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Exhibition Catalogues

Number 12

"THE GRAVER AND THE PEN"
RENAISSANCE EMBLEMS
AND THEIR RAMIFICATIONS

C A T A L O G U E
OF THE EXHIBITION HELD IN THE
PRINCETON UNIVERSITY LIBRARY
February - March 1954

Prepared by H. C. Rice, Jr., Julie Hudson, and
Alexander D. Wainwright, of the Department of Rare
Books and Special Collections, with the assistance
of William S. Heckscher, of the State University
of Iowa

1954

"The Graver and the Pen"

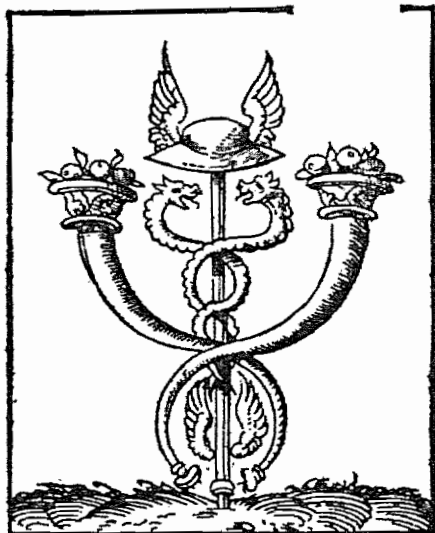
RENAISSANCE EMBLEMS

AND THEIR RAMIFICATIONS

12 ANDREAE ALCIATI

Virtuti fortuna comes

XVIII.



*Anguibus impliatis geminis caduceus alis,
Inter Amaltheæ cornua rebus adest.
Pollentes sic mente uiros, fandiq; peritos
Indicat, ut rerum copia multa beet.*

IN EXHIBITION · PRINCETON UNIVERSITY LIBRARY

February-March 1954

Monday-Saturday, 9 A.M.-6 P.M.; Sunday, 2-5 P.M.

“THE GRAVER AND THE PEN”

RENAISSANCE EMBLEMS AND THEIR RAMIFICATIONS

BOOK COLLECTORS and scholars who have strayed into the literary and artistic bypaths of the Renaissance are already familiar with emblem-books, but most visitors to this exhibition have only vague notions about these curious old picture books. *What, then, is an emblem?*

An emblem, as the word applies here, is a combination of motto, picture, and short poem, used collectively to expound some moral or ethical truth. If we look at a typical emblem, we may see, for example, at the top of the page, a motto telling us that “The Prince Safeguards His Subjects.” Below this there is a picture of a dolphin twined around an anchor. At first glance there seems to be no connection between motto and picture; the motto is not a descriptive title. But if we then read the epigrammatic verses below the picture, the connection is established. In stormy weather, we are told, the anchor aids distressed sailors, while the dolphin, traditionally the friend of man, pulls the anchor still more firmly into the sands. It is fitting, therefore, that rulers should use this device, as a reminder that they should safeguard their people as the anchor does the sailor. The motto and accompanying picture might be said to propound a riddle, to which the verses give an answer.

An emblem has also been described as a happy partnership between the ancient art of poetry and the newer art of engraving. To emphasize this twofold appeal, we have followed the tradition of the emblem writers and borrowed the motto for our exhibition from some verses by Robert Louis Stevenson, lifting his words from their original context to serve our present purpose:

Unlike the common run of men,
I wield a double power to please,
And use the GRAVER and the PEN
With equal aptitude and ease.

The pattern for the Renaissance emblem was set by the learned Italian lawyer and humanist Andrea Alciati (1492-1550), the first edition of whose *Emblematum Liber* was published at Augsburg by Heinrich Steyner in 1531. During Alciati's own lifetime his work was revised and substantially enlarged four times; it was translated from the original Latin into French, Italian, and Spanish, and was eventually reprinted some one hundred and fifty times. These emblems, according to the author's own admission, were merely trifles to amuse, composed as children play at jackstones and older men at dice or cards. The comparison is apt, for Alciati was really dealing out old cards; his success lay less in the originality of his material than in his skill at the game. Egyptian hieroglyphics, classical mythology and literature, medieval allegory and heraldry, early Renaissance architecture and pageantry, all enriched the soil from which the emblems grew. They fixed momentarily in fresh and arresting patterns the traditional lore, which was thus revived and transmitted to new generations.

The hundreds of emblem-books published in all the countries and languages of Europe during the three centuries following the first appearance of Alciati's work bear witness to the popularity and vitality of the genre. Writers and artists of successive generations used the time-worn themes, but clothed them in contemporary dress, so that the emblem-books provide a marvellous survey of changing tastes and fashions. These books were put to all sorts of uses. They furnished conceits and designs for writers, painters, architects, as well as designers of clothing, furniture, masques, and ballets. For purposes of convenience they may be grouped roughly, and of course arbitrarily, into general families.

There are the "heroic" emblem-books where the emphasis is on great men or on the heroes of classical mythology, who serve as a "mirrour for majestie," as models for the conduct of princes and potentates. There are also the "moral" emblems, which include a long sequence of religious works. This tradition, inaugurated by the Protestant Georgette de Montenay in her *Emblemes, ou Devises Chrestiennes* (Lyons, 1571),

was exploited in the 17th century by the Jesuit Hermann Hugo in his *Pia Desideria* (Antwerp, 1624) and by Francis Quarles in his *Emblemes* (London, 1635)—a work which long enjoyed popularity in English-speaking countries—and was tardily represented in America by John W. Barber and William Holmes, *Religious Emblems* (New Haven, 1846). Contrasting with these works of sacred love are the “amatory” emblem-books devoted to profane love. These were especially popular in 17th-century Netherlands, where such works as Otto van Veen’s multi-lingual *Amorum Emblemata* (Antwerp, 1608) went through many editions and produced such English offspring as Philip Ayres’ *Cupids Adresse to the Ladies* (London, 1683). Another broad division includes the “didactic” emblem-books, encyclopedic in character, where the everyday things of this world—birds, beasts, and plants, arts and crafts, treated realistically or allegorically—yield their lessons for the conduct of human life. Geoffrey Whitney’s *A Choice of Emblemes* (Leyden, 1586), the first English emblem-book, belongs to this branch, as does a much later offshoot, John Bunyan’s *A Book for Boys and Girls* (London, 1686, subsequently entitled *Divine Emblems; or Temporal Things Spiritualised*), which was popular for years in humble circles where the more elegant and pedantic emblem-books were quite unknown. Finally, mention must be made of the “iconologies,” the inexhaustible allegorical and symbolical source-books for artists and writers, of which Cesare Ripa’s *Iconologia* (Rome, 1593, 1603) is the most famous.

The sheer quantity and persistency of these emblem-books might alone make us pause to examine them. But there are more subtle rewards awaiting those who will allow themselves to be drawn into the magic circle. The emblem-books reveal a delight in the hidden meanings of things, a way of thinking that we have in part lost; like Shakespeare’s Jaques, they “moralize” the spectacle of the world “into a thousand similes.” Students of art and literature will find keys to the imagery of artists and poets, but even those who make no attempt to pierce the emblems’ meaning or who find their

TABLE OF CONTENTS

| | | |
|---|------|-----|
| Foreword | page | 3 |
| INTRODUCTION | | 8 |
| I WHAT IS AN EMBLEM? | | 10 |
| II RENAISSANCE EMBLEMS: ROOTS AND RAMIFI- CATIONS | | 13 |
| III SOURCES AND ANTECEDENTS OF THE EMBLEMS | | 15 |
| IV ALCIATI: THE FIRST OF THE EMBLEM WRITERS | | 27 |
| V HEROIC EMBLEMS | | 34 |
| VI MYTHOLOGICAL EMBLEMS | | 40 |
| VII ETHICAL EMBLEMS | | 43 |
| VIII RELIGIOUS EMBLEMS | | 49 |
| IX AMATORY EMBLEMS | | 53 |
| X ENCYCLOPEDIA EMBLEM-BOOKS | | 64 |
| XI ICONOGRAPHIES | | 70 |
| XII MANUSCRIPT EMBLEM-BOOKS AND OTHER RARITIES | | 73 |
| XIII STUDIES IN EMBLEMATIC IMAGERY: HORSES | | 80 |
| XIV STUDIES IN EMBLEMATIC IMAGERY: THE MOTE AND THE CANDLE | | 85 |
| XV STUDIES IN EMBLEMATIC IMAGERY: THE TELESCOPE | | 90 |
| XVI THREE CENTURIES OF EMBLEM-BOOKS | | 95 |
| Index of Authors | | 100 |

FOREWORD

The exhibition was undertaken at the suggestion of Professor William S. Heckscher (Department of Art, State University of Iowa), who was a member of the Institute for Advanced Study in Princeton during the academic year 1952-1953. The general scheme of the exhibition was based on Mr. Heckscher's plan, and much of the substance of the explanatory captions was adapted from material generously supplied by him and drawn from his own original research.

With Mr. Heckscher's suggested plan as a guide, the selection and arrangement of material for the exhibition, as well as the drafting of explanatory captions, were the work of the staff of the Department of Rare Books and Special Collections of the Princeton University Library: Mr. H. C. Rice, Jr., Miss Julie Hudson, Mr. Alexander D. Wainwright, assisted by Mr. Gillett G. Griffin and Miss Hildegard Rose. Other members of the Library staff also rendered incidental services in connection with the exhibition.

Roughly two thirds of the books on display were from the collections of the Princeton University Library. Call numbers for these are given below, after each title, between square brackets. Those books lent by other libraries or by private collectors are also indicated below between square brackets. These lenders were:

Art Museum, Princeton University: Nos. 15, 37, 38, 131.

Mr. Silvain S. Brunschwig, New York City:
Nos. 8, 39, 40, 48, 73, 84,
89, 96, 119, 154, 159.

Mr. Sinclair Hamilton, New York City:
Nos. 7, 12, 39, 41, 55, 87,
153, 155.

Harvard College Library: Nos. 113, 114, 116.

Mr. Howell J. Heaney, Morristown, New Jersey:
Nos. 152.

Mr. William S. Heckscher, Iowa City, Iowa:
Nos. 56, 70, 75, 76, 92.

Mr. and Mrs. Philip Hofer, Cambridge, Massachusetts: Nos. 109, 115, 117, 118, 156.

Institute for Advanced Study, Library, Princeton, New Jersey: No. 149.

The Pierpont Morgan Library, New York:
No. 111.

Princeton University Press: No. 129.

Mr. Herbert Reichner, New York City:
No. 120.

Mr. Henry L. Savage, Princeton University:
No. 144.

Mr. Erik Sjöqvist, Princeton University:
No. 17.

Messrs F. and G. Staack, Camden, Maine,
through the courtesy of Mr. William S.
Heckscher: Nos. 67, 72, 90, 91, 121.

State University of Iowa Library, Iowa City,
Iowa. Nos: 18, 51, 69, 83, 105, 117a, 124,
135, 146.

Mr. J. G. van Gelder, Institute for Advan-
ced Study, Princeton, New Jersey: No. 66.

Mr. Lucius Wilmerding, Jr., Princeton, New
Jersey: No. 112.

The following works were particularly useful in the preparation of the exhibition and of this catalogue. Our indebtedness to them is hereby recorded.

J. L. Beijers. A Catalogue of 212 Emblem Books. Offered for sale by J. L. Beijers, Utrecht, 1952. [ExB 04765.162]

Rosemary Freeman. English Emblem Books. London, Chatto and Windus, 1948. [3582.361]

Henry Green. Shakespeare and the Emblem Writers; an exposition of their similarities of thought and expression. Preceded by a view of Emblem-Literature down to A. D. 1616. London, Trübner, 1870. [3925.7005]

Henry Green, ed. Andreae Alciati Emblematum Fontes Quatuor; Namely An Account of the Original Collection made at Milan, 1522, and photo-fac-similes of the editions, Augsbourg, 1531, Paris 1534, and Venice 1546. With a Sketch of Alciat's Life and Bibliographical Observations respecting the Early Reprints. Manchester and London, 1870. Holbein Society publication. [N 7710. A35. 1870 (Ex)]

Henry Green, ed. Andreae Alciati Emblematum Flumens Abundans; or, Alciat's Emblems in their full stream. Being a Photo-lith Fac-similze reprint of The Lyons Edition, by Bonhomme, 1551; And of the Titles, &c., of Similar Editions, 1548-1551. With an Introduction and Alphabetical List of all the Latin Mottoes. Manchester and London, 1871. Holbein Society publication. [N 7710. A35.1871 (Ex)]

Henry Green. Andrea Alciati and His Book of Emblems. A Biographical and Bibliographical Study. London, Trübner, 1872. [DRB 29525.407]

Still the authoritative bibliography.

William S. Heckscher. "Renaissance Emblems: Observations Suggested by Some Emblem-Books in the Princeton University Library." The Princeton University Library Chronicle, Vol. XV (Winter 1954), pp. 55-68. [P 51.74.224]

Mario Praz. Studies in Seventeenth-Century Imagery. London, The Warburg Institute, 1939, 1947. 2 vols. Volume Two (1947) is "A Bibliography of Emblem Books." [N 7710.P89 (SA), 2 copies of v. 2]

NOTE: A third copy of the Praz Bibliography available on the reference shelf of the Rare Books Reading Room [N 7710.P89 (ExB)] is an annotated copy, giving call numbers of items in the collections of the Princeton University Library.

Elbert N. S. Thompson. "Emblem Books," in his Literary Byways of the Renaissance. New Haven, Yale University Press, 1924, pp. 29-67. [3565.902]

INTRODUCTION

The specimen emblem-books, shown without commentary in the introductory case, outside the exhibition gallery, were a purely arbitrary selection, designed merely to give an idea of what an emblem-book looks like.

1. Joachim Camererius. Symbolorum et Emblematum... Centuriae quatuor. Frankfurt, 1654. [N 7710. G14.1654 (Ex)]

Opened to "Century" II, emblem XXXVI, "the Tiger Emblem". Shown with the reproduction and commentary published in The Princeton Alumni Weekly, Vol. LIV, February 19, 1954.

See the pages bound at the end of this catalogue.

For other editions, see Nos. 98, 126.

2. Andrea Alciati. Emblemata. [Antwerp], Plantin, 1608. [N 7710.A35.1608a (Ex)]. Green No. 133.

For other editions, see Section IV.

3. Laurentius Wolfgang Woytt. Emblematischer Parnassus. Augsburg, 1727-1730. [N 7710.W91 (Ex)]

Cf. No. 162.

4. Florentius Schoonhovius. Emblemata, Partim Moralia, partim etiam Civilia. Gouda, 1618. [N 7710.S37(Ex)]

First edition. For another edition, see No. 68.


5. William Holmes and John W. Barber. Religious Emblems. Boston, 1852. [Sinclair Hamilton Collection No. 202]

For other editions, see Nos. 85, 127.

6. Francis Quarles. Emblemes. London, [ca. 1710?]. [Ex 3902.1.33.13]

For other editions, see Nos. 6, 81, 82, 111, 146, 161.

7. Claude Paradin. Devises Heroïques. Lyon, 1557. [Lent by Mr. Sinclair Hamilton '06]

- *Hamilton Collection*
1851 

For another edition, see No. 46.

8. Pierre Coustau. Le Pegme...mis en Francoys par Lanteaume de Romieu, gentilhomme d'Arles. Lyon, 1555. [Lent by Mr. Silvidan S. Brunschwig]

- *Hamilton Collection*
1851

9. Claude-François Menestrier. L'Art des Emblemes. Lyon, 1662. [N 7710.H52. (Ex)]

The first edition.

WHAT IS AN EMBLEM?

An emblem is a combination of words, pictures, and short poems, used collectively to represent some aspect of national unity.


This special Bicentennial emblem, a gift from the American People to the Bicentennial Celebration, consists of:

I. WORDS
"The Nation's Year"

A. DESIGN
"The Nation's Year"

B. MESSAGE

EMBLEMATIC DESIGN: 18
 1776-1976
 1776-1976
 1776-1976



Using paper contained in your folder, you will prepare a message for the Nation's Year. Your message should be a short poem, a story, or a picture. It should be a message of hope and faith for the future of our Nation.

THE WORDS SURROUNDING THE ANCHOR

THE ANCHOR IS AN EMBLEM OF THE NATION'S YEAR. IT IS A SYMBOL OF STABILITY AND SECURITY. IT IS A SYMBOL OF HOPE AND FAITH FOR THE FUTURE OF OUR NATION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF LIBERTY AND JUSTICE UNDER LAW. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF DEMOCRACY AND SELF-DETERMINATION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF PEACE AND COOPERATION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF HUMAN RIGHTS AND DIGNITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF ENVIRONMENTAL PROTECTION AND SUSTAINABLE DEVELOPMENT. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF INTERNATIONAL LAW AND COOPERATION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF CULTURAL HERITAGE AND DIVERSITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF SCIENCE AND TECHNOLOGY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF EDUCATION AND LIFELONG LEARNING. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF ECONOMIC GROWTH AND PROSPERITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF SOCIAL JUSTICE AND EQUALITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL UNITY AND COHESION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL IDENTITY AND PRIDE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL SOVEREIGNTY AND SELF-DEFENSE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL INTEREST AND SECURITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL HONOR AND DIGNITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL GREATNESS AND EXCELLENCE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL FUTURE AND HOPE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL UNITY AND COHESION. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL IDENTITY AND PRIDE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL SOVEREIGNTY AND SELF-DEFENSE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL INTEREST AND SECURITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL HONOR AND DIGNITY. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL GREATNESS AND EXCELLENCE. IT IS A SYMBOL OF THE AMERICAN PEOPLE'S COMMITMENT TO THE PRINCIPLES OF NATIONAL FUTURE AND HOPE.

THE WORDS SURROUNDING THE ANCHOR

THE WORDS SURROUNDING THE ANCHOR



THE WORDS SURROUNDING THE ANCHOR

I. WHAT IS AN EMBLEM?

10. CHART. (Prepared by H. C. Rice, Jr., Gillette G. Griffin, and Hildegard Rose, from material supplied by W. S. Heckscher).

Under the heading "WHAT IS AN EMBLEM?" the following explanatory material was arranged:

WHAT IS AN EMBLEM?

An emblem is a combination of motto, picture, and short poem, used collectively to expound some moral or ethical truth.

This typical Renaissance emblem, a page from Andrea Alciati's Emblematum libellus, consists of:

1. M O T T O

The Emblem's "Soul"

2. P I C T U R E

The Emblem's "Body"

3. E P I G R A M

1]. THE PRINCE SAFEGUARDS HIS SUBJECTS.

2]. The picture is not original. Alciati borrowed it from the mark of the Venetian printer, Aldus Manutius (whose device can be seen on the doors of the Princeton Library elevators). Aldus had probably gleaned some ideas for it from Colonna's novel "The Dream of Poliphilo", which Aldus printed in 1499 and where dolphin and anchor appear in one of the woodcut illustrations. Both Colonna and Aldus had seen classical Roman coins on which

EMBLEMATVM LIBELLVS. 25

Præps subditorum incolunitatem
procurans. XXI.



Titanij quoties conturbant æquora fratres,
Tum miseros nautas anchora iacta iuuat.
Hanc pius erga homines Delphin complectitur, imis
Tutius ut possit figer illa uadis.
Quàm deat hæc memores gestare insignia Reges,
Anchora quod nautis, se populo esse suo.

the dolphin and the anchor are used as imperial devices.

Similarly, the ideas expressed in the verses have both remote and immediate literary prototypes.

Thus, Alciati, in this and his other emblems, tapped deep streams of inherited learning, which he fixed momentarily in fresh and arresting patterns, which in turn revived and transmitted the traditional lore to new generations.

* * *

All three components are necessary to the true emblem. No one of them stands independently. The motto alone does not illustrate or explain the picture. Indeed, there often seems to be a contradiction between them. The third element, the epigram, resolves this conflict and provides a key to the meaning. The motto and accompanying picture might be said to present a riddle, to which the epigrammatic verses provide the answer.

11. Andrea Alciati. Emblematum Libellus. Paris, Wechel, 1542. [N 7710.A35.1542a (Ex)]. Green No. 18.

For other editions, see Section IV.

