industries. In many cases, the sound of an audio logo alone can directly indicate its sector affiliation. These and other findings on the properties and effects of the audio logos as acoustic emblems will be shown with sound examples and interactive visualisations in the presentation.

Emblems of Friendship and *Alba Amicorum*

Monday, 28 July, 16:00 (Hs 31)

Matthias ROICK / Polish Academy of Sciences

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An Emblem of Friendship: The '*typus amicitiae*' in Renaissance Student and Print Culture

How can friendship be imagined and represented? While contemporary philosophers such as Alexander Nehamas deny the possibility of representing friendship, Renaissance culture had no problem visualising the concept of friendship. They combined visual and textual elements in an emblematic way, using the *typus amicitiae* derived from the late ancient Latin writer Fulgentius and already present in the manuscript tradition. My paper will present some examples of the 'typus' in early modern print culture, how students associated it with poetry, and how knowledge was transmitted through it. I will also discuss whether it makes sense to interpret the *typus amicitiae* as a kind of early modern meme not only concerning the notion of friendship in specific, but ideas of living together peacefully despite conflicts and wars.

The Emblematic Gaze

Eye tracking in Art History and Emblem Studies

Friday, 1 August, 11:15 (Small Ceremonial Hall / Kleiner Festsaal)

Raphael ROSENBERG / University of Vienna

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Two Modes of Seeing: Reading and Viewing in Eye-Tracking Perspective

The aim of the Laboratory for Cognitive Research in Art History (CRaA) is to expand art historical knowledge through the use of empirical and experimental methods. The

laboratory's projects deal with traditional art historical questions about artworks and their perception as well as transdisciplinary issues of empirical aesthetics, visual culture and museology. Classical methods of art history are combined with digital humanities and social science approaches – from discourse analysis to database construction, from online questionnaires to open interviews and mapping. Research into eye movements conducted during the beholding of art is an area of special interest.

Eye tracking is an empirical method of recording the eye movements of a person looking at a given stimulus. We use this technique to track gaze patterns while beholding artworks – either in the lab with high quality reproductions on a computer screen (remote eye tracker) or with original artworks in museums (mobile eye tracker). Eye trackers are non-invasive devices based on infrared cameras. They track the movements of the pupil and the corneal reflection and extrapolate the individual gaze path over the work of art. This gaze path is then broken down into eye movement events for further analysis, of which the most common are *fixations* and *saccades*. During a *fixation* the gaze hovers in a small, contained area for approx. 300 ms. This is most commonly associated with cognitive attention to that area and an intake of visual information. The *saccade* moves the gaze from one fixation to another; it normally lasts less than 100 ms and is one of the fastest movements our bodies are capable of. The analysis of these events gives us a better understanding of what happens in the interaction between a viewer and a work of art. We can see what draws the viewer's attention, in what order and from what direction they "read" the composition and/or narrative of the work, as well as what they don't see and behaviours they don't exhibit that we might have expected.

Eye tracking is an innovative and promising methodological approach in Art History. So far we have used eye tracking to study single artworks, check art historical theories that often speculate about specific forms of viewing, compare how age, gender, expertise, and culture influence the viewing of artworks, and assess the effects of contextual circumstance. However, much research remains to be done in this emerging approach to visual culture. Eye tracking opens many novel avenues for investigating art historical materials and provides a first-hand perspective of our reception and interaction with works of art.

The Jesuit Emblem: Production and Reception in Context

Tuesday, 29 July, 16:00 (Hs 5)

Mirella SAULINI

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The Superior General S.J. Visits the Roman College. A Performance on the Walls

The family name of General Claudio Acquaviva S.J. ("Living water") makes pictorial metaphors easy to do. This presentation describes and comments on some emblems, intending to welcome Acquaviva visiting the Roman College on March 1581. They are from the code APUG 1143 ff. 88^r–89^v extant in the Historical Archives of the Pontifical Gregorian University. Every emblem consists of a pictorial image and an Italian and/or Latin textual apparatus. Images are from religious and secular sources; their theme is living water sourcing and/or flowing as rivers or fountains. A marginal note describes the picture and a commentary makes a comparison between water's life-giving action and

Acquaviva's and Jesuit's life-giving spiritual action. These emblems are not perfectly compliant with the Alciatan model. Mostly, they do not result in a meditation on Jesus' sacrifice, rather in a celebration of the Jesuits and their General. Therefore, the emblems welcoming Acquaviva into the college on March 1581, look like actors playing the role of Acquaviva and Jesuits acting in the world. Was Jesus absent from March 1581 emblems shown in the Roman College? Our aim is to demonstrate that, according to Jesuits' spectacular and theatrical tradition, these emblems have an implicit edificant value.