Opened to the emblem of the Dolphin and the Anchor, which was used above, in photographic enlargement, as the basis for the explanatory chart.

12. Andrea Alciati. Emblematum Libri Duo. Lyon, 1554. [Lent by Mr. Sinclair Hamilton '06]. Green No. 54.

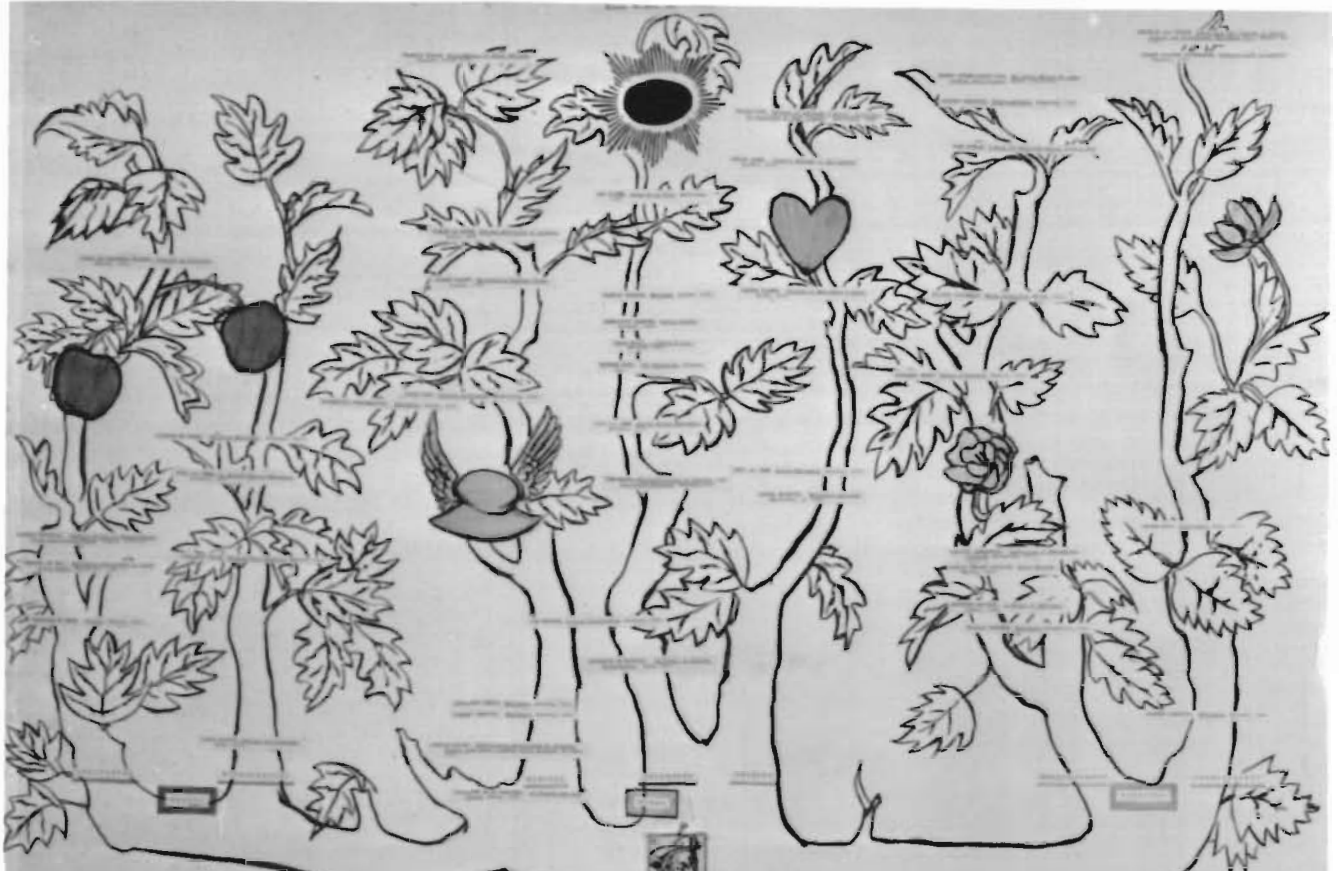
Opened to the emblem "In Silentium", (Book I, Emblem 3), showing a Renaissance scholar in his study, near a lectern.

3]. Whenever the Titan brothers stir up the waters,
Then the cast anchor helps poor sailors.
The Dolphin, friendly to men, embraces it,
So that it may be fixed more firmly in the depths.
It is fitting that Kings should use this device,
As a reminder that they should be to their people
what the anchor is to the sailor.

13. George Wither. A Collection of Emblemes, Ancient and Moderne: Quickened with Metrical Illustrations, both Morall and Divine: And disposed into Lotteries, That Instruction, and Good Counsell, may bee furthered by an Honest and Pleasant Recreation. London, 1635. [Ex 3994.9.326]

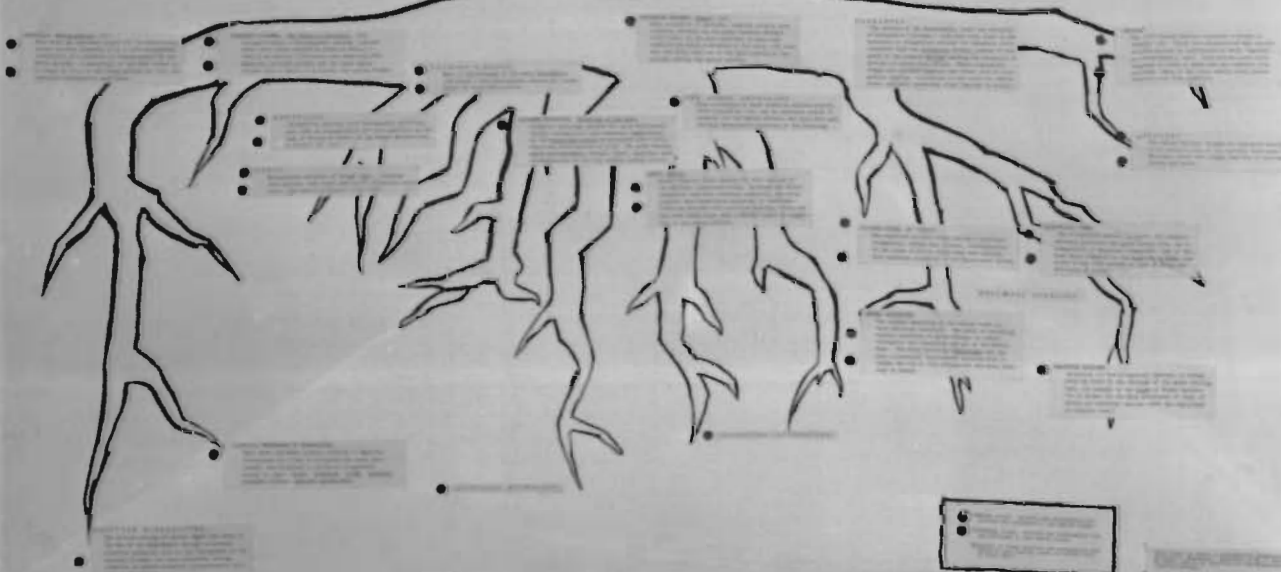
First edition of an English emblem-book, by George Wither, published in London in 1635, a century after the first appearance of Alciati's work.

Wither's collection is divided into four "books" of fifty emblems each. The engravings, the work of Crispin van de Passe, had already been used in a somewhat earlier Dutch emblem book, and the plates were borrowed by the English publisher for the present work. The original mottoes are in the circular border of the picture. Wither has added his own mottoes and verses. The book was written for the middle-class reader of a puritanical turn of mind. Like most of the other English emblem-books, this one derives from those published on the Continent, although taking on a native flavor.



RENAISSANCE
their Roots and

EMBLEM-BOOKS
their Ramifications



II. RENAISSANCE EMBLEMS; THEIR ROOTS AND RAMIFICATIONS

14. Chart, entitled "Renaissance Emblems, Their Roots and Ramifications." Based on information assembled by William S. Heckscher. Executed by H. C. Rice, Jr., Hildegard Rose, and Gillett G. Griffin, of the Princeton University Library staff.

The chart was designed in the form of a tree, suggested by the trees in Alciati's emblem-book.

The trunk represents Alciati and his emblem-book.

The roots represent the sources and antecedents of the emblem-books, reaching down into various depths of past time. Red dots indicate pictorial sources; blue dots indicate textual sources.

The branches - the ramifications, indicate the emblem-books following Alciati's work. Characteristic authors and titles are shown. These correspond to three main branches, suggesting the different categories of emblem-books: I. Heroic (subdivided into "Individual" and "Mythological"); II. Moral (subdivided into "Ethical," "Religious," and "Anatomy"); III. Didactic (subdivided into "Encyclopedic" and "Iconographic").

This chart, hanging on the wall at the head of the gallery, indicated the general scheme of arrangement for the exhibition.

Directly beneath it was a case devoted to Alciati (Section IV, below).

On either side of it were two cases devoted to the sources and antecedents of the emblem (Section III, below). The system of red dots for pictorial sources, and blue dots for textual

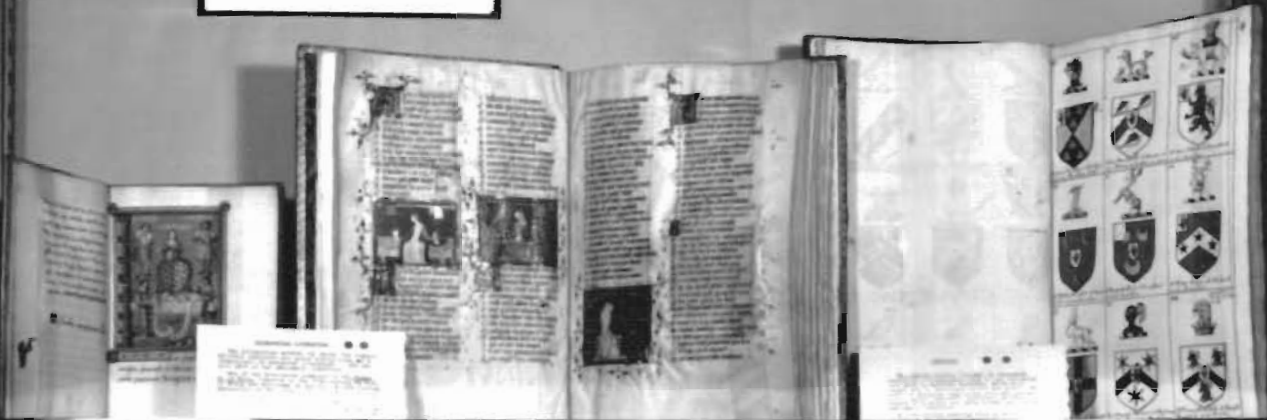
sources, used on the chart, was also used in these cases which provided specific illustrations of the different categories mentioned.

The various emblem-books constituting the main part of the exhibition (Sections V, VI, VII, VIII, IX, X, XI, below) were arranged according to the different branches of the tree shown on the chart. Colors used on the chart corresponded to the colors used as background for the display-cases: red for the "heroic" emblem-books; light blue for the "ethical", black for "religious," pink for "amatory"; yellow for "encyclopedic" and "iconographic."

SOURCES & ANTECEDENTS
OF THE EMBLEMS



SOURCES & ANTECEDENTS
OF THE EMBLEMS



III. SOURCES AND ANTECEDENTS OF THE EMBLEMS

EGYPTIAN HIEROGLYPHS

The picture writing of ancient Egypt is one of the important antecedents for the emblem writers.

The men of the Renaissance did not really understand Egyptian hieroglyphs, which they knew from a few authentic examples such as those found on the obelisks in Rome (cf. No. 17), but chiefly through the rather fanciful writings of Horapollo (Nos. 18-20). Our modern knowledge of Egyptian writing is the result of studies begun by the archeologist Champollion in the early 19th century.

15. Black basalt heart scarab. New Kingdom (1580-1085 B. C.). [Lent by the Princeton University Art Museum].
16. Egyptian papyrus. Fragment of the Book of the Dead (ca. 1500 B. C.). [Manuscripts Division]
17. Bernardo Gamucci. Le Antichità della città di Roma...rappresentate con bellissime figure. 2nd edition. Vinegia, Varisco, 1580. [Lent by Professor Erik Sjöqvist. Library copy: N 5760. G14 (SA)]

Opened to p. 187: woodcut showing "Obelisco."

HIEROGLYPHICA: HORAPOLLO ● ●

This handbook of Egyptian hieroglyphics, purporting to be an ancient work by one Horus Apollus, was first printed in 1505, and was reprinted subsequently many times. Although its explanations of Egyptian hieroglyphs are largely fanciful, it is nevertheless an important work in the history of ideas, for it was a 16th-century authority and shows what the men of the Renaissance thought the hieroglyphs meant. It was familiar to such men as Dürer, Rabelais and Geoffrey Tory, as well as to Alciati and the emblem-writers.

The hieroglyphs seemed important to the emblematisers because they conveyed by means of a single visual image various "layers of meaning," and also because these hidden meanings were concealed from the vulgar and needed to be interpreted by the initiated. The word "hieroglyph" is often used in the emblem books; the English writer, Francis Quarles, for example, entitled one of his works, "Hieroglyphiques of the Life of Man."

18. Hori Apollinis Selecta Hieroglyphica. Rome, 1599.
[Lent by State University of Iowa Library]

Text in Greek and Latin.

Opened to:

- P. 112, no. 57: "Quomodo regem
custodem."
P. 113, no. 58: "Quomodo mundi
notent dominum."

19. Ori Apollinis Niliaci, De Sacris Aegyptiorum
notis, Aegyptiacè expressis. Libri duo, Iconibus
illustrati, & aucti. Paris, 1574. [Ex 26815.
2574]

Text in French and Latin.

Opened to:

- P. 37, verso: "Comment ilz figur-
oient un Roy protecteur."
P. 38, recto: "Comment ilz denot-
oient un seigneur du monde."

20. George Boas, tr. The Hieroglyphics of Horapollo.
New York, Pantheon Books, 1950. Bollingen Series,
XXIII. [26815.2950]

Opened to:

- P. 84 (text): "60. The King as
Guardian"; "61. A Cosmic Ruler."

Plate 10, facing p. 84: Dürer's
sketches of "The King as Guardian," and "A
Cosmic Ruler," reproduced from his sketches
in a copy of a Latin translation of Hora-
pollo made by Dürer's friend Pirckheimer.

MEMORIALS

"Hieroglyphic communication" was used by
early Renaissance artists, for example in the Tempio
Malatestiano at Rimini, built about 1450 to honor
Isotta da Rimini.

21. Photograph showing some of the decorative details
of the memorial to Isotta da Rimini. [Platt
Collection, McCormick Hall, Princeton University]

HIEROGLYPHIC FANTASIES: COLONNA'S DREAM OF POLIPHILLO

The novel by Francesco Colonna, a Dominican
monk, was first published in 1499 by Aldus Manutius
in Venice in an edition ornamented with many beauti-
ful woodcuts.

The title of Colonna's work - Hypnerotomachia - is an artificial word composed of the roots of the Greek words for dream (hypn-), love (eroto-), and strife (machia), thus meaning "The Strife of Love in a Dream." It might also be called a "hieroglyphic fantasy." As such it provided Alciati and the later emblem-writers with a wealth of both pictorial and textual images.

NOTE: An interpretation of Colonna's work, published in 1950 for the Bollingen Foundation by Pantheon Books, Inc., carries a preface by the psychologist C. G. Jung: The Dream of Poliphilo, related and interpreted, by Linda Fierz-David, translated by Mary Hottinger [3126.27.671]

22. Francesco Colonna. Poliphili Hypnerotomachia, ubi Humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sanecquam digna commemorat. Venice, Aldus Manutius, 1499. [Grenville Kane Collection; another (imperfect) copy: NE 910.1866.1499 (SAPX)]

First copy opened to sig. C, showing woodcut of hieroglyphs.

Second copy opened to sig. B [viii], verso, showing woodcut of elephant bearing obelisk.

23. Andrew Lang, ed. The Strife of Love in a Dream. Being the Elizabethan Version of the First Book of the Hypnerotomachia of Francesco Colonna. A New Edition. London, 1890. [Cook 42243.262.2]

Opened to p. 39 (corresponding to opening of first copy, above, no. 22):

"Lastly, returned cleane downe, I beheld in the Porphire laste along the sides

notably insculpt and grauen these hieroglyphies.

First, the horned scalpe of an oxe, with two tooles of husbandry fastened to the hornes.

. . .

An Anchor and a Goose

. . .

A Dolphin and an Arke close shut.

These hieroglyphies were passing well cut on this manner. Which ancient maner of writing, as I take it, is thus to be understoode....
.....etc."

NOTE: The woodcut on this page of Colonna has been closely copied in Symb. cxlvii, Lib. V. p. cxliiii, "Ex Mysticis Aegyptorum literis," in Achille Bocchi, Symbolicarum quaestionum libri quinque, Bologna, 1674 (see No. 122)

PRINTER'S MARKS

Many of the printers of the early Renaissance, and their successors, used hieroglyphic devices as "trade-marks" on their publications. Several examples, from many others, were shown.

24. P. P. Statius. Statii Sylvarum Libri Quinque Thebaidos Libri Duodecim Achilledios Duo. Venice, Aldus, 1502. [Grenville Kane Collection]

Showing the device of the Aldus family: a dolphin entwined around an anchor.

25. Dialogus Magistri Johannis Gerson De perfectione cordis. [Paris], Jehan Petit, [151-?]. [Grenville Kane Collection]

Title-page, showing mark of Jehan Petit.

26. Suetonius. XII. Caesares. Lyons, Sebastien Gryphius, 1539. [Grenville Kane Collection]

Title-page, showing mark of Sebastien Gryphius.

MYTHOGRAPHY: BOCCACCIO'S GENEALOGY OF THE GODS

It was largely through such late-mediaeval compilations as Boccaccio's Genealogy that classical mythology reached the Renaissance emblem-writers. Such works of mythography supplied knowledge of the myths themselves, but not pictorial images, for the men of the Renaissance were curiously slow in correlating the ancient stories with the surviving or rediscovered works of classical art. An emblem book, for example, might show a picture of Venus, but this would be purely fanciful and not based on a classical statue.

27. Giovanni Boccaccio. Genealogiae Deorum. Reggio nell'Emilia, 1481. [ExI 3123.329]
28. Ernest Hatch Wilkins, ed. The Trees of the Genealogia Deorum of Boccaccio. Chicago, The Caxton Club, 1923. [Ex 3123.983d]

Opened to Plate X: colored reproduction of "Tree IX" in the Chicago manuscript. Note that this is a purely decorative, conventionalized tree without pictorial representations of the mythological personages mentioned.

THE GREEK ANTHOLOGY

This collection of short poems by various Greek writers was an important source of epigrams for the emblem writers. Alciati, for example, borrowed no less than fifty of his epigrams from the Anthology.

29. Epigrammatum Graecorum. With notes by Joannis Brodaci. Basel, Froben, 1549. [2578.1549]

Text in Greek.

Opened to p. 458 (Liber IIII), anonymous epigram, Εἰς "Ἔρωτα," "On Love".

"See how winged Love is breaking the winged thunderbolt, showing that there is a fire stronger than fire."

(Cf. The Greek Anthology. With an English translation by W. R. Paton. The Loeb Classical Library, London and New York, 1918, Vol. V, pp. 308-309, Book XVI, "The Planudean Appendix," No. 250. [2550.59102 v. 5].)

Alciati borrowed this epigram for his emblem "Vis Amoris." The Italian translation of Alciati's emblems, shown under No. 44, below, was opened to this emblem ("Forza d'Amore").

CLASSICAL PROVERBS

Typical of the sources from which Alciati and his followers drew mottoes for their emblems is the collection of "adages" or proverbs compiled from classical writers by the Renaissance humanist Erasmus.

30. Desiderius Erasmus. Adagia. Basel, Froben, 1520.
[Ex 2949.32.6q]

The first edition appeared in 1500.

Opened to page 32, Centuria I, No. XXXII: the proverb, "Alicuid mali propter vicinum malum," with Erasmus's commentary on its use by classical writers.

This proverb - meaning that harm comes from nearby harm - was used by Alciati for his emblem of the Two Pots: shown below, under, No. 42. Alciati combined this motto with the fable and picture taken from Aesop's Fables (cf. Nos. 31-32).

FABLE LITERATURE ● ●

Fables from classical literature, such as those by Aesop, were diverted into the stream of the emblem books. They supplied not only textual material, but also pictures, because they were familiar in printed editions with illustrations (of an essentially mediaeval character).

31. Aesop. Vita et Fabulae. Strassburg, H. Knoblochtzter, ca. 1481. [ExI 2560.2481, copies 1 and 2]

Copy 1 opened to the frontispiece showing Aesop as the Middle Ages traditionally imagined him - a monster of ugliness and deformity.

Copy 2 opened to sig. n [vii], "Fabula. ix. de duabus ollis," the fable of the Two Pots, with woodcut illustration (colored in this copy).

Alciati used this fable of the Two Pots and a very similar picture in one of his emblems (cf. No. 42, below), and combined it with a motto derived from Erasmus's Adagia (cf. No. 30, above).

32. Aesop's Fables. In a New Translation for Modern Readers, with Illustrations by [after] Thomas Bewick. Mount Vernon, New York, Peter Pauper Press, 1941. [ExF 2560.2941.2]

Opened to p. 45: "The Two Pots," with illustration after Bewick's wood engraving.

ANIMAL ALLEGORIES ● ●

Many of the animals found in the emblem-books have mediaeval ancestors. The habit of assigning certain qualities and traits to given animals is common throughout the art and literature of the Middle Ages. The early Christian Physiologus and the illustrated "bestiaries" deriving from it taught men how to find allegorical and moral meanings in beasts. (Cf. No. 101).

33. Sir George Warner, ed. Queen Mary's Psalter, Miniatures and Drawings by An English Artist of the 14th Century reproduced from Royal MS. 2 B. VII in the British Museum. London, 1912. [ND 3355.P9M3q (SA).]

The drawings of animals by artists who, in the editor's opinion, had recourse to the 13th century Norman-French poem by Guillaume Le Clerc, Le Bestiaire, are discussed on pages 33-38.

Opened to Plates 156-157 (reproducing folios 99v-103 of the original manuscript), showing: Fox, Unicorn, Beaver, Crocodile, Hyaena.

ALLEGORICAL LITERATURE ● ●

The allegorical method, by which, for example, abstract qualities are given bodily form, was a commonplace of mediaeval literature--and this method was also part of the emblematic tradition. Examples of mediaeval allegory were shown here.

34. Jean de Meung and Guillaume de Lorris. Le Roman de la Rose. 14th century illuminated manuscript on vellum. [Mediaeval and Renaissance Manuscripts. Garrett No. 126]

This well-known mediaeval poem in Old French was composed in the 13th century.

The 14th century manuscript shown was opened to:

Fol. 3^{vo}: miniatures representing "Covetousness" and "Greed."

Fol. 4^{rto}: miniature representing "Envy."

35. Jean Le Feron. De la primitive institution des roys, herauldz et poursuivans d'armes. Illuminated manuscript, written in France, 1533. [Mediaeval and Renaissance Manuscripts, Princeton No. 58]

Opened to folio 3, recto: illuminated initial.

In the initial "L" are shown figures representing: "Fortune," "Espoir," "Desespoir," "Heur," and "Malheur." The intertwined mottoes read: "Spero mi fortunato," and "Spero mi despero."

HERALDRY

The emblem writers' delight in concealed identities, recognizable only to the initiated, owes much to mediaeval heraldry, which also taught how to interweave device and motto. The habit of adopting cryptic and personalized mottoes, called "imprese," represents another branch of heraldic art which became part of the emblematic tradition. A single example of heraldic art was shown here.

36. Insignia gentilitia Equitum Baronettorum in Anglia a prima institutione usque ad annum 1643, coloribus depicta. Manuscript on paper, 17th century. [Ms 1042.491q]

A 17th century armorial showing the shields of arms of English nobility.

Opened to folio [12], nos. 46-54, including the arms of "Sr. Geo. St. Paule of Snarford in Co: Lincolne" which uses the Elephant and Obelisk.

PAGEANTRY

Under the influence of Petrarch's "triumphs," artists of the Renaissance vied with each other in the invention of allegorical devices for ephemeral entertainments like the Intermezzi between courses of banquets, or the pompous Entrées of princes and nobles into cities. Fêtes Rich in symbolical pageantry continued to be popular throughout the 17th century and even later; they were closely related to the taste for emblem-books.

37. Jacques Callot. "Chariots and Characters." Engraving. [Lent by the Princeton Art Museum]

38. Jacques Callot. "The Chariot of Thetis." Engraving. [Lent by the Princeton Art Museum]

These two engravings form part of a series executed in 1615 by Callot, showing costumes and floats for a festival called "The War of Love", staged in Florence.

NOTE: Callot also illustrated emblem-books. His Vita Beatae Mariae...Emblematibus delineata (Paris, 1646) and Lux Claustri, La Lumiere du Cloistre, Représentées par Figures Emblematiques (Paris, 1646), bound together in a single volume, have recently been added to the collection of his work in the Department of Prints of the Princeton Art Museum (and as a direct result of the present Library exhibition!)

IV: ALCIATI: THE FIRST OF THE EMBLEM-
WRITERS

The pattern for the Renaissance emblem was set by the learned Italian lawyer Andrea Alciati (1492-1550), the first edition of whose Book of Emblems was published at Augsburg in 1531. Alciati's formula, a happy partnership between the ancient art of poetry and the newer art of engraving, enjoyed widespread popularity and was put to many uses. Alciati's own work, revised and enlarged, was issued in some one hundred and fifty editions during the 16th century alone, while in its wake countless other emblem-books were published first on the Continent of Europe, and later in England, not only in Latin, but also in Italian, French, Spanish, Dutch, German and English. These emblem-books fall roughly into three big families: the heroic, the moral, and the didactic. Although the great vogue of emblems was during the 16th and 17th centuries, the form continued to be used during the 18th century, and survived even down to the mid-19th century.

ANDREA ALCIATI, (1492-1550)

Emblematum liber

Composed: 1521

First edition: Augsburg, 1531

Revised & enlarged: Paris, 1534;

Revised & enlarged: Venice, 1546

Final editions: Lyons, 1548-1551

Many subsequent reprints.

THE FIRST EDITION OF ALCIATI'S EMBLEM-BOOK

39. Andrea Alciati. Viri Clarissimi D. Andreae Alciati Iurisconsultis. Mediol. ad D. Conradum Peutingerũ Augustanum, Iurisconsultum Emblematum liber. Augsburg, Heinrich Steyner, 1531. [2 copies: one lent by Mr. Sinclair Hamilton '06, the other by Mr. Silvain S. Brunschwig]. Green No. 2.
- = X77/D. A35.
(58)(2*)

The Latin title, translated, reads (beginning with the last word): "Book of Emblems of the eminent Man Andrea Alciati Lawyer of Milan, [dedicated] to Conrad Peutinger lawyer of Augsburg."

The woodcuts in this edition, and in the several other editions based upon it, are after the Augsburg painter Jörg Breu. There are 104 emblems in this first edition; the text is in Latin.

One copy opened to title-page; the other to the emblem "Virtuti Fortuna Comes."

PARIS EDITIONS PUBLISHED BY WECHEL

40. Andrea Alciati. Emblematum Libellus. Paris, Christian Wechel, 1534. [Lent by Mr. Silvain Brunshwig]. The first Paris edition. Green No. 7.


The number of emblems in the "new series," published in Paris by Christian Wechel, was increased and new woodcuts were used. These may possibly have been engraved by Mercure Jollat after the work of an artist of Basel influenced by Holbein.

The Wechel edition served as the prototype for more than a dozen editions between 1534 and 1544, including translations into French and German.

Opened to the title-page.

41. Andrea Alciati. Emblematum Libellus. Paris, Christian Wechel, 1536. [Lent by Mr. Sinclair Hamilton]. Green No. 9.

Opened to the "Virtuti fortuna comes" emblem (p. 22)

Gift of Hamilton


Fortune the Companion of Virtue

With serpents twain entwined, a wand with wings,
 Between Amalthea's horns doth upright stand,
 So symbolizing men of powerful minds,
 And skill'd to say, how plenty crowns the land.

AN EDITION OF ALCIATI'S EMBLEMS IN FRENCH

42. Andrea Alciati. Les Emblemes de Maistre Andre Alciat, puis nagueres augmentez par le dict Alciat, & mis en rime francoise avec curieuse correction. Paris, Christian Wechel, 1542. [N 7710.A35.1542 (Ex)]. Green No. 18.

This edition, dated 1542, belongs to the series published by Wechel in Paris, between 1534 and 1544. The text is in Latin and French. The translations are by Jean Le Fevre, and dedicated to Philippe Chabot, admiral of France.

Opened to emblem LVIII, the Two Pots. The source of the motto (from Erasmus' compilation of classical proverbs), and of the picture and verses (from Aesop's Fables) were shown under Nos. 30, 31, 32. q.v.

AN EDITION OF ALCIATI'S EMBLEMS IN SPANISH

43. Andrea Alciati. Los Emblemas de Alciato Traducidos en rhimas Españolas. Añadidos de figuras y de nuevos Emblemas en la tercera parte de la obra. Lyon, Mathias Bonhomme, 1549. [Graphic Arts]. Green No. 37.

Translated into Spanish by Bernardino Daza. This belongs to a series of editions

+ Spanish
 with
 variant
 of
 the emblem
 of pots
 - see page 37

- Latin, French, Spanish and Italian - published by Roville and by Bonhomme in Lyons beginning in 1548. These editions are characterized by the elaborate borders, and include some two hundred emblems.

Previous editions had been gathered together, and by 1551 these different "fountains" were flowing in "full stream", to use the metaphor of Henry Green, the bibliographer of Alciati.

Alciati added to his original collection of emblems a series taking trees as their subject. This edition was opened to the Almond Tree and the Mulberry Tree, pp. 198-199.

AN EDITION OF ALCIATI'S EMBLEMS IN ITALIAN

44. Andrea Alciati. Diverse Imprese accomodate a diverse moralità, con versi che i loro significati dichia rano insie me con molte altre nella lingua Italiana non piu tradotte. Tratte da gli Emblemi dell'Alciato. Lyon, G. Roville, 1551. [Kane Collection; formerly in Robert Hoe Collection]. Green No. 50.

This edition, dated 1551, belongs to the Roville and Bonhomme series published at Lyons. The translator is Giovanni Marquale.

Opened to the emblem "The Strength of Love" (p. 104). The epigram, like some fifty others, was borrowed by Alciati from the Green Anthology:

"See how winged Love is breaking the
winged thunderbolt,
Showing that there is a fire stronger
than fire."

Cf. No. 29, above.

A 17th CENTURY EDITION OF ALCIATI'S EMBLEMS

45. Andrea Alciati. Emblemata cum commentariis
Claudi Minois I. C. Francisci Sanctii Brocencis,
et Notis Laurentii Pignorii Patavini. Padua,
 1621. [N 7710. A35.1621]. Green No. 152.

Published at Padua, 1621, with Claude Mignault's commentary and additional notes by Pignorius.

More than forty editions of Alciati's Emblems were published during the author's lifetime, and further editions continued to be published long after his death, even as late as the 18th century. The complete bibliography of editions of Alciati's Emblems includes some 175 items.

Since Alciati was the great model for all the later emblem writers, successive editions of his work were enriched by learned commentaries. The edition shown here, for example, has Claude Mignault's commentary (first published in 1571) as well as added commentary on the commentary -- so that the explanatory matter for a single emblem runs to five double-column pages.

Opened to p. 507, Emblem CXIX, "Virtuti fortuna comes."

NOTE

The Library owns the following editions of Alciati, not all of which were shown in the exhibition:

Green No. 18. Paris, 1542. Latin and French
 N 7710.A35.1542 (Ex)

Green No. 19. Paris, 1542. Latin
 N7710.A35.1542a (Ex)

= NT 10. A35.1531 (Ex)

no. 2

no. 8

no. 15

no. 19

31

- Green No. 37: Lyon, 1549. Spanish Graphic Arts
- Green No. 48' (?) Lyon, 1551. Latin N 7710. A35.1551 (Ex)
- Green No. 50: Lyon, 1551. Italian. Greenville Kane Collection
- Green No. 99: Antwerp, 1581, Latin N 7710.A35.1581 (Ex)
- Green No. 132: Paris, 1608. Latin N 7710.A35.1608 (Ex)
- Green No. 133: [Antwerp], 1608. Latin N 7710.A35.1608a (Ex) 2 copies
- Green No. 141: Lyon, 1614. Latin. NE 910.F8A1.1614. (SAP)
- Green No. 149: Padua, 1618. Latin N 7710.A35.1618 (EX)
- Green No. 152: Padua, 1621. Latin N 7710.A35.1621 (EX)
- Green No. 165: Padua, 1661. Latin N 7710.A35.1661 (EXF)
- Green No. 177: London, 1870. Facsimile. N 7710.A35.1870 (Ex)
- Green No. 178: London, 1871. Facsimile. N 7710.A35.1871 (Ex)

Green no. 66: Paris, 1561. Lat. + Fr. N7710.A35.1561s (EX)

Green no. 71: Lyon, 1564. Ital. N7710.A35.1564 (EX)

Green no. 74: Frankfurt, 1566. Lat + Germ. N7710.A35.1566 (EX)

Green no. 85: Lyon, 1573. Latin N7710.A35.1573 (EX)

Green no. 104: Paris, 1583. Latin N7710.A35.1583 (EX)

Green no. 107: Paris, 1584. Lat + French N7710.A35.1584 (EX)

Green no. 127: Lyon, 1600. Latin N7710.A35.1600 (EX)

The following editions, not owned by the Library, were shown in the exhibition:

- Green No. 2. Augeburg, 1531. Latin
Copy lent by Mr. Sinclair Hamilton - gift
Copy lent by Mr. Silvain S. Brunshwig

- Green No. 7. Paris, 1534. Latin
Lent by Mr. Silvain S. Brunshwig.
- Green No. 9. Paris, 1536. Latin
Lent by Mr. Sinclair Hamilton ✓
- Green No. 54. Lyon, 1554. Latin
Lent by Mr. Sinclair Hamilton

V. HEROIC EMBLEMS

The emblem-books were originally addressed to an aristocratic public, and thus stressed the heroic virtues as necessary attributes of princes and potentates of Church and State. They provided in emblematic form a "mirrour of majestie," maxims of statecraft, and were frequently based on the lives of famous men.

Closely related to the emblems - although not so classified by some authorities - are the courtly-military devices called "imprese." These were usually composed of picture and motto, lacking the epigram characteristic of the true emblem. The devices, designed as distinguishing badges for great personalities, both living and dead, served as an incentive to heroic conduct.

46. Claude Paradin. Devises Heroiques et Emblemes. Paris, 1621. [N 7710.P22 (Ex)]

Paris
1551

A collection of devices for individuals, first published in 1551, widely known in the 16th and 17th centuries. Shakespeare is thought to have made use of some of Paradin's devices in Pericles. Of the devices borne by the knights in the tournament which takes place in the play, three can be found in Paradin, with their mottoes. The volume was opened to the emblem on the touchstone (p. 214), the device carried by the fifth knight:

Pericles
1551

"The fifth, an hand environed with
clouds,
Holding out gold that's by the touch-
stone tried;
The motto thus, 'Sic spectanda fides.'

- Act II, Scene 2.

For another edition, see No. 7. Library also has 1583 Antwerp Plantin edition in Latin [N 7710. P21s (Ex)]

47. Théodore de Bèze. Icones, id est Verae Imagines virorum doctrina simul et pietate illustrum.. quibus adiectae sunt nonnullae picturae quas Emblemata vocant. Geneva, 1580. [Ex 3255.807.349]
3235

The first edition, with 38 woodcut portraits of men famous in piety and doctrine, 53 borders for portraits, and 44 woodcuts of emblems. Dedicated to James I of England. Théodore de Bèze (1519-1605), French theologian, was closely associated with Calvin and on the latter's death in 1564 became his biographer and administrative successor. His editions and Latin versions of the New Testament had a marked influence on the English versions of Geneva (1557 and 1560) and London (1611).

Emblem V

Obviously* he is mad who tries to break the anvil with stroke of iron hammer.

And he is not mad, of course,* who hopes to be able to destroy the holy host of Christ.

*Scilicet carries the sarcastic tone into the third line and thereby gives sense to the whole.

Emblem VI

If the story be true, death itself recreates the Phoenix,
so that this bird has one pyre for life and death.

Come on, you executioners, burn the saintly bodies of the saints,
for the flame gives birth to those whom you wish to destroy.

48. Theodor de Bry. Emblemata Nobilitati Vulgo Scitu Digna singulis historiis symbola adscripta & elegantes versus historias explicantes. Frankfurt, 1593. [Lent by Mr. Silvain S. Brunschwig]

given to Library, 1956 - N 7710. B 87 (EX)



Apparently the earliest emblem-book purposely issued with blank spaces into which friends of the owner might inscribe appropriate sentiments. Such "friendship albums" became increasingly popular and many emblem-books were interleaved to accommodate such emblematic autographs. Cf. No. 120.

The volume includes, in addition to the emblems themselves, interpretations of and verses for the emblems. Many of the emblems contain blank shields into which coats of arms could be drawn.

Opened to the emblem for music -- "Music entertains and adorns mortals and gods."

49. Jacobus Typotius. *Symbola Diuina & Humana Pontificum Imperatorum Regum.* Arnhem, 1666. [N 7710. T98 (Ex)]

A collection of emblematic devices for popes, emperors, and kings (first published in 1601), opened to the "symbola" of two kings of England, Henry V ("The high hope of the future empire") and Edward VI ("Nothing without God"). (Pp. 290-291).

For another edition, see No. 117a.

50. Sir Henry Godyere. *The Mirrour of Maiestie: or the Badges of Honour conceitedly Emblazoned.* Edited by Henry Green and James Croston. London, 1870. [1042.645]

A facsimile reprint of the first edition, published in London, in 1618, of which only three copies are recorded in this country.

Thirty-one engravings of the coats of arms borne by the king and queen and the more conspicuous noblemen of England are matched by thirty-two emblems, two for the king and one for each of the others. The volume was opened to the heraldic device and emblem of Prince Charles (pp. 6-7).

Sir Henry, a gentleman of James I's Privy Chamber, was a friend of John Donne and Michael Drayton. Although he is known to have been something of a poet, his poems in The Mirrour of Maiestie have little to recommend them. They do their work adequately but with immeasurable dullness.

51. Otto van Veen. Emblemata sive Symbola A Principibus, viris Ecclesiasticis, ac Militaribus, aliisque usurpanda. Brussels, 1624. [Lent by the University of Iowa Library]

A collection of 207 emblems, with explanations, for princes, churchmen, warriors, and others.

The explanation for No. 33: Man dies, as do the flowers, for all human things are only vanity and smoke and the true image of comedy.

52. Silvestro Pietrasanta. De Symbolis Heroicis, Libri IX. Antwerp, 1634. [Ex 1042.712]

An encyclopedia of devices written by a Roman Jesuit. The volume is open to the devices of Louis XII of France and Alfonso X of Leon and Castile (pp. 260-261).

For another edition, see No. 144.

53. Diego de Saavedra Fajardo. Idea Principis Christiano-Politici, Centum Symbolis expressa. Brussels, 1649. [Ex 7510.798.11c]

The first edition in Latin of a treatise of political devices for the use of a prince, first published in Spanish at Munich in 1640. The hundred devices, each accompanied by a discourse on a maxim of statecraft, begin with Hercules strangling the serpents in his cradle and end with a picture of a skull covered by a spider's web standing on a cracked sarcophagus at the foot of which lie a broken capital, a sceptre, and a crown upturned. "This mortal spoil, O, passer-by...." (p. 722) Fajardo's work was translated into various languages and had many imitators.

Ex 7510.798.11c



54. Diego de Saavedra Fajardo. The Royal Politician represented in One Hundred Emblems. London, 1700. 2 vols. [7510.796.2]

^{EX} First edition in English of Fajardo's treatise of political devises for the use of a prince, translated by Sir James Astry.