Mapping Emblematic Europe: Silesia, Lithuania

Thursday, 31 July, 9:00 (Hs 5)

Agnieszka SEIDEL-GRZESIŃSKA / University of Wrocław

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Modern Emblems in Silesia: In the Whirlwind of Religious and Political Tensions

Silesia was one of the easternmost Habsburg territories. It was incorporated into the monarchy in 1526, together with the Kingdom of Bohemia, of which it was a part at that time. The takeover of rule in Silesia by the Habsburgs coincided with the development of Reformation trends in these region. Since then, tension between the Catholic authorities and the Protestant majority of society have had a significant impact not only on social and political life but also on cultural and artistic phenomena. Emblems in Silesia were influenced by this tension and they gave it spectacular expression. In the period of their greatest flourishing in the region, in the 17th and early 18th centuries, they appeared in the most diverse contexts. Emblems decorated the interiors of churches, monasteries, and secular residences, appeared on tombstones, epitaphs, castra doloris, church equipment and occasional medals. In the circle of Protestant patronage, emblems were created primarily around strong centers of Lutheran theological thought, such as Legnica, Świdnica, or Wrocław. On the Catholic side, this form of expression is associated with the artistic initiatives of great religious orders, such as the Cistercians, the Knights of the Cross with the Red Star or the Jesuits.

The emblems in Silesia create an extremely interesting mosaic, spectacularly testifying to local moods and intellectual tendencies in the early modern era. So far, no attempt has been made to review these phenomena and their characteristics.

Zeichen der Herrschaft:

Die Devisen Kaiser Maximilians I. als literarisches und visuelles Programm

Tuesday, 29 July, 16:00 (Hs 3)

Alex SEIDL / University of Vienna

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Zwischen Turnier und Abenteuer – *Per tot discrimina* als Leitmotiv Maximilians

Neben der deutschen Devise Maximilians *Halt Maas* (sowie ihren lateinischen Varianten) findet sich in späteren Quellen auch die Wendung *Per tot discrimina*. Diese entstammt einer bekannten Passage aus der antiken Epik (Vergil, *Aeneis* 1,204: *per varios casus, per tot discrimina rerum*). Das zugehörige Emblem zeigt ein Rad mit Schwertern, darüber einen Reichsapfel und darunter einen Granatapfel. Zunächst wird ein Überblick gegeben,

wann und in welchen Medien diese Devise erstmals belegt ist. Dabei wird die Bildsymbolik erläutert und in den Kontext von Maximilians Selbstverständnis sowie seiner Vita gestellt. Erstaunlich ist jedoch, dass es keine Hinweise darauf gibt, dass der Herrscher die Wendung zu Lebzeiten als offizielle Devise führte.

Maximilian ließ ein umfangreiches Ruhmeswerk über sein Leben und seine Ideale entwerfen, in dem nicht nur das gesamte Reich betreffende Bedrohungen wie die Türkengefahr, sondern auch unzählige andersartige Herausforderungen (Jagd, Turnier etc.) dargestellt werden, die er selbst bewältigen musste. Diese spiegeln das ritterliche Ideal wider, das er stets hochhielt und in unterschiedlichen Medien propagierte. Dies wirft die Frage auf, ob die Devise möglicherweise doch zu seinen Lebzeiten bekannt war. Identifizierte sich Maximilian womöglich selbst mit diesem Spruch? Haben die Humanisten in Kenntnis dieser Devise ihre Werke angelegt und deshalb Maximilians Gefahrenbewältigung betont?