In addition to the two editions shown in the exhibition, the Library also has:

^{EX} Latin translation, Amsterdam, 1651. [7510.796.12]

^{EX} Latin translation, Amsterdam, 1659. [7510.796.16]

French translation par I. Rou, Le Prince Chrestien et Politique, Paris, 1668. [7510, 796.14]

^{EX} In Spanish. Valencia, 1786. [^{EX}7510.796]

In Spanish. Madrid, 1927. Edited with notes and introduction by Vicente García de Diego. [7510.796.13]

+ same principles:

in Spanish. Madrid, 114: [EX 7510.796.15]



from the preface to

Diego de Saavedra Fajardo,
Idea Principis Christiano-Politici
101 *Symbolis expressa*, Amsterdam, 1659.

[The first edition in Spanish was
published at Munich in 1640.]



Printed on the press of the Graphic Arts Division, Princeton University Library, for guests at the symposium, *Emblems in Art and Literature*, March 12, 1954.

" I am well assur'd, Reader, that Books of this nature which treat of State Affairs, are like Statues, which in running at the Quintin, all aim at with their Lances, all strike. I well know that whoever designs to be an Author, must submit to the Black Ink, and the Press of Detraction, (which I design'd to signify by this Emblem;) but withal I am not ignorant, that the Blacker that Ink, with which the Letters are daub'd, and the closer the Press wherewith they are press'd, the fairer afterwards, and more conspicuous they appear."

(The Royal Politician. Translated by Sir James Astry. London, 1700. Volume I, "The Author to the Reader.")

VI. MYTHOLOGICAL EMBLEMS.

Also in the heroic vein are the emblem-books based in whole or in part on subjects drawn from classical literature and mythology. Here the Renaissance Humanists re-interpreted the legends of ancient Greece and Rome as models of conduct for their contemporaries. As the emblematic tradition developed, whole works were based on such authors as Homer and Horace.

55. Bathélemy Aneau. Picta Poesis. Lyons, 1552.
[Lent by Sinclair Hamilton '06.]

The first edition. The 106 woodcuts of emblems, attributed to Bernard Salomon (Le Petit Bernard), are based largely on mythological subjects. Aneau had published in 1549 a translation into French of Alciati's book of emblems.

The Library has (not shown in exhibition):
Lyon, Pernet, 1563 edition [N 7710.A57s(SA)]

S

56. Achille Bocchi. Symbolicarum Quaestionum Libri Quinque. Bologna, 1555. [Lent by William S. Heckscher.]

First edition. With many devices drawn from mythological and classical stories.

Book III, Emblem 63:

"Inanis est infructuosa Gloria" --
Empty is unfruitful Glory.

For another copy of this edition, see No. 63; and for another edition, No. 122.

57. Paolo Giovio. Dialogo Dell'Imprese Militari et Amoroſe. Lyons, 1574. [NE 910.F8M2. 1574 (SAP)]

Containing 138 oval cuts of impreſe or emblematic devices of eminent perſons, moſtly based on mythological ſubjects. The volume was opened to the devices of Erasmus (a terminal god) and Andrea Alciati (the caduceus of Mercury and cornucopias). (Pp. 154-155).

The firſt edition had been published at Rome in 1555.

58. Otto van Veen. Q. Horati Flacci Emblemata. Imaginibus in aes incisis notisque illustrata. Antwerp, 1607. [PTT 2865.96.12]

First edition of one of the moſt wideſpread emblem-books. The emblems are accompanied by quotations from Horace and other claſſical authors.

This volume, the text of which is in Latin, has been interleaved and on the blank leaves have been written in German accompaniments to the emblems. It contains alſo additional manuſcript annotations in Latin, French, Dutch, and German.

Opened to the device that accompanies the phrase "Sua nemo ſorte contentus" -- No one is ſatisfied with his own fortune. (P.149).

59. Otto van Veen. Quinti Horatii Flacci Emblemata. Brussels. 1682. [PTT 2865.96]

Opened to the portrait of the author, whoſe name in its Latin form was Octavio Vaenius. Verſes by Daniel Heinsius.

60. Otto van Veen. Emblemata Horatiana. Amsterdam, 1684. [PTT 2865.96.13 c.2]

With the text in Latin, German, French and Dutch.

61. Otto van Veen. Q. Horati Flacci Emblemata. Florence, 1777. [PTT 2865.96.11q]

Van Veen's "Horatian Emblems", based on poems by Horace, were first published in 1607 in Antwerp. This proved to be one of the most popular emblem-books, and it was frequently reprinted in various languages. The copy opened here, printed at Florence in 1777, edited by Stefano Mulinari, has plates printed in various colors. The text is in Latin and Italian.

Several of the editions of the Emblemata Horatiana now in the Princeton Library were originally collected not as emblem-books, but as part of the Robert W. Patterson Collection of Horace.

In addition to the editions shown in the exhibition (Nos. 58-61), the Library also has:

Amsterdam, 1683. [PTT 2865.96.15]
The Hague, 1755. [PTT 2865.96.14]

62. Crispyn de Passe. Speculum Heroicum. Principis omnium temporum Poëtarum. Homeri...Reduict en tables demonstratives figurées par Crespin de Passe, excellent graveur. Chacque livre redigé en argument Poëtique. Par le Sieur I. Hillaire, Sr. de la Riviere rouennois. Utrecht, 1613. [Kane]

Engravings of episodes in the Trojan War, accompanied by descriptive text and mottoes. Below the picture of the gods in argument over the fight between Achilles and Aeneas the Motto: "Fortes fortuna iuvat timidisque repellit" -- Fortune favors the brave and repels the timid (F4).

VII. ETHICAL EMBLEMS

Sixteenth-century moralists and their successors made frequent use of the emblematic form in teaching moral truths. The writers of ethical emblem-books had almost unlimited material upon which to draw and the contents of their books had a wide appeal. The pictures expressed character and action and the poems were frequently of real literary value. Perhaps no one of the various special types of emblem-books possesses the variety and general interest of the ethical emblem-book.

63. Achille Bocchi. Symbolicarum Quaestionum de universo genere quas serio ludebat Libri Quinque. Bologna, 1555. [Ex 2949.188]

Opened to Book II, pp. cxxii - cxxiii, symb. LX.

Motto: "Concave mirrors generate fires from the Sun."

Emblem-books are filled with pictures and ideas which express motion such as this fire ignited by a "burning glass," a common device, found frequently in the imprese or emblematic picture.

Another copy, see No. 56; and another edition, No. 122.

64. Hadrianus Junius. Emblemata. Antwerp, 1565. [N 7710.J96 (Ex) cop. 2]

Hadrianus Junius, a Dutch doctor, spent some time in the British Isles and his emblematic influence was found there some twenty years before the appearance of Whitney's A Choice of emblemes (1586). His "Veritas filia Temporis" was the device of Mary I of

England, Queen of Philip of Spain. Junius' emblems were based on the Alexandrian model and have common characteristics with those of Alciati and Sambucus.

Opened to emblem LIII, p. 59:

Motto: Truth is revealed by Time.

Time (or Saturn) a winged male is shown raising Truth from the dark cave, while personifications of Envy, Calumny and Discord are bidding time.

The Library's copy No. 1 of this first edition (Antwerp, 1565) of Hadrianus Junius' Emblemata once belonged to the English actor David Garrick, whose bookplate is on verso of front cover. On flyleaf of this copy is the autograph signature of Jan Steen Berghem, with a Greek motto.

The Library also has a copy of the Antwerp 1585 edition [N 7710.J97s]

also: Antwerp, 1569
(manuscript - 1569)

65. Jan Moerman. Apologi Creaturarum. Antwerp, 1584. [Ex 2949.647]

The first edition.

Opened to p. E3, the crocodile, "Animus furore caecus."

66. Roemer Visscher. Sinne-Poppen. Amsterdam, 1678. [Lent by Mr. J. G. van Gelder.]

The first edition of this interesting Dutch emblem-book was published in 1614. The illustrations are by Claes Iansz. Visscher. The title, a word coined by the author on the model of the usual Dutch word for emblems (Sinnebilden: pictures for the spirit), might be translated as "Dolls for the Spirit."

Opened to emblem V (two Tulips):

Motto: A fool and his money are soon parted: pleasure is indeed costly, and like the florist's bouquet is soon wasted.

NOTE: The library has the following modern reprint of the 1614 edition of Visscher's work: Sinnepoppen van Roemer Visscher, "Naar de uitgave van 1614 bij Willem Iansz. te Amsterdam, met 184 illustraties naar de oorspronkelijke gravures en van een inleiding en verklarende noten voorzien door Dr. L. Brummel." The Hague, Martinus Nijhoff, 1949. [N 7710. V82 (SA)]

67. Jacob Cats. Silenus Alcibiadis sive Proteus: Humanae Vitae ideam, Emblemate trifariam variato, oculis subjiciens... Amsterdam, 1618. [Lent through the courtesy of Mr. William S. Heckscher by F. and G. Staack]. Library copy: ~~BN 12372.15.382~~ N 7710. C 31 (Ex) 1

"Vader Cats", beloved Dutch poet, still much read in Holland, was the author of a number of emblem books. Cats took his inspiration from proverbs and everyday life. His realistic emblems form a counterpart to Dutch genre painting. Cats' moral emblems were frequently nothing more than illustrated proverbs and have little to teach about the taste for conceits, though they illustrate the seventeenth-century taste for images, erudition and illusiveness. The love emblems not only drew upon the metaphors of poets but also upon hieroglyphs and devices and added a delicate Alexandrine note to Dutch humanism.

Opened to p. 237, "Kinder-Spel."

Title: Children's Play emblemized and moralized.

Poem: A long poem supported by classical authority enlarges upon the idea that infantile games will help to illuminate and

interpret the folly in the behavior of adults. Although children's play may appear to be merely a game, it actually is an image of all that is played in the world. The boy blowing bubbles in the right foreground reminds one of the vanity of life; the boys on stilts expose those prone to the capital sin of Superbia; the kite escapes the boy and sails upward - an explanation of Cupidity; the top will spin only as long as it is whipped by the boy - we need God's whip or the devil will get hold of us; rope-jumping requires moderation - too fast or too slow and the game is lost (i.e., Festina lente!); the child rolling the hoop is reminiscent of Time and the seasons as it rolls along on dry ground and through puddles, etc.

68. Florentius Schoonhovius. Emblemata. Amsterdam 1648. [N 7710.S38 (Ex)]

This Dutch emblem-book was extremely popular. Its copperplate engravings had a wide-spread appeal and the volume ran through several editions within a few years of its first printing.

For the first edition (1618), see No. 4.

69. Robert Farley. Kalendarium Humanae Vitae. The Kalender of Mans Life. London, 1638. First edition. [Lent by the Library of the State University of Iowa]

This is a typical English emblem-book in its freedom from tradition and in its emphasis on text. The sixteen woodcut illustrations of the seasons are good emblematic examples. They may be said to stand midway between the traditional "Labors of the Months" of the Middle Ages and James Thomson's Seasons (1730).

70. Francis Tolson. Hermathenae or Moral Emblems, and Ethick Tales, with Explanatory Notes. [London, after 1739]. [Lent by Mr. William S. Heckscher]

Opened to p. 64-65:

Poem: "If then Eternal Truth you long
to see,
Take up thy Cross, brave youth,
and follow me."

71. Jan Luiken. De Onwaardige Wereld, Vertoond in Vyftig Zinnebeelden. Amsterdam, 1749. [N 7710. L96 (Ex)]

These emblematic copperplate engravings by Jan and Caspar Luiken which had first appeared in Jezus en de Ziel (Amsterdam, 1678) were immensely popular. The themes were the same as those of the Pia Desideria but the treatment was very different. Figures were Oriental personages in flowing silk garments seen through the quivering air of a tropical landscape. The macabre realism of the Dutch masters is also evident.

For another work by Luiken, see No. 157.

Opened to pp. 34-35, fig. IX, "D'Onwyze Koopman."

72. Adriaan Spinniker. Leerzaame Zinnebeelden. Vervolg der leerzaame zinnebeelden. Harlem, 1757-58. (Two parts in one volume). [Lent through the courtesy of Mr. William S. Heckscher by F. and G. Staack]

This volume is in two parts each of which has the same engraved frontispiece. The first part (second edition) contains fifty copperplate illustrations by Vincent van der Vinne and the continuation (first edition) thirty illustrations. These provide entertaining glimpses of eighteenth-century daily life.

Opened to emblem XVIII:

Motto: "Profitable distress."

The traveller who has abandoned the right path in order to listen to the song of his feathered friends is brought back by "het heilzaam ongemak" (a violent rainstorm). The picture, however, is not essentially emblematic in character but might rather be the illustration of a novel or a genre piece. The moral being: "Avoid temptation."

VIII. RELIGIOUS EMBLEMS

Following the publication in 1571 of Georgette de Montenay's Emblemes ou Devises Chrestiennes, religious writers, both Catholic and Protestant, made frequent use of the emblematic form in relating facts of sacred history or in developing spiritual themes. The tradition of religious emblems which during the seventeenth century expressed itself in devotions to the Infant Jesus, the heart, the cross, etc., survived as late as 1846 when John W. Barber and William Holmes' Religious Emblems made its appearance in America.

73. Georgette de Montenay. Emblemes, ou Devises Chrestiennes, Composees par Damoiselle Georgette de Montenay. Lyon, 1571. [Lent by Mr. Silvain S. Brunschwig]

The first edition.

This is the first emblem-book devoted exclusively to religious emblems. It contains a hundred emblems, the same number as had appeared in the first edition of Alciati. It was composed by Georgette de Montenay and was dedicated to Madame Jeanne d'Albret who served as lady-in-waiting to the Queen of Navarre.

Alciat feit des Emblèmes exquis,
Lesquells voyant de plusieurs requis,
Desire me prit de commencer les miens,
Lesquels ie croy estre premier chrestiens.

Opened to p. 30: "Dominus Custodiat
Introitum Tuum", with verses beginning:

"Le coeur du Roy est en la main de
Dieu,..."

For another copy of this edition, see
No. 156.

74. Jan van der Noot. A Theatre wherein be represented ...the miseries & calamities that follow the voluptuous Worldlings, ...also the great joyes and pleasures which the faithful do enjoy. An Argument both profitable and delectable, to all that sincerely love the word of God. London, 1569. "Scholars' Facsimiles & Reprints", New York, 1939; with a Bibliographical Note by William A. Jackson, Introduction by Louis S. Friedland. [3382.445.389.8]

Van der Noot's "Theatre for Worldlings," the English version of a work which had previously appeared (1568) in Dutch and French has been called "the first emblem-book printed in England in the English language," although it is mainly a weighty Calvinistic tract, preceded by a series of illustrated "epigrams" and "sonnets" translated from Petrarch and Du Bellay.

"To set the vanity and inconstancy of worldly and transitory things the livelier before your eyes," says Van der Noot, "I have brought in here twenty sights or visions, & caused them to be graven, to the end that all men may see with their eyes, which I go about to express by writing, to the delight and pleasure of the eye and ears...."

Part of the interest of this book derives from the fact that these translations are believed to be the youthful work of the English poet EDMUND SPENSER (1552?-1599). They were later reprinted in William Ponsonbie's 1591 edition of Spenser's Complaints, under the titles "The Visions of Du Bellay" and "The Visions of Petrarch formerly translated." Emblematic literature is known to have exercised a great fascination over Spenser and traces of it will be found throughout his mature work, in the Faerie Queen and elsewhere.

Opened to B. V., verso, epigram:
"I saw a Phoenix in the Wood alone...."

Cf. Louis S. Friedland, "The Illustrations in The Theatre for Worldlings," The Huntington Library Quarterly, vol. XIX, no. 2 (February 1956), pp. 107-120.

of van van der Noot. Het Boeken en Het Theatre.
intro. & notes by W.A.P. Smit and W. Vermeer.
Amsterdam & Antwerp, 1953 [3382.445.345]

75. Jan David. Pancarpium Marianum. Antwerp, 1618.
[Lent by William S. Heckscher]
76. Jan David. Paradisus Sponsi et Sponsae, Antwerp,
1618. [Lent by William S. Heckscher]

The religious emblem-books of the seventeenth century were composed by both Catholics and Protestants. The prose commentary in the various ecclesiastical emblems was generally a sermon in the full sense of the word. The emblem itself often offered but the starting point for voluminous quotations. The emblematic illustrations became rare rasins in a suet pudding of arid prose.

The two companion works by Jan David, shown here are typical of the high quality of the productions of the Jesuit Order which combined with the precision and dryness of mystic vision a great wealth of scholastic imagery.

No. 75 was opened to emblem No. 23.,
p. 96.

Title: "Civitas Refugii"

The Mottoes are taken from biblical verses. The homilistic prose-explanation indicates that Mary (B) City of Refuge (i.e., the holy Jerusalem (A), is walled in by Continnence (D), entowered by Charity (E), and thus immune from the onslaught of savage beasts (F).

(The tradition of presenting Mary as the Heavenly Jerusalem was common in the Middle Ages.)

No. 76 was opened to emblem 21, p. 82.

Title: "Corona Spinea"

The Crown of Thorns reverently held by an Angel (A), and surrounded by emblematic items such as B (the ram suspended in the thicket, the scapegoat for Isaac and, a prefiguration of the vicarious sufferer par excellence, E (the thorns and thistles which in Genesis iii, 18, become symbols of the Fall of Man which, through Christ's Suffering, was turned into the felix culpa that lead to ultimate Salvation, F (the Lily among Thorns, pointing at the exemplary paradigm of virtue, the Virgin).

77. Otto van Veen. Amoris divini Emblemata. Antwerp. 1660. [N 7710.V51 (Ex)]

This is the second edition of van Veen's book of divine emblems. It was issued by the famous publishing firm of Plantin and is identical with the first edition (Antwerp, 1615) except for the changed title. The text consists of verses in Spanish, Dutch and French and quotations from the Vulgate and from various Christian authors. Alonso de Ledesma is the author of the Spanish epigrams.

For the first edition of this work, see No. 94.

Opened to pp. 26-27: "Amor Purús."

78. Hermann Hugo. Pia Desideria; or Divine Addresses. London, 1686. [3258.96.371.56]

This collection of emblems, composed by the Jesuit Hermann Hugo, was first published at Antwerp in 1624. It had been inspired by van Veen's emblems. Father Hugo had a knack for picking out texts well suited to the seventeenth-century sensibility-texts from the Song of Solomon or the Psalms, whose metaphors suggested an Oriental appeal to the senses - tears, sighs and voluptuous swoonings. The emblems of the

Pia Desideria were a great success and the little volume ran through numerous editions until well into the eighteenth century. It was reduced in format, translated into various languages and combined with the emblems of van Veen. The popularity of these emblems went hand in hand with the growth of the cult of the Infant Jesus, a cult well suited to a society accustomed to picture human love under the guise of the Alexandrian Eros.

Opened to pp. 40-41, emblem VIII:

Motto: "O that my Head were waters,
and mine Eyes a fountain of Tears, that
I might weep day and night!" (Jer. 9. I)

There is no shelter from divine love.
The garden is a-bubble with springs; one
wells from the upturned urn held by the
bearded river god; the nymph of the pond
melts like a snow statue and from her up-
lifted arms burst forth two impetuous
fountains; from the clouds above Aquarius
pours down another stream.

For another edition, see No. 145.

79. Benedictus van Haeften. Schola Cordis sive aversi
a Deo Cordis ad eundem resuctio et instructio.
Paris, n. d. [Ex 2949.437].

The first edition was published in 1629.

The heart had appeared in several emblem-
books, but with the revival of the cult of the
"Heart of Jesus" it became one of the favourite
seventeenth-century emblems.

Father van Haeften in the Schola Cordis
arranged Anima and Love in fifty different
actions around the heart. The heart is seen
weighed on scales, reflected in a mirror,
crowned with thorns, lit up with a torch etc.,
etc.

"Schola Cordis", in English translation
appears bound with an edition of Quarles,
London, 1856 [3902.1.33.11]

80. Typus Mundi in quo eius Calamitates et Pericula nec non Divini, humanique Amoris Antipathia, Emblematicè olim proposita a R.R.C.S.I.A. [Amsterdam], 1697. [Ex 2949.012]

The first edition was published in 1627.