Der Vortrag verfolgt das Ziel, die Devise *Per tot discrimina* als ein Leitmotiv in den Werken, in denen Maximilian eine zentrale Rolle spielt, zu verdeutlichen. Hierfür sollen einerseits das allegorische Ritterepos *Theuerdank* – insbesondere die Holzschnitte und die lateinische Fassung, der *Magnanimus* von Ricardo Sbruglio –, andererseits das lateinische Turniergedicht *De ludo Troiano faustissimi regis Maximilliani* von Paolo Amalteo betrachtet werden.

Emblems of Friendship and *Alba Amicorum*

Monday, 28 July, 16:00 (Hs 31)

Joanna SKUBISZ / University of Wrocław

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‘Quà Dii vocant eundum’. Emblems by Andrea Alciato and Johannes Sambucus as

Background for Johann Reimann's *Album amicorum* (University Library of Wrocław)

The University Library in Wrocław (Poland) holds a relatively small but undoubtedly intriguing collection of emblematic books from the 16th to 18th centuries. Among them are various editions of Alciato's *Emblematum liber* and Sambucus's *Emblemata*. One of the more fascinating examples is a volume that contains both of these titles. The works date from the same year, 1564, but were published in different locations. Alciato's collection was published by Guillaume Rouillé in Lyon, whereas Sambucus's work was produced at the Plantin Press in Antwerp. What sets this particular book apart from others? A closer examination reveals that, in the past, it also served as a *Stammbuch* or 'friendship album'. The pages of both prints bear numerous multilingual handwritten entries, often accompanied by drawings of the authors' coats of arms. The original owner of this *album amicorum* was Johann Reimann (1544–1597), a Silesian lawyer from Lwówek Śląski. He collected the entries during his travels to Padua, Augsburg, and Vienna, as well as in various towns across Silesia.

In my presentation, I will introduce this remarkable volume and explore selected entries. I will focus particularly on their placement within the two emblematic works and analyse their relationship with the emblems themselves. Does the location of the entries in the *Stammbuch* hold significance? Or were they added randomly, with no connection to the emblems they neighbour? I will try to consider whether the identity of the authors of the entries influenced their content and their placement in this *album amicorum*.

Peter SJÖKVIST / Uppsala University

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Wallenius's dissertation *De emblematis* (1685)

With professor of mathematics Johan Bilberg as the praeses, student Daniel Wallenius in 1685 defended an exercise dissertation on emblems (*De emblematis*) at Uppsala university covering 74 pages. Although this text has been known and referred to in research for a long time, a full translation has never been available until now, produced by myself. In this presentation, it is my intention to introduce and discuss this learned treatise in the context of Swedish university dissertation culture, as well as to describe its contents and particularities of the language. In fact, this text gives a fine overview of the state of the art of emblems in Sweden in the late 17th century.

Emblems and Early Modern Devotional Practices

Tuesday, 29 July, 14:00 (Hs 2)

Veronika SLADKÁ / Charles University Prague

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Emblems in the Hymnbooks of the Unity of the Brethren: Devotional Artistry and Religious Education in Early Modern Europe

John Amos Comenius is known for elevating emblems to universal didactic tools, advocating their use in teaching exercises and incorporating them into his reformist project *De rerum humanarum emendatione (Pampedia)*. However, the roots of this emblematic tradition within the Unity of the Brethren, which can be traced back to the 1560s, are less explored. Studying the emblematic adornments in their hymnbooks (1564, 1572, 1576, 1581) provides new insights into the educational and devotional strategies of this clandestine yet influential religious community in Central Europe.

Drawing on comparative and iconographic analysis, this paper argues that Brethren Bishops employed emblems in printed books to reinforce doctrinal discipline, inspire religious fervour, and strengthen ties with aristocratic patrons whose support was vital for the community's survival. For the first time, this study identifies direct inspiration from French emblem books by Claude Paradin and Georgette de Montenay. Integrated into hymnbooks as initials, decorative borders, and tailpieces (*culs-de-lampe*), these emblems served as mnemonic devices and teaching tools. This contrasts with earlier views that interpreted them primarily as a means of concealing the identities of Brethren members due to the community's illegal status. The argument is supported by specific examples showing how the Brethren's emblems were thoughtfully intertwined with the hymns' lyrics to embed theological principles and facilitate religious education. This pioneering study highlights the innovative ways in which the Brethren integrated visual culture into their hymnographic tradition, prefiguring emblematic pedagogies later formalised by the Jesuits.