The rhetoric masters of the College of the Society of Jesus in Antwerp were the authors of this emblem-book. The frontispiece, showing St. Ignatius, and the emblematic copperplate engravings by Philip de Mallery were derived from the Amoris divini et humani antipathia (Antwerp, 1670)

81. Francis Quarles. Emblemes. London, 1684. [Ex 3902.1.33.12]

The production of seventeenth-century emblem-books in England had been handicapped by the rudimentary state of wood-cutting on that side of the Channel. Local artists either roughly imitated or frankly utilized the plates of Continental emblem-books. The English poet and pamphleteer, Francis Quarles (1592-1644) was inspired to write English poems for the Jesuit engravings of the Pia Desideria and the Typus Mundi. Quarles' Emblemes appeared first in 1635 and his Hieroglyphiques of the Life of Man in 1638. His work was immensely popular. The first combined edition, printed in 1639, ran to over two thousand copies and another three thousand were issued the subsequent year. Edition followed edition through the seventeenth century and into the early part of the eighteenth. Changes in literary taste may have effected a temporary obscurity but they have never banished Quarles' name.

Quarles' debt to his earlier sources was chiefly pictorial. The similarity between his verse and the Latin of the originals was limited to the inevitable parallels which arose from the use of identical engravings and mottoes. His work occupies an important place in the history of emblem convention in England for it introduced both new themes and a new method of allegorizing them. In his treatment of Anor and Anima he is no longer

presenting subjects of universal knowledge but he is attempting to define ideas which are personal and psychological.

Opened to Book V, Emblem 3, pp. 256-257:

"My beloved is mine, and I am his;
He feedeth among the Lilies."

Other editions of Quarles shown in the exhibition or owned by the Library:

First edition: London, 1635. See No. 111. [Lent by the Morgan Library]

London, 1676. No. 146. [Lent by the State University of Iowa Library]

London, n.d. No. 6. [Ex 3902.1.33.13]

London, n.d. No. 161 [Graphic Arts]

London, 1736. (Not shown). [3902.1.33.14]

New York, 1816. No. 82. [Sinclair Hamilton Collection, No. ~~124~~
259]

London, 1845. (Not shown). [3902.1.33.11]

Edinburgh, 1857. (Not shown). [3696.5
.1857]

New York, 1861 (?), illustrated by Bennett and Rogers. (Not shown). [3902.1.33]

82. Francis Quarles. Emblems, Divine and Moral. New York, 1816. [Sinclair Hamilton Collection No. ~~124~~
259]

An American edition, published at New York nearly two centuries after the original edition (1635).

The wood engravings are by Alexander Anderson (1775-1870). The publisher in his preface remarks:

"The vast improvement of the graphic art...has enabled the proprietor of this edition of Quarles's Emblems to give entire effect to the illustrative embellishments

of the work. Of most of the cuts which now adorn it, it is hoped it might be said, speaking in the language of the author, at the opening of the ninth emblem of his third book:

'Is not this type well cut, in every
part
Full of rich cunning: fill'd with
Keuxian art?'"

Opened to Book V. Emblem 3, the same as in preceding number.

83. Jakob Bornitz. Emblematum Sacrorum et Civilium Miscellaneorum. Heidelberg, 1659. [Lent by the Library of the State University of Iowa]

Opened to Emblem 47: "Ars Superat Naturam."

For another work by Bornitz, see No. 136.

84. Georg Stengel. Ova Paschalia sacro emblemate inscripta descriptaque a Georgio Stengelico Societatis Iesu Theologo. Ingolstadt, 1672, [Lent by Mr. Silvain S. Brunshwig]

This quaint emblem-book was first published at Munich in 1635. The author, Father Stengel, arranged his emblematic ideas around Easter and the illustrations, done with remarkable artistry, are all egg-shaped, while the emblems themselves also relate to eggs. The Book was dedicated to Ferdinand III of Bohemia:

"In hoc libro Maiestati Tuae inscripto, instituti, ut ita decam, in ipsis Ovis ovationem."

Opened to Emblem XVI:

"Ova et vulnera Pelicani, charitas patientis Christi." (Pp. 88-89)

85. William Holmes and John W. Barber. Religious Emblems. New Haven, New York, and Boston, 1847. [Sinclair Hamilton Collection No. 201.]

The first edition was published in 1846.

This is an interesting survival in 19th century America of the emblematic tradition.

Opened to pp. 70-71: "The Persecuted Christian," "My soul" is among lions."

For other editions see Nos, 5, 127; and for another work by Barber, No. 164.

AMATORY

1850 edition. The contents of the volume, of an extraordinary character, including the life and death of the author, and the history of the work, are given in the margin of each page. The volume is a valuable addition to the collection of the Society, and is a most interesting and valuable work.

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IX. AMATORY EMBLEMS

Love emblems had appeared in the earliest of the emblem-books but Daniel Heinsius's Emblemata Amatoria and Otto van Veen's Amorum Emblemata were the first emblem-books to be devoted entirely to the subject of profane love. Amatory emblem-books became extremely popular, especially in Holland where the writers not only drew upon the metaphors of the poets but also upon hieroglyphs and devices. The army of little cupids in the guise of gardeners, artisans, scholars etc. lent a delicate touch to Dutch humanism. A practical use for this type of emblem-book was as a gift to be exchanged between lovers who could have their names and coats of arms inserted into the frontispiece.

86. Andrea Alciati. Emblemata. Lyons, 1614. [NE 910. F8A1.1614. (SAP)]

Alciati, author of the first emblem-book (Augsburg, 1531), had paved the way for amorous emblem-books by including several amatory emblems in his collection.

Opened to page 368, Emblem CV;

"Potentissimus affectus, Amor."

87. Guillaume de La Perrière. Le Theatre des Bons Engins, Auguel sont contenuz cent Emblemes moraux. [Lent by Mr. Sinclair Hamilton '06]

"Amorous" emblems, with Cupid as the chief character, were scattered throughout all the early emblem-books, though not until later on did they form the theme of whole books.

Here, for example, is an emblem showing:

LOVE DISTILLING TEARS
In a French emblem-book (Emblem LXXIX) by

La Perrière, which was first published in 1539 only a few years after the first appearance of Alciati's book. This same theme recurs in the later amorous emblem-books.

For another work by La Perrière, see No. 155.

88. Daniel Heinsius. Nederduytsche Poemata. Amsterdam, 1616. [Ex 3380.79.367]

The Princeton copy was formerly in the library of Robert Hoe.

This volume includes, pp. [67] - 92, Heinsius's "Emblemata Amatoria," consisting of 48 emblems. Twenty-four of these had first appeared several years earlier, ca. 1606, in a small book entitled Quaeris Quid sit Amor... under the author's pseudonym, Theocritus a Ganda.

Although amatory emblems had been included in many of the earlier books, the ca. 1606 edition of Heinsius may be considered the first of the amatory emblem-books as a distinct genre. It thus stands at the head of a long line of successors, which were especially popular in the Netherlands.

The charming plates in the edition shown here are the work of Crispyn van de Passe the elder, of his son Simon, of Elon, J. Matham, and others.

Opened to pp. 34-85: Emblem 31:

"Je ne le puis celer."

Emblem 32: "Cosi de bene amar porto tormento."

Emblem 33: "Ni spirat immota." (Cupid shooting at a windmill.)

Emblem 34: "Inter omnes."

The verses are all in Dutch: mottoes in various languages, Latin, Italian, French, etc.

89. Otto van Veen. Amorum Emblemata, . . . Emblemes of Love. With verses in Latin, English, and Italian. Antwerp, 1608. [Lent by Mr. Silvain S. Brunschwig]

Otto van Veen's Amorum Emblemata, first published at Antwerp in 1608, was issued in four variants, with verses in : (1) Latin, Dutch, and French (cf. Nos. 90, 135); (2) Latin, French, and Italian; (3) Latin, English, and Italian (shown here); (4) Latin, Spanish, and Italian.

Emblem-books often provide the key to the images used by poets. Compare, for example, the van Veen emblem shown here with Shakespeare's 147th Sonnet (first published in 1609):

Loue refuseth help.

Loue lying sick in bed reiecteth phisiks skill,
The cause of all his grief; it grieues him to
remoue,
Hee knowes loue woorks his grief, yet will
not leaue to loue,
No reason nor no herb can then recure his
ill.

(van Veen, pp. 120-121)

My love is as a fever, longing still
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure am I, now Reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,

At random from the truth vainly express'd;
 For I have sworn thee fair, and thought
 thee bright,
 Who art as black as hell, as dark as
 night.

(Shakespeare, Sonnet 147. Modernized
 form)

90. Otto van Veen. Amorum Emblemata. Antwerp, 1608.
 With the verses in Latin, Dutch, and French.
 [Lent through the courtesy of Mr. William S. Heckscher
 by F. and G. Staack]

Opened to pp. 66-67, "Omnis Amor Surdis Auri-
 bus Esse Solet," corresponding to the manu-
 script copy shown under the next number.

91. Otto van Veen. Manuscript copy of his Amorum
 Emblemata, made ca. 1783. Pen and ink, and water-
 color (pinks and blues predominating). [Lent through
 the courtesy of Mr. William S. Heckscher by F. and
 G. Staack]

This attractive and entertaining manu-
 script shows van Veen's amatory emblems trans-
 posed into the idiom of the eighteenth-century
 Rococo.

Opened to pages showing:

Left: "Mens Immota Manet" (Father Time
 clips Amor's wings - his heart
 remains unaffected).

Right: "Omnis Amor Surdis Auribus Esse
 Solet" (True Love holds his ears
 to the trumpet-blasts of Rumor).

92. Albert Flamen. Devises et Emblemes d'amour morali-
 sez. Paris, 1672. [Lent by Mr. William S. Heckscher]

The first edition was published in 1653.

Opened to Emblem IX, pp. 34-35:

Motto: "Verba Puellarum, Paroles des Filles."

Words of maidens may be compared to the leaves of a tree, which fall at the slightest breeze.

93. Philip Ayres. Cupids Adresse to the Ladies. Emblemata Amatoria. Emblems of Love.... In four Languages. London, 1683. [N 7710.A97 (Ex)]

"Sold by R. Bently in Covent-Garden. S. Tidmarch at the King's head in Cornhill &c." Title-page engraved by Francis Barlow.

First edition of a collection of 40 emblems, with verses in Latin, English, Italian, and French. This late 17th century English work -- reprinted several times -- derives in large part from the Dutch amatory emblem-books first published in the early years of the century. Most of the emblems come from Otto van Veen or Heinsius (see above), chiefly through the intermediary of Thronus Cupidinis, an anonymous collection published at Amsterdam, ca. 1618.

This copy of Cupid's Adresse is inscribed on the first front fly-leaf: "Don de Mr. Filon, M[ait]re de Langue à Londres 7^{bre} [Septembre] 1684."

Opened to Emblem 9: "Love a ticklish Game."

94. Otto van Veen. Amoris Divini Emblemata. Antwerp, 1615. [NE 910.N4V5.1615] (SAP)]

With the appearance of van Veen's Amoris Divini Emblemata in 1615, the emblems of profane love, the wanton bowers, the formal gardens, the rustic nooks disappeared, and

were replaced by grim monastic walls, austere churches, hermit's bells and altars with crucifixes.

Van Veen's new book of emblems was dedicated to the Infanta Isabella of Spain, at whose suggestion it had been composed.

Opened to pp. 22-23: "Amor Docet."

For a later edition of this work, see No. 77.

95. Les Emblemes d'Amour Divin et Humain ensemble.
Paris, 1631. [N 7710.E53 (Ex)]

"Par un Père Capucin."

Another curious example of the blending of erotic and religious imagery.

Opened to Emblem No. 31: "Humilité d'Amour."

"O que la guerre est furieuse
Entre l'arrogance, & l'Amour;
L'Amour saint, & l'ame amoureuse
Tirent contre elle tour à tour."

X. ENCYCLOPEDIA EMBLEM-BOOKS

In the emblem-books the everyday things of this world - birds, beasts, and plants, arts and crafts - treated realistically or allegorically, yielded their lessons for human life. As time went on they became more and more encyclopedic in character, and, indeed, many actual encyclopedias of emblems were published. These served as great repertoires not only for other emblematisers, but also for writers and painters, architects and designers, to whom they revealed the hidden meanings of things.

96. Nicolas Reusner. Emblemata...cum Symbolis & inscriptionibus illustrium & clarorum virorum. Frankfurt, 1581. [Lent by Mr. Silvain S. Brunschwig]

The first edition.

The emblems, which are dedicated to prominent contemporaries, are based on a variety of subjects, including the natural sciences, history, religion, and mythology.

"Spero, dum spiro" -- "I hope while I live." (Pp. 214-215).

97. Giulio Cesare Capaccio. Delle Imprese...In tre libri diuiso...Nel Terzo, nel Figurar degli Emblemi... Naples, 1592. [N 7690.017 (Ex)]

A treatise illustrated with 300 woodcuts of devices, emblems, medals, coats of arms, and other symbols.

Opened to Book III, No. 30: "Chi vuol tradire, non parla" -- "Who wishes to betray does not talk."

For another copy of this (first) edition, see. No. 124.

98. Joachim Camererius. Symbolorum et Emblematum....
centuriae quatuor. Mainz, 1702 [N 7710.014.1702
(Ex)]

The first edition of this work was published in 1593-1604.

A collection of emblems divided into four "centuries" of one hundred each: based on plants, animals, birds, insects, fish, and reptiles. This work by one of the most important German emblem-writers, which used as sources Pliny, Aelianus, Oppianus, and other classical writers, was widely diffused.

Opened to "Century III, Emblem 52:

"Dulce et decorum est" -- "Fine and fitting it is." As the provident hen defends her timid chicks, so does the king protect his people.

For other earlier editions, see Nos. 1, 126.

99. Giovanni Ferro. Teatro d'Imprese. Venice, 1623.
[Ex 1042.344q]

A learned encyclopedia of devices illustrated with 451 copperplates. Opened to the section on the eagle, with six different "imprese" featuring eagles and an account of the mottoes employed by emblematisers in connection with eagles. (Part II, pp. 82-83).

100. Filippo Picinelli. Mondo Simbolico. Venice, 1678.
[N 7710.P58q (Ex)]

While Picinelli's book does not aim at originality, it is a true summa of emblematic knowledge. In its twenty-five books the entire creation -- God-made as well as man-made -- is arranged, beginning with "heaven", proceeding through "elements," "man," "animals,"

"plants," "minerals," down to every contraption or "instrument" created by man. Its elaborate allegories, mottoes, and moralizations never amount to complete emblems as do those in Boschi's Symbolographia; instead Picinelli offers a great fund of emblematic material. Based on over 500 authorities, the encyclopedia is one of the most reliable guides to the Baroque. The first edition was published at Milan in 1635.

Open to the section on the crane. (Book IV, ch. 41, pp. 144-145). "Ut alii dormiant" -- "So that others may sleep." The crane will keep awake and watch so that others may sleep confidently. The crane's means of assuring vigilance is the stone he holds in his claw which will fall to the ground and awaken him should he succumb to sleep. This emblematic picture is found in every corner of 16th and 17th century allegory, in books, sculpture, printer's marks -- often in honor of princes or magistrates.

The Library has also a Latin translation of this work, Cologne, 1687. [N 7710.P59q]

101. St. Epiphanius. Ad Physiologum. Antwerp, Plantin, 1588. [Ex 2651.371.088]

Presented to the Princeton Library by Mr. Philip Hofer.

In the section devoted to the "Sources and Antecedents of the Emblems" it was pointed out (cf. No. 33) that the emblematic habit of assigning certain qualities or properties to given animals derived from the mediaeval "bestiaries," which were themselves an offshoot of the work of the early Christian period known as the Physiologus. This compendium of animal lore, probably compiled in Greek in the early 2nd century, was often attributed to St. Epiphanius (ca. 315-402 A.D.), one of the Church

Fathers, Bishop of Constantia, the metropolis of Cyprus.

The Physiologus was republished, with notes by C. Ponce de Leon, in Rome in 1587, and in Antwerp in 1588. The later edition, shown here, is embellished with engravings by Peter van der Borcht. The text is in both Greek and Latin.

The venerable Physiologus has here been poured into the mould of the emblem-books -- serving as a reminder both of the continuing attraction of the mediaeval bestiary tradition and of the role of the emblem-book in this survival. In speaking of this work in his bibliography, Mario Praz comments: "Though not an emblem-book proper, Ephiphanius' Ad Physiologum...had a great influence on emblem literature, and is rightly recorded among emblem-books in all catalogues."

Opened to page 5, Chapter II, showing "properties" of the Lion. It is here explained that the Lioness brings forth her cub dead; on the third day the father comes and roars in its face and thus wakes it to life. The "interpretation" points out that this signifies our Lord's resurrection on the third day.

102. John Bunyan. A Book for Boys and Girls. London, 1682. Facsimile of first edition, New York, [18--]. [3653.319]
103. John Bunyan. Divine Emblems: or Temporal Things Spiritualized. Calculated For the Use of Young People. Adorned with Fifty Copper Plate Cuts. London, [ca. 1802]. [Ex 3653.33.11]

104. John Bunyan. Divine Emblems, or, Temporal Things Spiritualised, &c. With Preface by Alexander Smith, author of "Dreamthorp," etc. London, [1867].
[3653.33]

The first emblem-book written expressly for children, by the author of The Pilgrim's Progress. The first edition contained 72 emblems of varying lengths but no cuts. The book went through many editions (with illustrations) and revisions of text, and its title was later changed to Divine Emblems. As an emblem-book Bunyan's collection differs from those of his predecessors: some of his poems are not emblematic in any sense; none of the poems were originally provided with cuts or mottoes, although the presence of a picture is implicit in most of them; and the subjects and content of the poems were generally the author's own, and not derived from the writings of others.

A few of the poems are on biblical subjects, but the main bulk of the emblems is secular in content and ethical in application. The subjects are chiefly of the kind believed to interest youthful minds and are drawn from nature and everyday occupations of childhood. If Bunyan's view of the Child's world is Puritan, it is far less lurid than most of the literature published for children by the Puritans of this time.

Nos. 102 and 103 opened to title-pages.

No. 104 opened to:

Page 20, Emblem No. X: "Upon the Swallow."

Page 21, Emblem No. XI: "Upon the Bee."

105. Jacobus Boschius. Symbolographia sive de Arte Symbolica Sermones Sextem. Augsburg, 1702.
[Lent by the Library of the State University of Iowa]

A gigantic encyclopedia, compiled by one of the great theoreticians of the art of the emblem, a German Jesuit. Over a thousand of the 2,052 emblems, listed with motto and moralization, are illustrated. An artist interested in "mirror," for example, will find some fifty different mottoes and representations of mirrors in allegorical applications.

Opened to Plate I of Class III showing ethical, political, pontifical, regal, and princely "symbola."

XI. ICONOGRAPHIES

Cesare Ripa in 1593 with his Iconologia initiated the series of volumes of allegories properly called iconologies. These collections of allegories of the virtues, the arts, the parts of the world, etc., derived -- as did the emblems -- from the hieroglyphs. As encyclopedias of allegorical figures, they supplied artists and writers with models and served for the education of youth. Iconology during the period of the Enlightenment in philosophy and neo-classicism in literature took the place held by emblematics during the age of the Jesuits and the baroque.

106. Joannes Sambucus. Emblemata cum aliquot nummis Anticui operis. Antwerp, 1564. [N 7710.S18 (Ex)]

A collection of 166 emblems within borders of different designs and 46 medals. Sambucus, a Hungarian doctor and historian, was one of the first Writers on emblems.

Opened to pp. 132-133: "Vita irrequieta," and "Temporis iactura. Ad pilulam."

107. Cesare Ripa. Iconologia overo Descrittione di diverse Imagini cavate dall'antichità, & di propria inventione. Rome, 1603. [N 7640.R48 (SA)]

The first illustrated edition of an anthology of engraved figures drawn from Egyptian, Latin, Greek and contemporary Italian writing, painting, and sculpture. First published in 1593, the book went through many editions. In England it was the source-book for Jacobean personification.

Opened to p. 338: the figure representing America -- "A nude woman, of a dark red, mixed with a yellowish color, of a fearful visage...."