Charlotte Colding SMITH / University of Bonn

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Fishing, Whaling and Sailing Emblems in Commemorative Objects from the 17th to the 20th Century.

A 17th-century goblet now held at the German Maritime Museum (Bremerhaven), shows emblem scenes from the maritime world: in one medallion we see a representation of a scene of whaling, a scene of fishing and one of sailing. The goblet thereby moves the display of the emblems beyond the normal confines of the two-dimensional printed page. Much recent scholarship has revealed the wide embrace of emblem culture well beyond books, penetrating multifaceted forms of social life.

Focussing on commemorative goblets, trophies, cups, and medallions from collections at Bremen, Bremerhaven, Hamburg, Nuremberg, this paper will trace how 17th-century decorative objects refashioned the maritime emblem. To demonstrate this connection, it will compare objects featuring emblems of ships and other maritime imagery with printed emblem books, such as Joachim Camerarius's *Symbolorum et Emblematum Centuriae Tres*. Emblems became not only commemorative objects and elements of display and celebration, but also illustrations capturing the interaction between people and the sea. Thus, it will further trace how such emblems were re-fashioned and re-used in the 19th-century romanticised ideal of whaling, and onward until the industrial whaling and fishing booms of the 1930s and 1950s. Ultimately, the 17th-century goblet now in Bremerhaven emerges as a three-dimensional showcase of emblems relating to the maritime world in the 17th century. This paper hopes to bring it to the forefront of cultural understandings of historical and cultural understandings of emblems and the sea from the 16th to 20th centuries.

Emblem Books – Reception and Transformation

Friday, 1 August, 9:00 (Hs 2)

Teresa SOROLLA → Víctor MÍNGUEZ

Emblems in Cross-Cultural Encounters

Tuesday, 29 July, 9:00 (Hs 5)

Elke STEINMEYER / University of Kwazulu-Natal

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The *locus amoenus* in Gysbert Hemmy's Speech *De Promontorio Bonae Spei*

Gysbert Hemmy, born in 1746 in the Cape in South Africa, went in 1763 to Hamburg and was a pupil of the famous Latin school called the Johanneum until 1767. When he left to further his studies in Leiden, he delivered on 10 April 1767 a farewell speech, a *Valedictions-rede*, about the Cape which he considers as his homeland, *patria*. He speaks about the geographical position, the landscape, fauna and flora, the native people called the Hottentots (today Khoi Khoi). He has clearly fond memories of his native land and presents a sort of encomium. Scholars have identified several features of the classical topos of *locus amoenus* in his description.

On the title page is a picture of the harbour in Table Bay with Table Mountain in the background, engraved by the famous artist Franz Nikolaus Rolfson (1719–1802) in Hamburg, together with a quotation from Horace “*ille terrarum mihi praeter omnes / angulus ridet*” (carm. 2,6,13–14) or in White’s translation: “This corner of the world smiles for me above all others”.

In my paper, I want to investigate how the characteristics of the *locus amoenus* manifest in the emblem from the title page and in the speech itself.

Translating Alciato

Tuesday, 29 July, 9:00 (Hs 3)

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Translating Andrea Alciati’s *Emblematum Liber*: Investigating a Unique Unpublished Spanish Translation and Its Origin

The paper will focus on an unpublished manuscript, a Spanish translation of Andrea Alciati’s *Emblematum Liber*, which was purchased by the Rare Book and Manuscript Library at the University of Illinois at Urbana Champaign in 2020. The piece is unique in its physical format and arrangement, as well as its content. While the outside appearance is a rather plain late-18th-century binding, the inside contains only the second-known Spanish translation of Alciati’s *Emblematum Liber*—the only other Spanish translation is the one authored by Bernardino Daza and printed in Lyon by Guillaume Rouillé in 1549. Additionally, each emblem is accompanied by a woodcut excised from a published Edition of the work, following the order established by Claude Mineault in the 1550 edition printed by Guillaume Rouille in Lyon. Moreover, the information regarding the chain of custody provided by the seller was rather scarce and only indicated that the previous owner was Professor Karl-Ludwig Selig, who purchased the book from the British antiquarian book-seller Diana Parikian.