The Library also has other editions:
Siena, 1613 [No. 108]; Paris, 1644 [No. 110];
Perugia, 1764 [0995.773]

108. Cesare Ripa. Iconologia. Siena, 1613. [N 7640.R5]

Opened to Part II, p.22:

Matrimony: a young man with a yoke on his shoulders and stocks on his legs.

This edition, like the 1603 edition, contains woodcuts of inferior merit.

109. Francesco Marcolino da Forli. Le Ingeniose SortiNouamente Ristampate, e in Nouo et Bellissimo Ordine Riformate. Venice, 1550. [Lent by Mr. and Mrs. Philip Hofer].

The first edition was published in 1540.

Marcolino's Sorti (which was frequently reprinted -- as late as 1784) is a typical fortune-telling book of the 16th century. It is based on a very intricate algebraic system. Man's humors and dispositions and some of the basic occupations are illustrated by realistic or allegorical woodcuts. Marcolino's book is not an emblem-book but was very influential on the iconologies of the late 16th and early 17th centuries. Compare, for example, the personification of Matrimony, page 12 in this volume, with the same figure in the 1613 edition of Ripa's Iconologia (No. 108).

The woodcuts in the Sorti, which are in part very Titianesque, were executed by Giuseppe Salviati (ca. 1520-ca. 1575), pupil of the greater Francesco Salviati.

110. Cesare Ripa. Iconologie, ou, Explication Nouvelle de Plusieurs Images, Emblemes, et autres Figures... Paris, 1644. [N 7640.R51q]

An edition in French of Ripa's book for "orators, poets, sculptors, painters, engineers, and designers of medals, emblems, ballets, and dramatic poems."

Opened to title of Part II, and facing page ("Les Quatre Elements")

XII. MANUSCRIPT EMBLEM-BOOKS AND OTHER RARITIES

These were grouped in cases placed along the middle of the exhibition gallery.

111. Francis Quarles. Emblemes. London, 1635.
[Lent by the Pierpont Morgan Library]

This is the first edition of the most famous of the English emblem-books. Later editions were shown elsewhere in the exhibition. Cf. Nos. 6, 81, 82, 146 and 161.

Opened to the title-page, facing which, in this copy, is an added portrait of Quarles.

112. Gabriel Harvey's manuscript transcriptions of verses from Alciati's Emblems. [Lent by Mr. Lucius Wilmerding, Jr.]

A copy of Machiavelli's The Arte of Warre (London, 1573), purchased in 1580 for 3d. by Gabriel Harvey (according to his notation on the title-page). Among the notes and marginalia, in Harvey's handwriting, are his transcriptions of verses from Alciati's Emblems.

On the page shown, for example, are the motto and epigram of Alciati's "Virtuti fortuna comes" (the emblem reproduced on the cover of the leaflet describing the exhibition).

This additional evidence of the widespread popularity of Alciati's emblems is doubly interesting because of the connection with Gabriel Harvey (c. 1545-1630), an Elizabethan writer and scholar of distinction, who was the friend of Edmund Spenser, of Sir Philip Sidney, and the protégé of the Earl of Leicester.

113. Geoffrey Whitney. A Choice of Emblemes. Manuscript, 1585. [Lent by the Harvard College Library]

A manuscript of Whitney's Emblemes, written in an Italian hand on 98 leaves of paper, with 198 drawings in monochrome. This manuscript was presented by Whitney to Robert Dudley, Earl of Leicester, to whom he dedicated the work, and its dedication bears at its end Whitney's signature.

Like the first edition of the book, the manuscript was opened (p. 36) to the emblem based on Aesop's story of the dog in the manger. (The emblem facing it is based on the legend of Narcissus -- "Amor sui" -- Love of oneself.)

114. Geoffrey Whitney. A Choice of Emblemes, and other devises, For the moste parte gathered out of sundrie writers, Englished and Moralized. And Divers newly devised. Leyden, Christopher Plantyn, 1586. [Lent by the Harvard College Library]

First edition.

The first English emblem-book, published by the firm of Christopher Plantin in Leyden. The title-page describes the contents as "for the moste parte gathered out of sundrie writers," and the book is, in fact, characterized by a complete lack of originality; it must be regarded primarily as an anthology. Most of the plates are taken from those of Italian and French books which had already been published by Plantin -- from Alciati, Hadrianus Junius, Sambucus, and Paradin -- and were printed from the same blocks. In its own day Whitney's book was of interest chiefly as a storehouse of Elizabethan common-places, and from it can be inferred the type of subject which provided the emblem writers with their most suitable material.

By far the majority of Whitney's emblems are narrative; the picture is an illustration of some familiar story which is told in the verse below. Some of the stories belong to the group labelled historical: Brutus dying upon his sword, Aeneas bearing his father from Troy, etc. A larger number derive from myth: Icarus falls from heaven, Sisyphus suffers his torture, etc. There are some thirty nature stories, consisting mainly of fables from Aesop: the fox and the grapes, the dog in the manger, etc. There is also a variety of non-narrative emblems, including heraldic devices drawn mostly from Paradis.

The volume was opened to the emblem (p. 184) based on Aesop's story of the dog in the manger. "Nec sibi, nec alteri" -- Neither for oneself nor for others. (The emblem facing it (p. 185) appears to be singularly appropriate in an academic community -- "My sonne, what worke thou writes, correct, reforme, amende....")

For a modern facsimile of Whitney's work, see No. 134.

115. Principio Fabricii. Allusioni, Imprese, et Emblemata sopra l'arme della Santita di N. S. Gregorio Papa XIII. [Lent by Mr. and Mrs. Philip Hofer]

The original manuscript of a collection of emblems executed in honor of Pope Gregory XIII, a member of the Buoncompagno family. This manuscript was presented to the Pope and has his arms on the binding.

The emblems, all of which feature the device of the Buoncompagno family, the dragon, are concerned with the character of the Christian prince.

The manuscript and the printed version of the work were both opened to the same emblems in the fourth book, which treats of the prudence, justice, constancy, and temperance of the prince.

"Ubi mors ibi vita" -- where there is death there is life. (p. 126)

"Subersas obrue puppes" -- destroy the sinking ships. (p. 127)

116. Principio Fabricii. Delle Allusioni, Imprese, et Emblemi.... Sopra la vita, opere, et attioni di Gregorio XIII. Rome, 1588. [Lent by Harvard College Library]

The first printed edition of Fabricii's work, containing 231 emblems. Claude-François Menestrier, one of the great emblematisers of the Baroque, judged Fabricii's emblems rather harshly, declaring that properly speaking they were neither emblems nor devices but a confusion of badly conceived figures. By comparing the manuscript with the printed book we notice, as might be expected, a general falling off in the quality of the latter. The engravings are not only cruder than the drawing, but at times simplified by the omission of detail.

Opened to pp. 212, 213 (corresponding to manuscript, above, No. 115).

117. Ottavio Strada. Simbola Romanorum Imperatorum Occidentis et Orientis, Regumque Hispaniarum, Galliarum, Anglorum, Scotorum [etc.]. Manuscript, Prague, 1599. [Lent by Mr. and Mrs. Philip Hofer]

A collection of devices of emperors, kings, and noblemen. The illustrations are by Strada and the text by Jacobus Typotius, well-known as a seventeenth-century emblem-artist. The manuscript is earlier than the first edition of Typotius' book, Symbola Divina & Humana, Prague, 1601-03, in which

the same devices appear.

[117a]

Next to the manuscript was a copy of the 1679 edition of Typotius' Symbola, [Lent by the Library of the State University of Iowa] opened (pp. 276-277), as was the manuscript (p. 27), to the devices of William the Conqueror and William II of England.

118. Manoel Pinheyro Arnaut. Templo da Fama. Manuscript, Lisbon, 1665. [Lent by Mr. and Mrs. Philip Hofer]

This manuscript, which was probably intended for printing as a book, celebrates, in emblematic fashion, Portugal's victory over Spain at the battle of Montes Claros, June 17, 1665.

Opened to Emblem "A Monsieur de Balahdrin, Sargento mayor de Batalba dos Frangeiros":
"Protulit Enses."

119. Johann Schunberg. Undated manuscript of German emblem-book. [Lent by Mr. Silvain S. Brunschwig.

A manuscript on vellum, containing thirteen emblems, the mottoes of which are given in fourteen different languages.

"Mutua lux" -- Reciprocal light.

120. Nicolaus Taurellus. Emblemata Physico-Ethica, hoc est Naturae Morum moderatricis picta praecepta. Nuremberg, 1595. [Lent by Mr. Herbert Reichner]

Certain of the emblem-books, like this one, were issued with blank leaves on which appropriate additions could be inscribed by hand. Such emblem-books thus also served

41 TAURELLUS (Nicolaus). Emblemata physico-ethica. 8vo. Title within woodcut border. With 84 fine woodcut emblems, printed on one side only, the verso with typographical borders and otherwise blank. Contemporary vellum binding. In cloth folding box with gilt title-piece. Nuremberg 1595. \$575

Herbert Reichner, NY, Catalogue X (Nov. 53) Item. 41.

[Acquired by the Royal Library, The Hague (info. from Mr. Reichner, June 1954)]

It was in Germany and the Low Countries that the fashion appears to have originated chiefly among students and other members of the Universities of collecting autograph inscriptions and signatures of one's friends in albums, the so-called *alba amicorum*. Printed books of emblems were often interleaved or, if they were printed on one side only, their blank pages could be used. Some fine specimens of such albums have survived, and perhaps ONE OF THE MOST FASCINATING IS THAT ORIGINALLY OWNED BY WILLIAM BEDWELL.

BEDWELL (1561-1632) is generally known as the "father of Arabic studies" in England. He was famed all over Europe as a great Arabist. His chief work was an Arabic lexicon in seven volumes, unfortunately unpublished.

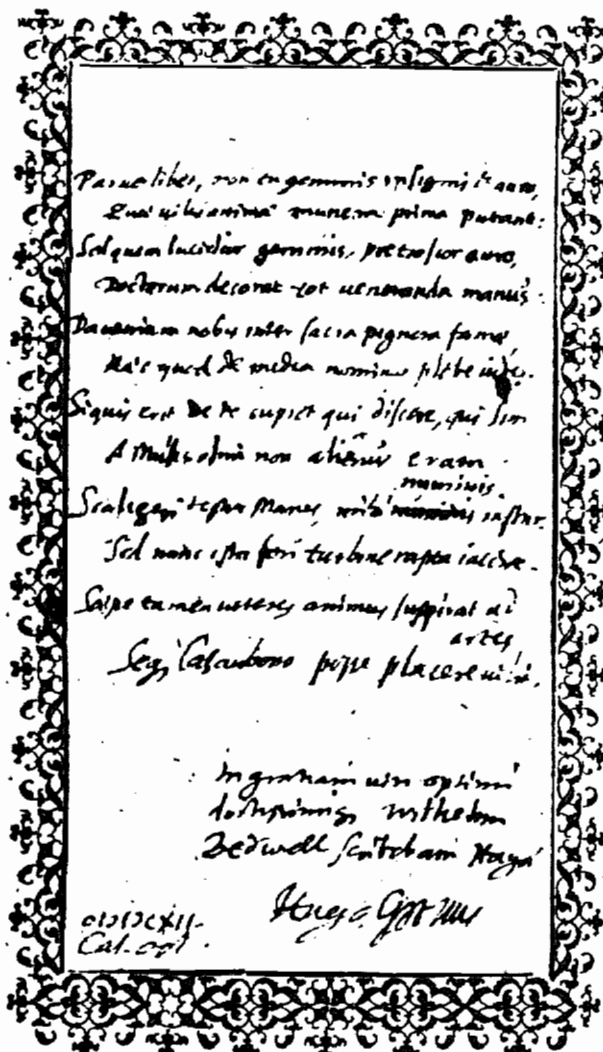
In 1612 Bedwell went to LEIDEN where he published the *Epistles* of John in Arabic. It was on this journey that he met many of the great European scholars, especially orientalists, who willingly entered their mottoes, verses, dedications, and signatures in Bedwell's own copy of Taurellus' *Emblemata*. Among the 43 friends whose autographs are now found in this UNIQUE album are the following:

- HUGO GROTIUS, the great Dutch jurist (17 lines)
- DANIEL HEINSIUS, classical scholar (11 lines)
- PETRUS SCRIVERIUS, friend of Grotius and Heinsius and historian (27 lines)
- JOHANNES MEURSIUS, classical scholar (18 lines)
- THOMAS ERPENIUS, Dutch orientalist (19 lines)
- FRANS VAN RAVELINGEN, Plantin's son-in-law and printer to the University of Leiden (14 lines)
- RUDOLPH SNELL, father of the great astronomer (14 lines)
- EDWARD POCOCKE, English orientalist (14 lines)

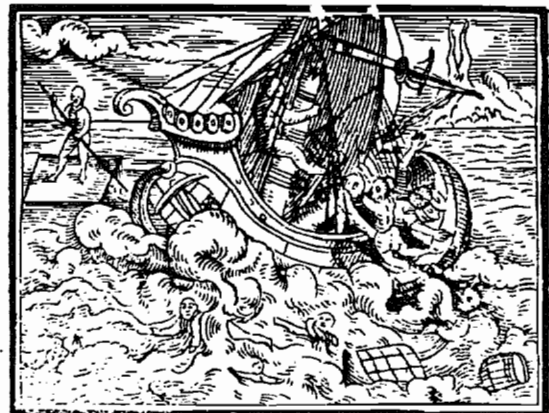
and many others. Most of the autographs are written in Latin, Greek, and Arabic.

Bedwell's *album amicorum* is IN PERFECT CONDITION and one of the most interesting specimens of its kind. B. Lewis, *British Contributors to Arabic Studies*, 12. Juynboll, *17de-eeuwsche Beoefenaars van het Arabisch in Nederland* (Utrecht 1931), 59ff.

[See plate I]



Media feras usq; tabella.
 Ad Johannem Trunccium Marienber-
 genssem Borussum.



*Naufraga quem medio tempestas equore jaclat
 Hunc media tutum parte tabella uohit.
 Si tamen extremas fluxu tenet affere partes:
 Hunc alto merget versa tabella mari.
 Qua res quaeq; saas conjunxerit aspice uires:
 Hec ut ab hac ipsa te quoq; parte iuuet.*

as autograph albums, or alba amicorum. These appear to have been especially popular in Germany and the Low Countries. Another example of an emblem-book with spaces for inscriptions is Theodor de Bry's Emblemata Nobilitati (Frankfurt, 1593); see No. 48.

The copy of Taurellus' Emblemata Physico-Ethica shown here once belonged to William Bedwell (1561-1632), an English oriental scholar known as "the father of Arabic studies" in England. During a sojourn in Leiden in 1612, many of the noted scholars whom Bedwell met there inscribed their names, with appropriate verses or sentiments in Latin, Greek or Arabic, in his copy of Taurellus. Among the names are Hugo Grotius, the great Dutch jurist, Johannes Meursius, classical scholar, and Daniel Heinsius, whose inscription is shown here. Heinsius (1580-1655), one of the most famous Dutch scholars of his time, was himself the author of an emblem-book -- the Emblemata amatoria -- for which, see No. 88.

121. Album amicorum (friendship autograph album). Manuscript belonging to a German student in the 1760's. [Lent through the courtesy of Mr. William S. Heckscher by F. and G. Staack]

The earliest album amicorum seems to be Theodor de Bry's, Frankfurt, 1593 (see No. 88). The fashion of composing individual emblem-books into which friends of the owner might inscribe appropriate sentiments increased in the 17th century and many an emblem-book was interleaved to accommodate such emblematic autographs.

The manuscript exhibited was opened to pages 52-53: a mock-emblem entitled "Studenten meubeln" -- a student's equipment.

"Nützliche" -- his useful equipment.

"Unentbehrliche" -- his indispensable equipment, a moneybag.

"Gefährliche" -- dangerous equipment

"Grillas curasque Verteibende" -- that which will expell his carking cares; tobacco, wine, coffee, and music.

"Nicht zu verwüstende" -- all kinds of indestructible games.

"Nöthige" -- the necessary equipment for riding and fencing.

"Comode" -- things that will help to ease his existence, shoe horns, cauldrons, pots and pans.

XIII. STUDIES IN EMBLEMATIC IMAGERY: HORSES

HORSE IN EMBLEMS

SYMBOL OF MAN'S CONTROL OVER PASSION

In spite of the emblematic desire to "cover manifest things with the veil of obscurity," Renaissance emblems will, at times, furnish a key to our understanding of independent works of art of the same period. The emblems, with their explanatory epigrams often provide an answer. Thus we learn that many otherwise inexplicable horses in paintings, engraving, fêtes, etc., shown either uncontrolled or controlled, are meant to indicate man's animal passions and the degree to which mind and soul hold sway over them.

122. Achille Bocchi. Symbolicarum Quaestionum Libri Quinque. Bologna, 1574. [N 7710.B63 (Ex)]

Second edition (the first having been published in 1555), with the copperplates retouched by Agostino Carracci.

Opened to Book IV, pp. CCXLVI, Symb. CXVII:

Motto: "Prudence will always control lust."

For copies of the first edition, see Nos. 56, 63.

123. Battista Pittoni. Imprese Nobili. Venice, 1583.
The first edition [NE 910.I8P6.1583 (SAP)]

Opened to fol. [58]: the imprese of
Philip II of Spain.

Motto: "Ere long he will illuminate
all."

Picture: Phoebus Apollo directing his
quadriga of well-controlled horses.

Verse: In praise of Philip, the "sun
king."

124. Giulio Cesare Capaccio. Delle Imprese. Naples,
1592. [Lent by the Library of the State University
of Iowa.]

First edition.

Opened to page 60:

Motto: (right-hand emblem): "Reason
should be in command at all times."

The verse begins: Bridle the strong
passion.

For another copy of this edition see No.
97.

125. Karl Ludwig, Elector Palatine of the Rhine. Philo-
thei Symbola Christiana Quibus Idea Hominis Christiani
exprimitur. Leyden, 1682 [N 7710.K14]
First edition published in 1677.

Opened to p. 131, symbol XLIV:

Motto: "Erigit."; "It (the arm of the
Lord) rights.

Picture: The arm of the Lord pulls
up by its reins a horse that has stumbled
over a rock.

Moralization: To err is human. Sooner
or later we may be pulled up by virtue of

Divine grace, for God embraces man with charity even though he may fall over the rock of iniquity.

126. Joachim Camerarius. Symbolorum et Emblematum Centuriae quatuor. Mainz, 1668. [N 7710.C14 (Ex)]

Opened to "Century" II, p. 62-63,
Emblem XXI:

Motto: "Haec vera potentia est"
-- This is the true power.

The passions, represented by the horse, controlled by the reins of reason.

For other editions of this work, see Nos. 1, 98.

127. William Holmes and John W. Barber. Religious Emblems. New Haven, 1851. [N 7710.H73]

The first edition was published in 1846. This interesting American emblem-book, with illustrations by John W. Barber of Connecticut, shows an astonishingly large vocabulary of images, ranging from dollar signs to Niagara Falls, and from crowned kings to Plato's charioteer.

Opened to pp. 130-131: "Precipitation, or Rashness."

The moralization concludes (on page 132) with the following lines from Watts:

Madness, by nature reigns within,
 The passions burn and rage;
 Till God's own Son, with skill divine,
 The inward fire assuage.

We give our souls the wounds they feel,
 We drink the poisonous gall,
 And rush with fury down to hell,
 But heaven prevents the fall.

For other editions of this work, see Nos.
 5, 85.

128. Donatello. Portrait bust of a youth with the emblem of Love as a charioteer at his breast. Circa 1440. Bargello, Florence. [Photographs].

Undoubtedly we must interpret this as a noble (not merely as an erotic) representation. The oddly magnified cameo of Eros as charioteer (after a classical cameo in the Medici collection) suggests love controlling the baser passions. We may see this also in the light of the mediaeval tradition. St. Jerome: "The bodily senses are as it were horses which race without reason. The human soul, however, holds the reins after the manner of a charioteer."