The paper will present the research which led to the identification of a larger part of the chain of custody of the manuscript, the identification of a second version of the same unpublished translation kept in Santander (Spain), and the relations between this and the one available in Illinois. It will then consider the origin of the translation, its dating, and its dissemination.

Emblems and Early Modern Devotional Practices

Friday, 1 August, 14:00 (Hs 2)

Karolina SZYMANKIEWICZ / University of Warsaw

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The Written and the Visible: Exploring the Role of Inscriptions in the (Re)Presentation of Relics in the Early Modern Period

The cult of saintly relics has played a crucial role in the Christian Church since its earliest history. To counter the widespread circulation of forgeries, medieval ecclesiastical authorities introduced certificates of authentication and inscribed labels to verify the authenticity of relics. This development marked the beginning of a systematic integration

of textual elements with relics and their visual representations. Over time, inscriptions were applied directly to reliquaries—a practice that flourished in Catholic regions during the post-Tridentine era.

This paper examines how inscriptions and textual annotations were incorporated into both reliquaries and their artistic representations, functioning in a manner analogous to authentication certificates. In the Early Modern period, Catholic territories produced a substantial body of visual material depicting relics and reliquaries in prints, paintings, and other media. These included “catalogues” of relic collections, images of *corpi santi* displayed in glazed altarpieces, and scenes of relic translations or ceremonial displays. These visual media often contained textual elements, ranging from inscriptions identifying the contents of reliquaries, to narratives of relic provenance, and detailed accounts of rituals and devotional practices.

By analyzing selected examples from the graphic arts and painting, this study explores the ways in which textual elements were integrated into visual depictions of relics and reliquaries. It juxtaposes these representations with extant monuments to trace changes in inscriptions, particularly in light of advancements in graphic techniques. Ultimately, the analysis sheds light on the interplay between image and text in promoting the cult of saints’ relics and their instrumental role within post-Tridentine Catholic propaganda in the Early Modern period.

Emblems and Early Modern Devotional Practices

Friday, 1 August, 14:00 (Hs 2)

Dwight E.R. TENHUISEN / Calvin University

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Augustinian Applications of Alciato in the Americas

In my presentation at the last SES conference (Coimbra, Portugal), I explored how the Augustinian Antonio de la Calancha (1584-1654) directly references an emblem by Alciato in his *Coronica moralizada del orden de San Augustin en el Peru* (Barcelona, 1638). I argued that the Alciato emblem serves as a predominant prefatory metaphor for the Spanish colonial project in early modern Peru and that Calancha uses this emblem to insert his order in that project and demonstrate how the *criollos* suffered unfairly at the hands of *peninsulares* in colonial Peru.

Calancha, however, is not the only Augustinian in early modern Peru who references Alciato and emblems in his convent chronicle. Nor is he the first. In this presentation, I examine the specific references to emblems in three additional Augustinian chronicles from colonial Peru: Alonso Ramos Gavilán’s *Historia del célebre santuario de Nuestra Señora de Copacabana* (Lima, 1621), Fernando de Valverde’s *Santuario de Nuestra Señora de Copacabana* (Lima, 1641), and Bernardo de Torres’ *Crónica de los Santuarios de Nuestra Señora de Copacabana y del Prado* (Lima, 1655).

This study demonstrates to what extent these four Augustinians interpret emblems in their local context, how consistent they are in their use of emblems, and how these emblems serve to inscribe their chronicles in the imperial project, sometimes in surprising ways.