129. Albrecht Dürer. "Triumphal chariot of Maximilian I and Mary of Burgundy." Reproduction in Erwin Panofsky, Albrecht Dürer, Vol. II, Princeton University Press, 1945, Fig. 232. [Lent by the Princeton University Press; Library copy: [ND 588.D9P21q (SA)]]

Part of a two-block woodcut, Dürer's contribution to the "Triumphal Procession", a series of woodcuts (published 1526) celebrating the life and deeds of Emperor Maximilian I. This intricate composition, like the earlier "Triumphal Arch" to which it was a sequel, "demands to be read like a book, to be decoded like a cryptogram, and yet to be enjoyed like a collection of quaint and sparkling jewelry." (E. Panofsky).

The detail shown here depicts Victory driving the triumphal wedding chariot, and

bridling four horses caparisoned with the emblems of the Golden Fleece. The lady charioteer may also perhaps be interpreted as Prudence restraining the spirited horses - this illustrating the Emperor's maxim of moderation: "haalt masz."

130. Hans Baldung Grien. "Horses in a Forest". 1534. Reproduction in Otto Fischer, Hans Baldung Grien, Munich, 1939. Page 54. [ND 588.B19F5 (SA)]

Familiarity with the "emblematic approach" helps to explain the moral content of such works as Hans Baldung Grien's woodcut, which might be entitled "Unbridled Passions."

131. Bronze Fore part of Horse. Roman. C. O. von Kienbusch, Jr. Memorial (1952). [Lent by the Art Museum]

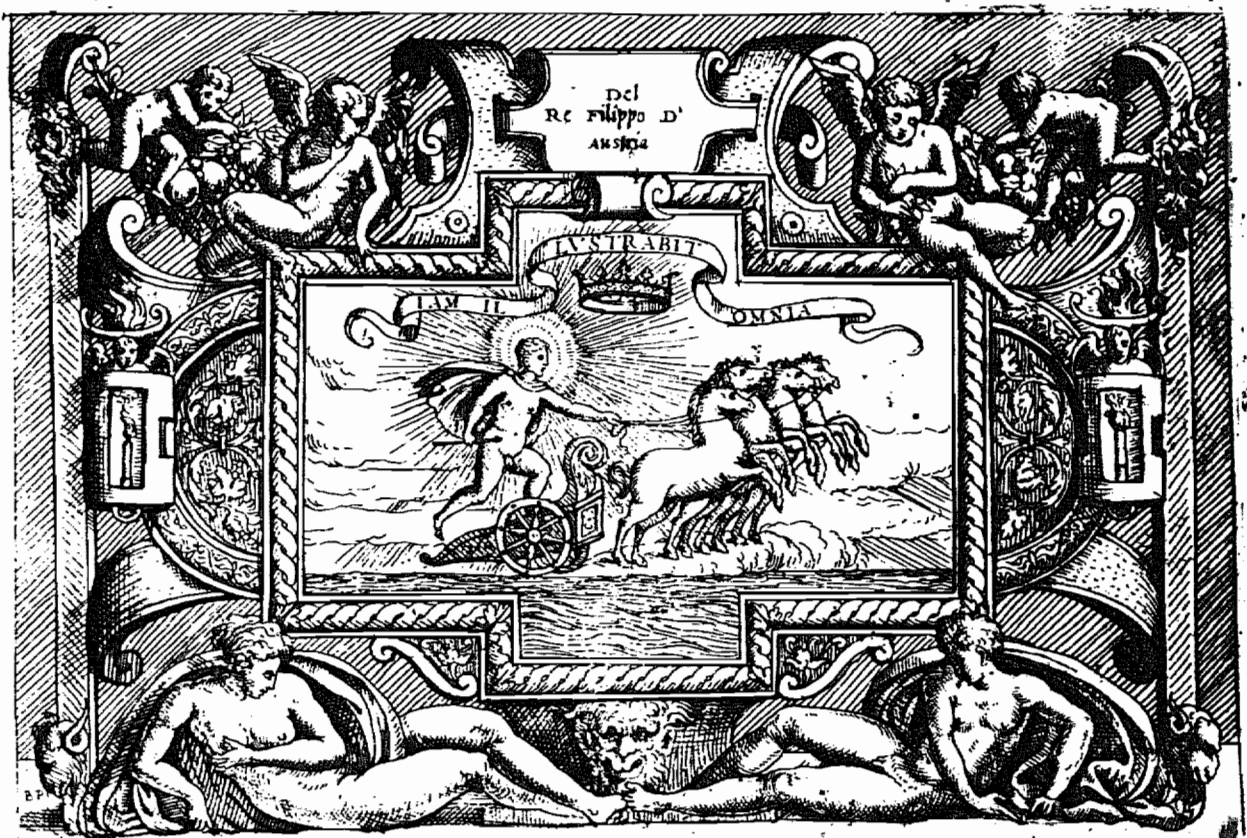
SEMPER LIBIDINI IMPERAT PRVDENTIA.

Symb. CXVII.

AD CAROLVM CRASSVM
CARD.

Symb. CXVII.

*Nil violentum, quod citò idem non sit ruiturum
 Quandoquidem proprium est rationis
 Humanae interea nunquam requiescere, donec
 Ipsa suum ad rectum redeat. quin
 Abruptis, ut equi indomiti, duro ore lupatis
 Stare loco nequeunt, furibunda
 Discursant rapti usq; licentia, & impete vasto,
 Dum captos, pressosq; capistris
 Ad palum innovent, aut ad praesepe magistri,
 Dædala sic misere ambitionis
 Atq; libidinis insanae Prudentia semper
 Est correptrix, & moderatrix.*



DI FILIPPO RE DI SPAGNA.

*Poscia, ch'appare il sol nel'Orizonte, Se coronata l'honorata fronte
 Illustra tutto a poco a poco il mondo, Il gran FILIPPO a null'altro secondo
 Su'l carro, che si qual reffe Feonte, Di tanti Regni, come Sol, tra poco
 Che pose fine al suo viver giocondo. Allumina ogni piu oscuro loco.*

CHRISTIANA 135

SYMBOLUM XLIV.



ERIGIT.

ERRARE humanum est, nihilque mortalibus
consuetum magis, ac insitam malitiam
externis sceleribus prodere. Omnes, & quot-
cunque vivimus; eadem tunc laboramus;

F 6

quam



Pferde im Wald

XIV. STUDIES IN EMBLEMATIC IMAGERY:

THE MOTH AND THE CANDLE

There is hardly a moral or amorous emblem-book which does not have a picture of a moth (or moths) attracted by the flame of a candle under mottoes such as: "For one Pleasure a thousand paynes"; "cosi vivo piacer caduce a morte," including the well-known palindrome "in girum imus nocte et consumimur igni;" "brevis et damnosa voluptas."

In this moralistic sense Shakespeare and Tasso had the image. "Thus hath the candle singed the moth," says Portia in The Merchant of Venice, Act II, scene 9. In Tasso's La Gerusalemme Liberata (Canto IV, stanza 34), Armida, chaste but voluptuous, is the candle, Eustazio, young and rash, the moth.

But the motif also had metaphysical implications. The emblematic image of the moth and the candle was a late outgrowth of the myth of Psyche (a Greek work which means both soul and moth) that had reached the West in Hellenistic times. Psyche was the soul of a mortal who in striving for a reunion with the divinity had suffered physical death but, having been purified by the flames, achieved life everlasting.

132. Juan de Boria. Emblemata Moralia. Berlin, 1697.
[N 7710.B64 (Ex)]

The first edition was published in 1581.

Opened to pp. 66-67, Emblem XXXIII;

Motto: "Fugienda Peto," "I strive after that which I should flee."

133. Jean Jacques Boissard. Emblematum liber. Metz, 1588. [N 7710.B635 (Ex)]

The first edition was published in 1584.

Opened to pp. 58-59.

Motto: "Rashly and dangerously,"
"Temerè ac Periculosè."

Epigram: He who strives for King's power must watch lest he be consumed by danger; this is taught by the flame that consumes the moth.

134. Geoffrey Whitney. Choice of Emblems. A Facsimile reprint of the first edition (1586) edited by Henry Green. London, 1866. [3988.38.325]

Opened to p. 219, "In amore tormentum."

Torment in Love

Even as the gnattes, that flie into the
blaze,
Doe burne their winges and fall into the
fire:
So, those too much on gallant shoves
that gaze,
Are captives caught, and burne in their
desire....

For a manuscript of this work and a copy of the first edition, see Nos. 113, 114.

135. Otto van Veen. Amorum Emblemata. Antwerp, 1608.
[Lent by the Library of the State University of Iowa]

The first edition of one of the most popular emblem-books.

Verses in Latin, Dutch and French.
Opened to pp. 102-103, "Brevis et Damnosa
Voluptas."

Motto: "Lust, short-lived and fatal."

Picture: Cupid watches moths flying
around the light of a candle.

Epigram: Just like the moths who delight
in the light, who are denied that which they
are after, to us is hope the foremost cause
of evil. Is not he who, deceived, flies around
Love's fires, of the nature of the moth?

For other copies of van Veen's work,
see, Nos. 89, 90, 91.

136. Jakob Bornitz. Emblematum Ethico-Politicorum.
Heidelberg, 1664. [N 7710.B64 (Ex)]

Opened to Emblem 27:

Motto: "He who loves danger will
perish therein."

For another work by Bornitz, see No. 83.

137. [John Huddleston Wynne]. Choice Emblems, Natural,
Historical, Fabulous, Moral and Divine, for the
Instruction and Amusement of Youth. New York,
1818. [Sinclair Hamilton Collection, No. 559]

An American edition of a late 18th-century
English emblem-book, first published in 1772.

Opened to pp. 66-67, Emblem XIV: "Of
Indiscretion."

For other editions of Wynne, see Nos.
148, 163.

138. John Gay. The Beggar's Opera. London, 1728.
[Ex 3751.5.316.15]

The first edition.

Through The Beggar's Opera there runs, like a leitmotiv, a series of emblematic images. "I have introduc'd," declares the beggar-poet, "the Similes that are in all your celebrated Operas: The Swallow, the Moth, the Bee, the Ship, the Flower, &c." The moth and candle motif, as an amorous image, appears in the Fourth Air of the First Act, sung by Mrs. Peachum:

"If Love the Virgin's Heart invade,
How, like a Moth, the simple Maid
Still plays about the Flame!"

139. Johann Wolfgang von Goethe. West-östlicher Divan.
Leipzig, 1910. [Ex 3445.396.11]

The first edition was published in 1819.

The dual meaning of moth and candle -- amorous as well as metaphysical -- was not forgotten in the 18th century. A great poet like Goethe skillfully mixed both in his "Gott und die Bajadere" (1798), in which we learn that the Indian widow who joins her lover one night on the funeral pyre discovers that she joins the divinity through death in flames. The motif haunted Goethe, who some sixteen years later, in his "Selige Sehnsucht" (Blessed Yearning), in his West-östlicher Divan, further developed the philosophical idea of man's desire for reunion with the divine existence. There the greatest secret of life, the "stirb und werde," appears under the image of moth and candle.

P. 22: Selige Sehnscht

. . .

"Keine Ferne macht dich schwierig,
Kommst geflogen und gebannt,
Und zuletzt, des Lichts begierig,
Bist du Schmetterling verbrannt."

. . .

140. Johann Wolfgang Goethe. West-Eastern Divan. Translated by Edward Dowden. London, 1914. [3445.396.6]

P. 19: Blessed Yearning

. . .

"Distance can hinder not thy flight;
Exiled, thou seekest a point illumed;
And, at last, enamoured of the light,
A moth art in the flame consumed."

141. Moths and Candle. A still-life.

FUGIENDA PETO.

TAntò majora ac aciora belli damna sunt, quantò quis ea sibi propiora habet. Magna meritò habetur calamitas, cui quis in eadem, qua versatur, provincià ac regnò participat, major, cui quis in eadem, quâ vivit Civitate. At si in eadem, quâ quis habitat, domò id contingit, tum pericula atque arumna tantæ sunt ac iubitatis, ut nihil quicquam cum iis possit comparari. Quod si quidem ita se habet, atrox maximè ac crudele sit illud bellum necesse est, quod quisque intra se ipsum habet, ac damna, quæ inde proveniunt, multò majora; quando nimirum voluntas pro eò, quod ratione dictante facere deberet, appetitum sequitur, rectæque rationi repugnat. Unde pugna continua ac conflictus procedunt, quæ in homine flaccidò jam & per se miserò tantam vacillationem atque inconstantiam efficiunt, ut fugiat ea, quæ facere eum convenit, ac persequatur ea, quæ eum minimè decent aut ei conveniunt. Qui pugnâs istas ac contentiones ob oculos ponere velit, liber ipse à depravatò istò delideriò, facere id poterit, productò hòc de *Papilione seipsum adurente* Emblemate cum Inscriptione, FUGIENDA PETO. Quoniam hoc ipsum accidit ei, qui conditionem rectæ rationis non sequendo pravis ac refractariis cupiditatibus obedit; adhærendo rei, quæ minùs eum decet, & quam a se remove-re quàm longissime debeat.



*Proximus exitio cum Papilione peribit,
Qui facienda fugit, dum fugienda facit.*

27.
*Ignis, ait, noli me tangere; quisquis anhelat
Exitio, praecipis sponte perire solet.*



*Wer nach gefahr vorsetzlich ringt /
Sein Ebentheur plötzlich mißlingt.*

G 2

XV. STUDIES IN EMBLEMATIC IMAGERY:

THE TELESCOPE

THE TELESCOPE, A NEWLY DISCOVERED ART,
IN EARLY SEVENTEENTH-CENTURY EMBLEMS

The allegorists interpreted the telescope, which was invented about 1607, as either an instrument that by its distortion attracts man's desire to magnify or to minimize out of proportion, or as an instrument that will enable man to see the divine light under better conditions than ever before. This ambivalence reflects the coexistence of two diametrically opposed philosophical attitudes toward astronomical instruments as it prevailed in the seventeenth century. And it also expresses two basically incompatible attitudes toward "seeing aids," such as magnifying glasses and eye-glasses, which the Renaissance had inherited from the late Middle Ages: there were those who swore by the usefulness of such instruments in man's quest for truth, and there were those who were afraid of the new conflict between religious faith and scientific discovery.

Cf. Edward Rosen, The Naming of the Telescope, New York, Henry Schuman, 1947. [84.52.784]

142. Johan de Brune. Emblemata of Zinne-werck. Amsterdam. 1624. [N 7710.B86 (Ex)]

Opened to p. 333, Emblem XLVII:

Motto: "Jealousy finds gratification
in another's misfortune."

Verse: ...this newly discovered art

which by means of a small vizor makes appear over-large that which is but a mote, represents the true character of jealousy, hatred, and envy, which inflate and scorn and scold, if anyone prospers....

143. Paolo Maccio. Emblemata. Bologna, 1628. [N7710. M12 (Ex)]

The first edition.

Opened to pp. 16-17, Emblem III:

Motto: "Against braggarts or those overly fond of their own."

Verse: ...if you remove the glass, the grand picture vanishes -- take away from the braggart the outer veil: all that remains is a puny human being....

144. Silvestro Pietrasanta. Symbola Heroica. Amsterdam, 1682. [Lent by Mr. Henry L. Savage '15].

The first edition was published in 1634. See No. 52.

Opened to Book I, No. 23:

Motto: "Non ideo maculor" -- therefore am I not spotted.

A magnanimous prince who disregards every earthly ill is like the sun, which when seen through a telescope reflects spots although it itself is pure light.

The device is dedicated to cardinal Aloysius Carafa, to whom the whole book is also dedicated.

145. Hermann Hugo. Pieux Desirs. Paris, 1627. [N 7710. H87 (Ex)]

The first edition was published in 1624.

Opened to Fol. [14]

Motto: "O that they would be wise and would understand, and would provide for their last end. (Deut. 32:29) .

Picture: The Soul astonished, sees by means of a telescope Death with palm and sword at the end of a country lane, with the Last Judgment above.

For another edition, see No. 78.

146. Francis Quarles. Emblemes. London, 1676. [Lent by the Library of the State University of Iowa.]

The first edition was published in 1635.

Opened to Book III, Emblem 14, pp. 180-181:

Motto: The same as in Hugo's Pieux Desirs.

Picture: A nude female figure, representing Flesh, had been placed beside the figure of the Spirit. The telescope is used here as a means of viewing "future joyes."

147. Pierre le Moyne. De l'Art des Devises. Paris, 1666. [Ex 3265.866.328]

The printer of this work, Sebastien Gramois, was also the printer of the famous "Jesuit Relations."

Opened to p. 496, "Devises adoptées,"
XXXIX.

Motto: "Vicinaque sidera fecit" -
and it makes the stars neighbors.

This device was made for Christiaan Huygens (1629-1695), famous Dutch astronomer, mathematician, and physicist, who was the maker of the first powerful telescope, with which he was the first to observe Saturn's ring.

148. [John Huddleston Wynne]. Choice Emblems, Natural, Historical, Fabulous, Moral and Divine, for the Instruction and Amusement of Youth. New York, 1815. [Sinclair Hamilton Collection No. 558]

An American edition of a late 18th-century English emblem-book, first published in 1772.

Opened to p. 169, Emblem XLVIII, "Of Detraction."

For other editions of Wynne, see Nos. 137, 163.

149. The first Picture of the telescope:

Simon Marius. Mundus Jovialis anno M.DC.IX. detectus ope Perspicilli Belgici....Nuremberg, 1614. [Gift of Lessing J. Rosenwald to the Institute for Advanced Study; lent by the Library of the Institute]

This book includes a portrait (following the preface) of the author, in which can be seen the telescope - "PERSPICILLUM" - which he had purchased at the Frankfurt Fair of 1608, and with which he made the observations described in his book. Simon Marius (1570-1624), of Gunzenhausen in Bavaria, studied with Tycho Brahe and Kepler, and was one of the first astronomers to use a telescope. His Mundus Jovialis, based upon observations made in 1609, describes four of Jupiter's satellites.

150. Galileo and his telescope

Frontispiece to volume I of the edition of his works published at Bologna in 1656: Opere di Galileo Galilei. [Ex 8402.375.11 v.1]

151. Joseph Walker, tr. Astronomy's Advancement, or News for the Curious; Being a Treatise of Telescopes. London, 1684. [Kane]

An early treatise in English on the telescope.

152. Telescope. "Day or Night." Dollard, Osborne and Co., London, [Lent by Mr. Howell J. Heaney]

EMBL. III.

In iactatores, vel qui sua nimis amant.

Perf.
Sajp.
I.



Contra li vantatori, ouero contra quelli, che troppo amano le loro cose.

C

Claud.



A Paris chez P. Landry rue St. Jacques

XVI. THREE CENTURIES OF EMBLEM-BOOKS

FRANCE - 16th CENTURY: CONTEMPORARIES OF ALCIATI

153. Gilles Corrozet. Hecatonographie. C'est à dire les descriptions de cent figures & hystories... Paris, 1543. [Lent by Mr. Sinclair Hamilton '06]

The title of this emblem-book of the French Renaissance comes from the Greek word "Hecaton" meaning one hundred. The little volume contains one hundred delicately executed emblematic woodcuts, each surrounded by an ornamental border.

The library has a reprint of the first (1540) edition, with preface and notes by Charles Culmont, Paris, 1905 [3243.18.344]

154. Guillaume Gueroult. Le Premier Livre des Emblemes. Lyon, 1550. [Lent by Mr. Silvain S. Brunshwig]

155. Guillaume de la Perrière. La Morosophie de Guillaume de la Perrière Tolosain, Contenant Cent Emblemes moraux, illustrez de Cent Tetrastiques Latins, reduitz en autant de Quatrains François. Lyon, 1553. [Lent by Mr. Sinclair Hamilton '06]

For another work by La Perrière, see No. 87.

FRANCE - LATE 16th CENTURY

156. Georgette de Montenay, Emblemes, ou devises chrestiennes, Lyon, 1571. [Lent by Mr. and Mrs. Philip Hofer]

Georgette de Montenay compiled the first religious emblem-book. A copy of the first edition was shown here, opened to the portrait of the author.



On tire bien des espines poignantes
 Rose tresbonne & pleine de beauté.
 Des reprouvez & leurs œuvres meschantes
 Dieu tire aussi du bien par sa bonté,
 Faisant servir leur fausse volonté
 A sa grand' gloire & salut des esleuz,
 Et par iustice, ainsi qu' a decreté,
 Dieu fait tout bien: que nul n' en doute plus.