Olga VASSILIEVA-CODOGNET / Ehess Paris

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Otto Vaenius et Henri IV

De prime abord, la question des rapports entre Otto Vaenius et Henri IV peut paraître sans objet, dans la mesure où l'historiographie traditionnelle ne connaît pas de commande du roi de France à l'artiste. Pourtant, dans une lettre de 1619 à l'archiduc Albert d'Autriche, Vaenius se plaint amèrement que, bien des années auparavant, Jean Richardot, chef-président du Conseil privé de l'archiduc, lui a interdit d'accepter la proposition du roi de France d'entrer à son service. Comme il serait absurde que Vaenius mente (sa lettre est une requête adressée à son « prince & supérieur » qui sait parfaitement ce qui s'est passé à l'époque), on peut en conclure qu'Henri IV a bien fait une offre à Vaenius. La raison en est peut-être à chercher dans la série de quatre-vingt-cinq emblèmes célébrant les noces d'Henri IV et de Marie de Médicis (16 décembre 1600) qui se trouvait dans la galerie d'Ulysse à Fontainebleau. Ces emblèmes ont disparu, mais nous avons conservé l'inscription et la description de la pictura de chacun d'entre eux, ce qui nous permet de les attribuer sans ambiguïté à Otto Vaenius – ce sont les *Amorum emblemata* avant la lettre!

Il est possible de faire remonter à une date antérieure les rapports entre l'artiste et le roi. Il existe en effet au château de Pau un portrait allégorique d'Henri IV qui montre le roi appuyé sur l'Église et récompensé par la Paix. Ce tableau, dont la conception et la facture sont bien dans la manière de Vaenius, célèbre tout à la fois le retour de l'ancien protestant Henri IV dans le giron de l'Église catholique (25 juillet 1593) et la Paix entre la France et l'Espagne signée à Vervins le 2 mai 1598. C'est entre cette dernière date et le 10 avril 1599 (date de la mort de Gabrielle d'Estrées, maîtresse d'Henri IV, qui est représentée sur le tableau) que fut réalisée cette petite huile sur bois qui constitua sans doute un cadeau diplomatique de la couronne d'Espagne au roi de France. En fin de compte, la non-venue de Vaenius à la cour de France ne l'empêcha pas de créer, entre 1598 et 1600, un fort ingénieux portrait allégorique d'Henri IV ainsi qu'une série d'emblèmes nuptiaux qui se révèle aujourd'hui la source oubliée d'une bonne partie de l'emblématique amoureuse du XVII^e siècle.

Visualising Knowledge

Thursday, 31 July, 9:00 (Hs 1)

Doris VICKERS / University of Vienna

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Celestial Symbols: Astronomical Emblems and the Visualization of Cosmic Knowledge

This paper examines how early modern emblems served as visual frameworks for understanding astronomy during a period of profound cosmological change. As new models of the universe emerged in the sixteenth and seventeenth centuries, the need to conceptualize and communicate celestial knowledge became increasingly urgent. Emblems offered a distinctive mode of visual thinking that could translate abstract astronomical concepts into symbolic and accessible forms. By focusing on emblems that

directly engage with astronomy, this paper explores how the discipline was represented not merely as a set of mathematical observations, but as a field imbued with moral, philosophical, and even theological significance. Emblems served as more than didactic illustrations; they functioned as epistemic images that invited viewers to contemplate the heavens as part of a divinely ordered cosmos. Through their capacity to condense complex ideas into layered visual forms, emblems helped shape early modern ways of seeing, knowing, and interpreting the universe.

Herman Hugo's *Pia Desideria* in Architecture: Analogies and Differences

Monday, 28 July, 16:00 (Senate)

Marcin Wiśłocki / University of Wrocław

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Crossing Confessional Boundaries. Notes on the Reception of Herman Hugo's *Pia Desideria* in Painted Decorations in Central Europe

It is well known that Hermann Hugo's *Pia desideria* (1624) met with wide reception in the visual arts, transcending confessional boundaries. The proposed paper is an attempt to characterize the applications of emblematic compositions from this book in painted decorations, mostly known from ecclesiastical spaces, in territories of Central Europe, such as the Kingdom of Poland, the Duchy of Pomerania, Ducal Prussia and Silesia.

One of the key questions to be considered will be the patterns of their use, i.e. the ways in which these emblems were selected, transposed, modified and adapted to specific contexts. In order to understand the popularity of Hugo's work in both Catholic and Protestant circles, the meaning and function of the emblematic cycles will be set against their wider theological background. On the one hand, the emphasis will be put on impact of Ignatian meditation with the help of visual images. On the other hand, the focus will be on the heart devotion (*Herzfrömmigkeit*), that developed as a result of the changes within Lutheranism, including an increased interest in bridal mysticism. Importantly, these parallel changes were not limited to the repertoire of representations, but also influenced the development of the understanding of the function of images. An important sign of this was not only a wide range of attempts to visualize the spiritual life, but also the postulate of meditation on images, which could be explicitly expressed in iconographic programs.

Emblematik avant la lettre? Politisch-phaleristische, ikonographische und heraldisch-philologische Beobachtungen zur Proto-Emblematik bis Maximilian I.

Tuesday, 29 July, 14:00 (Hs 3)

Andreas ZAJIC / ÖAW

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**„...in campo albedinis, qui statum puritatis et innocencie bonorum operum prefigurat...“
Heraldische Allegorien, Wort- und Bilddevisen und (Wappen-) Epigramme von Karl IV. bis Maximilian I.**

Das Wappenwesen des Mittelalters wurde außerhalb des deutschen Sprachraums, besonders in Frankreich, in den letzten Jahrzehnten immer öfter als Vorform oder frühe

Spielart der Emblematik verstanden, wie die rezente Denomination von Professuren für die Historischen Hilfswissenschaften der Heraldik und Sphragistik als “Emblématique médiévale” zeigt. Meist bezieht sich das Argument, Wappen besäßen ähnliche Verweis- und Deutungsfunktion wie Embleme, auf im engsten Sinn para-heraldische Elemente, also die “Prunkstücke”, vor allem Wortdevisen (Impresen, Mottos) und Bilddevisen (Badges), da die Wappenbilder selbst typischerweise keine zusätzlichen textuellen Hilfen zu ihrer Interpretation und “Entschlüsselung” bieten.

Die differenzierte Kultur der Heraldik der (ober-)italienischen Kommunen und ihre Bedeutung als Medium politisch-symbolischer Kommunikation trieb ab den späten 1330er-Jahren die förmliche Beurkundung des Rechts zur Führung bestimmter Wappen durch Fürsten, vor allem den Römischen König und Kaiser, an. Besonders in den ersten Jahrzehnten des diplomatischen Genus der Wappenbriefe, als das Verhältnis von Bild (Deckfarbminiatur) und Text (verbale Blasonierung in der Dispositio) noch volatil war, begegnen umfangreiche allegorische Ausdeutungen der neu verliehenen Wappen, die den Bildern als Signifikanten eine weitere, sowohl personal auf den Wappenführer als auch allgemein auf Maximen der Lebensführung bezogene textliche Deutungsebene hinzufügen. Dass dieses Phänomen mit den literarischen Kapazitäten des frühhumanistischen Kanzleipersonals Karls IV. ebenso wie mit den Ansprüchen der oft aus Italien stammenden gelehrten Juristen als Begünstigte zusammenhängt, scheint evident. Humanistische Gelehrsamkeit stellt schließlich – im Gegensatz zu Stabius’ nüchternen Prosa-Erklärungen zum Wappenprogramm der Ehrenpforte Maximilians – auch noch den Schlüssel zur wenigstens pseudo-emblematischen Interpretation der Wappenepigramme als Paratexte humanistischer Drucke des 16. Jahrhunderts dar.

Emblem Books as Spiritual Exercises in the 17th Century

Tuesday, 29 July, 9:00 (Hs 2)

Steffen ZIERHOLZ / University of Zürich

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***Per aspera ad astra.* Starry Heavens and Sidereal Metamorphosis in Jesuit Emblematics**

This paper sheds new light on a series of Jesuit emblems that prominently feature stars and starlit night skies, explored from both spiritual and cosmological perspectives. The starting point is Ignatius of Loyola’s preferred devotional exercise, as recounted by Pedro Ribadeneyra and depicted in the 1609 *Vita beati P. Ignatii Loiolae*: the contemplation of the stars. Given the importance Ignatius attached to this practice, these elements are recurring motifs in Jesuit emblematics.

By considering this exercise within the classical definition of humans as “contemplators of heaven”, I will propose an interpretive framework that includes Anthropology, epistemology, and ethics. Here, stars serve as a means to gain knowledge of God and, as a poetic metaphor for deification, offer an example for cultivating one’s soul and conforming it to the divine.

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***Tene mensuram et respice finem*: Das antike Ideal der *moderatio* und das Nachleben der Devisen Maximilians**

Devisen bzw. Wahlsprüche sind integrale Elemente herrschaftlicher Kommunikationsstrategien: Oftmals aus spezifischen Anlässen gewählt, dienen sie etwa dazu, politische Mitstreiter von den Qualitäten des Herrschers zu überzeugen und auf ein gemeinsames Unternehmen einzuschwören. Auf Feinde sollen sie provokant, mitunter abschreckend wirken. Überdies mögen bei der Devisenwahl literarisch-gelehrte Ambitionen eine zusätzliche Rolle spielen. Sie bilden daher weniger dröge Allgemeinplätze herrschaftlicher Repräsentation als vielmehr Berührungspunkte zwischen Macht und Gelehrsamkeit.

Das 16. Jahrhundert kannte mehrere Wahlsprüche, die Kaiser Maximilian I. geführt haben soll. Der schlesische Gelehrte Nicolaus Reusner (1545–1602) hat in seine Zusammenstellung von (mutmaßlichen) Herrschermaximen seit Iulius Caesar (*Symbola imperatoria*), zwei dieser angeblichen Devisen Maximilians aufgenommen und beleuchtet deren Ursprünge in der griechisch-römischen Literatur. Wiewohl mittlerweile deutlich geworden sein dürfte, dass es sich bei diesen und anderen Wahlsprüchen überwiegend um nachträgliche Zuschreibungen handelt, zeigt sich an Reusners Sammlung doch, dass die Nachwelt Maximilian durchwegs Devisen zueignete, aus welchen das Prinzip der Mäßigung (lat. *moderatio*) spricht. Und tatsächlich ist *Halt Maas* für Maximilian wohlverbürgt.

Der Beitrag wird für die von Reusner Maximilian zugeschriebenen Devisen die Herleitung aus antiken Quellen bzw. einem antiken Ideal des Maßhaltens aufzeigen. Dabei wird sichtbar, dass *moderatio* als propagierte Herrschertugend zwar nichts Ungewöhnliches ist, als Devisenthema jedoch keineswegs verpflichtend war und die Zuschreibungen der Nachwelt auf authentisch maximilianeische Impulse zurückgehen mögen.

Musical Prelude

Monday, 28 July, 10:00 (Main Ceremonial Hall / Großer Festsaal)

The canon à quattro *Id sine fine cantabo: AEIOU – Austria erit in orbe ultima* concludes a lavishly illuminated emblematic manuscript (Austrian National Library, cod. min. 7) created by Georg Pongrácz, Bishop of Vác (Hungary), on the occasion of Emperor Leopold I's marriage to Claudia Felicitas in 1673.

Circling without end, the music expresses the aspirations tied to this dynastic union: the birth of heirs and the perpetuation of Habsburg rule.

Performed by

Edeltraud Gößwein, Johanna Gößwein, Julia Gößwein, Helga Panagl, Christine Rollenitz, Elisabeth Rollenitz, Barbara Zidar (soprano)

Notburga Gößwein (alto)

Daniel Zidar (countertenor)

Matthias Gößwein, Josef Zidar, Stefan Zidar (bass)

under the direction of Victoria Panagl, Kirchstetten, 21 May 2002

Recording: Leopold Rollenitz

The organizers extend their sincere thanks for the opportunity to present this contribution.

PROSPICIT ET RESPICIT Conference Logo

The organizers gratefully acknowledge the generous permission to use an emblem from the library of Vorau Abbey (Styria) for the conference logo and the cover of this booklet.

With his motto *PROSPICIT ET RESPICIT*, Janus embodies the idea that a library enables readers not only to explore the past but also to shape the future through the knowledge preserved by previous generations. This notion can be applied to the Society for Emblem Studies: the research carried out since its foundation now provides a basis for a new generation of scholars to further develop the field.

In Vienna, we understand Janus—depicted with two faces looking in opposite directions—as the god of thresholds, transitions, and doorways. In this sense, he symbolically opens the conference to regions and areas of research that have previously been underrepresented or overlooked. Furthermore, the Roman temple of Janus served as a symbol of peace—a concept that is more relevant today than ever before.



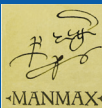
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