Fer

Another copy of the work, also a first edition, was shown in the case devoted to religious emblem-books. See No. 73.

NETHERLANDS - 17th CENTURY

157. Jan Luiken. Het Menselyk Bedryf. Vertoond in 100 Verbeeldingen: van Ambachten... Amsterdam, 1694. [Ex 3382.34.358]

One hundred plates depicting the different trades are here used as pictures for the emblems. They constitute, incidentally, an attractive series of Dutch scenes. The one shown (pl. 61) is of a printer's shop -- (printing an emblem-book, perhaps).

For another work by Luiken, see No. 71.

GERMANY - 17th CENTURY

158. Jacobus à Bruck. Emblemata pro toga et sago. Nuremberg, (end of seventeenth century). [N 7710. B84 (Ex)]

Jacobus à Bruck, called Angermundt, published at Strassburg in 1615 a collection of emblems entitled Emblemata moralia et bellica, a selection of which reappeared with the title Emblemata pro toga et sago, a few years later

The Library also has the Strassburg 1618 edition of Bruck's Emblemata Politica. [N7710. B83 Ex)]

Opened to plate 6:

Motto: "Virtute Meremur Honores" -
Through virtue we merit honors.

Picture: Two hands extend from Heaven, the left (Sinful) holds a sword, the right a plough-share. The Pythagorean "Y" considered a "Philosophical letter" is used to

symbolize human life. The stem of the letter indicates Youth, the branching adolescence or the two cross-roads at which youth must choose the path to be followed in adult life.

SWITZERLAND - 17th CENTURY

159. Christoph Maurer. XI Emblemata miscella nova.
Zurich, 1622. [Lent by Mr. Silvain S. Brunshawig]

This early seventeenth-century emblem-book, in German, contains forty emblematic engravings by Christoph Maurer, and verses by Johann Heinrich Rodorffen.

Opened to Emblem XI, "Freund in der noth."

FRANCE - 17th CENTURY

160. Pierre Le Moyne. Devises Heroiques et Morales.
Paris, 1649. [Ex 3265.866.329]

This volume contains two types of emblems, those of the heroic type, applicable to particular persons, and those of the moral type. The flower and landscape engravings are particularly attractive.

For another work by Le Moyne, see No. 147.

ENGLAND - 17th CENTURY

161. Francis Quarles. Emblemes. London [1710?] [Graphic Arts]

The best-known English emblem-book, Francis Quarles' work, first published in 1635, held

an important place in England not only in its own century but in those following. It went through innumerable editions until fairly recent times. Though Quarles drew much on contemporary sources he also introduced new themes and a new method of allegorizing them.

The first edition of Quarles' work was shown as No. 111. Other editions: Nos. 6, 81, 82, 146.

GERMANY - 18th CENTURY

162. L. W. Woytt. Emblematischer Parnassus...Augsburg, 1727. [N 7710.W91 (Ex); Suppl. V. 1]

Woytt's work forms a sort of encyclopedia of emblems - a great repertory of the emblems used by various writers during the preceding two centuries. In Princeton copy, parts 1-3 are bound together, while the supplement of moral applications is bound separately with a duplicate set of plates of part 1. See No.3.

ENGLAND - 18th CENTURY

163. John Huddleston Wynne. Choice Emblemes, Natural, Historical and Fabulous...London, 1772. [6340.988]

"for the improvement and pastime of youth." In their late English and American survivals the emblem-books became chiefly pious picture-books and had lost much of their original subtlety. But many of the old symbols persist.

For other editions, see Nos. 137, 148.

AMERICA - 19th CENTURY

164. John W. Barber. The Book of Similitudes. Illustrated by a Series of Emblematic Engravings. New Haven, 1860. [Sinclair Hamilton Collection No. 202.01]

The series of emblem-books compiled by William Holmes and John W. Barber in mid-19th century America, with wood-engravings in the style of that time, are an offshoot of the English emblem-books "for the improvement of youth."

For "Religious Emblems," by Holmes and Barber, see Nos. 5, 85, 127.

A MID-VICTORIAN SURVIVOR

165. Richard Pigot, ed. Moral Emblems with Aphorisms, and Proverbs of All Ages and Nations. New York, 1860. [3009.244]

"With illustrations freely rendered, by John Leighton, F.S.A." Many of the emblems in this mid-Victorian survivor of the tradition are adapted from the 17th century work of Jacob Cats, and from Robert Farley's The Kalender of Man's Life (1638).

For Cats, see No. 67; for Farley, No. 69.

INDEX OF AUTHORS

(References are to catalogue numbers, not to pages.)

| | |
|-------------------------|---------------------------|
| Aesop | 31, 32 |
| Alciati | 2, 11, 12, 39-45, 86, 112 |
| Aneau | 55 |
| Anthology (Greek) | 29 |
| Arnaut, Manoel Pinheyro | 118 |
| Ayres | 93 |
| Barber | 5, 85, 127, 164 |
| Bèze (Beza) | 47 |
| Boccaccio | 27, 28 |
| Bocchi | 56, 63, 122 |
| Boissard | 133 |
| Boria | 132 |
| Bornitz | 83, 136 |
| Boschius | 105 |
| Bruck | 158 |
| Brune | 142 |
| Bry | 48 |
| Bunyan | 102, 103, 104 |

Index of Authors (Con't)

| | |
|--------------------------------------|------------|
| Callot | 37, 38 |
| Camererius | 1, 98, 126 |
| Capaccio | 97, 124 |
| Cats | 67, 165 |
| Colonna | 22, 23 |
| Corrozet | 153 |
| Coustau | 8 |
| David | 75, 76 |
| Donatello | 128 |
| Dürer | 20, 129 |
| (Emblenes d'Anour Divin et Humain | 95 |
| Epiphanius, St. | 101 |
| Erasmus | 30 |
| Fabricii | 115, 116 |
| Farley | 69, 165 |
| Ferro | 99 |
| Flamen | 92 |
| Galileo | 150 |
| Gay | 138 |
| Giovio | 57 |
| Godyere | 50 |
| Goethe | 139, 140 |

Index of Authors (Con't)

| | |
|-------------------------------------|------------|
| Grien | 130 |
| Gueroult | 154 |
| Haeften | 79 |
| Harvey | 112 |
| Heinsius | 88, 120 |
| Holmes | 5, 85, 127 |
| Horapollo | 18, 19, 20 |
| Hugo | 78, 145 |
| Junius | 64 |
| Karl Ludwig (Elector Palatinate) | 125 |
| La Ferrière | 87, 155 |
| Le Feron | 35 |
| Le Moyne | 147, 160 |
| Luiken | 71, 157 |
| Maccio | 143 |
| Marcolino da Forli | 109 |
| Marius | 149 |
| Maurer | 159 |
| Menestrier | 9 |
| Moerman | 65 |
| Montenay | 73, 156 |

Index of Authors (Con't)

| | |
|---------------------|--------------------------|
| Noot, van der | 74 |
| Paradin | 7, 46 |
| Passe | 62 |
| Philotheus (pseud.) | 125 |
| Picinelli | 100 |
| Pietrasanta | 52, 144 |
| Pigot | 165 |
| Pittoni | 123 |
| Quarles | 6, 81, 82, 111, 146, 161 |
| Reusner | 96 |
| Ripa | 107, 108, 110 |
| Roman de la Rose | 34 |
| Saavedra Fajardo | 53, 54 |
| Sambucus | 106 |
| Schoonhovius | 4, 68 |
| Schunberg | 119 |
| Shakespeare | 46, 89 |
| Spenser | 74 |
| Spinniker | 72 |
| Stengel | 84 |
| Strada | 117 |

Index of Authors (Con't)

| | |
|-----------------------------|---|
| Taurellus | 120 |
| Tolson | 70 |
| Typotius | 49, 117a |
| (Typus Mundi) | 80 |
| Veen, Otto van (Vaenius) | 51, 58, 59, 60, 61, 77, 90 91, 94, 135 |
| Visscher | 66 |
| Walker | 151 |
| Whitney | 113, 114, 134 |
| Wither | 13 |
| Woytt | 3, 162 |
| Wynne | 137, 148, 163 |

PRINCETON UNIVERSITY LIBRARY

invites you

to attend an informal symposium on

*“Emblems
in Art and Literature”*

held in connection with the current exhibition
“‘The Graver and the Pen’: Renaissance Emblems and Their Ramifications.” Among the collectors and scholars participating will be Erwin Panofsky of the Institute for Advanced Study, Philip Hofer of the Harvard College Library, Sinclair Hamilton, Chairman of the Friends of the Princeton Library, and Blanchard Bates and Durant Robertson, Jr. of Princeton University. It is hoped that you may be

able to attend, both as an auditor and participant in the discussion, and that you will extend this invitation to others who may be interested.

Friday evening, March 12th, 8 o'clock

Graphic Arts Room, 2nd floor
Princeton University Library

From: Department of Public Relations
Princeton University
(Telephone: Princeton 1-2300
Extensions 234, 564)

The emblem-books of the Renaissance, wondrously popular in the Europe of 300-400 years ago but for the past century little more than literary curiosities for all except a handful of scholars and collectors, are attracting more attention on the Princeton University Campus these days than any number of paper-backed best-sellers, or even such stand-bys as crossword puzzles and cryptograms.

It all started when the University Library - with expressed misgivings about potential popular appeal - opened the first exhibition in this country ever devoted to "Renaissance Emblems and Their Ramifications." The exhibition was designed as a general introduction to emblem-books for the uninitiated, with the hope that "there would also be something for the connoisseur".

Reactions were immediate and dramatic. For instance, the current issue of The Princeton Alumni Weekly "carries" on its cover a faithful reproduction of a 16th century emblem, dominated by a crudely drawn Tiger, a possible ancestor of the modern day Princeton Tiger but with antecedents definitely traceable to the First Century and the Roman Scholar, Pliny.

Another by-product of the exhibition is an informal symposium on "Emblems in Art and Literature", scheduled for the evening of March 12th. Among the scholars and collectors participating will be Dr. Erwin Panofsky, eminent art historian here at the Institute for Advanced Study, Philip Hofer of the Harvard College Library, and Sinclair Hamilton, distinguished collector and New York City lawyer, Chairman of the Friends of the Princeton Library.

(more)

The first visitors to the showing radiated enthusiasm and interest leap-frogged from one university department to the next. Howard C. Rice, head of the Library's Department of Rare Books and Special Collections, commented: "This certainly strengthens our conviction that library exhibitions can stimulate new ideas by offering a fresh approach to old materials."

A Renaissance emblem, as explained by Mr. Rice, is a combination of motto, picture and short poem, used collectively to expound some moral or ethical truth. And emblems strung together constitute emblem-books, or quaint picture-books, devoted to themes "heroic", "moral", "didactic" or even "amatory".

One scholar, Mr. Rice reports, now looks upon the 16th century emblem as the forerunner of 20th century institutional advertising. The motto becomes the "slogan"; the picture - abstruse as it might be - the equivalent of "agency art-work"; and an often cryptic poem "the message" for the consumer.

Another visitor is intrigued with centuries-old emblems picturing such time-rubbed and still popular adages as "snake in the grass," "time is a-flying," and "hoist by his own petard." Still others see how emblem-books provide the keys to images used by such poets as Shakespeare and Goethe, and even such artists as Durer and Rubens.

In describing a typical emblem, Mr. Rice dissects a dolphin emblem, the work of Andrea Alciati (1492-1550), a learned Italian lawyer and humanist and the father of the emblematic tradition that flourished down into the 19th century and was tardily represented in this country in the 1840's.

At the top of the page in the example appears a motto, telling the reader, "The Prince Safeguards His Subjects". Beneath this there is a picture of a dolphin twined around an anchor. At first glance there seems to be no connection between motto and picture, for the motto is not a descriptive title. But by

(more)

3 - Princeton Emblem-Books

reading the epigrammatic verses below the picture the connection is established.

In stormy weather, the viewer is told, the anchor aids distressed sailors, while the dolphin, traditionally the friend of man, pulls the anchor still more firmly into the sands. It is therefore fitting that rulers should use this device, as a reminder that they are to safeguard their people as the anchor and dolphin do the sailors. The motto and picture might be said to propound a riddle, to which the verses give the answer.

Alciati's Emblematum Liber, published in 1531, set the pattern for the Renaissance emblem. In the next 20 years this work was revised and substantially enlarged four times. It was translated from the original Latin into French, Italian and Spanish and eventually "ran through" 150 different editions.

Emblems, according to Alciati's own admissions, were merely trifles to amuse, composed as children play at jackstones and older men at dice or cards. Mr. Rice finds the comparison apt, inasmuch as "Alciati was really dealing out old cards. His success lay less in the originality of his material than in his skill at the game."

Egyptian hieroglyphics, classical mythology and literature, medieval allegory and heraldry, early Renaissance architecture and pageantry, all enriched the soil from which the emblems grew. They fixed momentarily in fresh and arresting patterns the traditional lore, which was thus revived and transmitted to new generations.

The hundreds of emblem-books published in all of the countries and languages of Europe during the three centuries following the appearance of Alciati's work attested to the popularity and vitality of the medium.

(more)

Writers and artists of successive generations used and re-used the old themes, but cloaked them in contemporary dress, so that the emblem-books provide a remarkable survey of changing tastes and fashions. The books were put to all sorts of uses, furnishing ideas and designs for writers, painters, architects, as well as for designers of clothing, furniture, masques and ballets.

While the "sheer quantity and persistency of the emblem-books make us pause to examine them," Mr. Rice and his colleagues point out that "there are more subtle rewards awaiting those who will allow themselves to be drawn into the magic circle of their influence."

"The emblem-books reveal a delight", according to Mr. Rice, in the hidden meanings of things, a way of thinking that we have in part lost; like Shakespeare's Jaques, they 'moralize' the spectacle of the world 'into a thousand similies'".

"Students of art and literature," Mr. Rice states, "can find keys to the imagery of artists and poets, but even those who make no attempt to pierce the emblems' meaning or who find their 'wit' inconsequential, can still enjoy them as charming, and often beautiful, picture books, or as a repertory of pictorial images from the past."

The main part of the current display, which will remain on view through March, consists of a representative selection of emblem-books, grouped roughly by "families", and of manuscripts and works of outstanding artistry set apart from the general series. In the way of conclusion, it emphasizes several traditional emblematic themes - the telescope, the horse, the moth and the candle - as they are treated in different works.

(more)

Inasmuch as an emblem has been described as a "happy partnership between the ancient art of poetry and the newer art of engraving," the Princeton Library has followed the tradition of emblem-writers by borrowing the motto for its exhibition, "The Graver and The Pen", from some verses by Robert Louis Stevenson, lifting his words from their original context to serve the present purpose.

The unusual showing was undertaken at the suggestion of Professor William S. Heckscher, of the State University of Iowa and recently a member of the Institute for Advanced Study in Princeton. Although it is based in the main on Princeton's collection of emblem-books, its scope has been broadened by loan items from the Harvard College Library, the Pierpont Morgan Library, New York City, and the Library of the State University of Iowa.

Notable emblem-books have also been loaned from private collections, including those of Professor Heckscher, Mr. and Mrs. Philip Hofer, of Cambridge, Mass., Mr. Silvain S. Brunshwig, of New York City, and Mr. Sinclair Hamilton, New York City, a member of the Princeton Class of 1906.

PRINCETON ALUMNI WEEKLY

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FALLITIMA-
GOSUI.



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Fallitur ut vitreo Tigris acerba globo.*

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Princeton Alumni Weekly

AFTER sojourns in Virginia, Illinois, Florida, California, Colorado, Louisiana, Ohio and Missouri, Princeton goes to Texas this year for the Ninth Annual National Alumni Conference. The opposite page offers a distillation of the program which has been arranged for Thursday, Friday and Saturday, March 18-20, in Houston.

The program arranged by William A. Kirkland '19 and his committee, in cooperation with the Graduate Council, combines the customary all-Princeton conference meetings and social events with a number of important sessions of interest to non-Princetonians. Notable among these are an industrial relations conference in cooperation with the University of Houston and a geology conference in cooperation with Rice Institute. Each of these events will be held on the respective university campuses and are expected to attract a wide audience beyond the Princeton family. There will also be a luncheon to which secondary school principals and parents of undergraduates and of applicants for admission to Princeton will be invited to hear Director of Admissions C. William Edwards '36.

A number of alumni associations are holding meetings during this week in March to take advantage of the presence of Princeton representatives passing through. President Dodds will speak in St. Louis at dinner Tuesday evening and at lunch in Tulsa the following day. Dean Godolphin will speak at the annual dinner of the Louisville Association on Tuesday evening, March 16, and Professor Cuyler Young will deliver a Baker Lecture in Dallas the same day.

Through the interest and courtesy of Clark Hungerford '22, President of the Princeton Club of St. Louis and the Frisco Railroad, a special train will leave St. Louis on March 16 (following the annual dinner) carrying the official Princeton University party and all alumni interested. There will be a stop over in Tulsa for a Princeton luncheon on March 17 and arrival in Houston is scheduled for early March 18.

Alumni from New York, Philadelphia, Baltimore, and Washington areas and points west may wish to travel on the "Spirit of St. Louis" Pennsylvania Railroad #31 (it may be possible to arrange special cars),

leaving New York on March 15 at 6:15 p.m. and arriving in St. Louis at 1:30 p.m. on March 16, attend the St. Louis annual dinner and join the special train for Houston. Others may wish to connect with the St. Louis special from other points. All interested are requested to write to 323 Pyne Administration Building, Princeton, N.J. for reservations. Others planning to go to Houston direct are asked to make individual travel plans. Room reservations should be made directly with the Hotel.

Careers in Teaching

AMIDST the distractions of early club calling last week, twenty undergraduates assembled to discuss the pros and cons of teaching as a career. The meeting was the fourth in a series of conferences on the whole field of education, and leading the evening's comparative discussion of private and public secondary school education was a prominent representative of each: William G. Saltonstall, Headmaster of Phillips Exeter Academy, and Harry L. Stearns, Superintendent of Schools in Englewood, N.J.

The meeting was arranged by Charles P. Dennison '39, Director of Teacher Placement at Princeton, who believes that "it is vitally important to afford students the opportunity to think creatively about the several career possibilities in education, in relation to their own interests and aspirations." To this end he invited some 50 undergraduates, who were known to have an interest in the field or who were candidates for graduate fellowships, to work with him in drawing up a list of fourteen topics which they would like to have discussed. Some were of a factual nature, relating to salaries, tenure, opportunities for financial aid in obtaining advanced degrees and the like; others pertained to such matters as professional attitudes and the problem of dividing one's time between teaching and research.

On the basis of this list of subjects for inquiry, Mr. Dennison arranged a series of conferences which have proved extremely fruitful. Of the very first meeting, the principal speaker, Dr. Allan V. Heely, Headmaster of the Lawrenceville School, wrote afterwards, "I have never taken part in such a stimulating and interesting discussion of secondary school teaching as a career. . . . The quality of the men who came was outstanding, and certainly their questions were wonderful to the point."

At the following meeting, devoted to public school teaching, there were three discussion leaders: Harold A. Odell, former Principal of the Princeton High School, now at Montclair, N.J., who is President of the New Jersey Secondary School Principals Association; Daniel Daly '50, Teaching Principal of the Plainsboro Township School; and Mrs. Olive F. McKee, teacher of English in the Princeton High School.

"The teaching profession in the past fifteen years," Mr. Odell told the undergraduates, "has a new and respected status . . . which should convince young men and young women of promise that beyond the idealistic purposes of entering the teaching profession . . . is the purpose of self-satisfaction."

To keep the discussion relevant to the boys' interest and their desire for information, Mr. Dennison presents each guest speaker with a detailed definition of the topic for the evening,

FALLITIM A-
GO SUI



*Ambiguae speculorum nos fallit imagine formae,
Fallitur et cetera Tigrae acribus glabra.*

ON THE COVER: Abstruse though our cover may be this week, it possesses a certain significance: the beast who is seeing his reflection in a crystal ball is a Tiger—a 16th Century Tiger with antecedents traceable to the First Century and the Roman scholar, Pliny. The illustration was selected to draw attention to a remarkable exhibit in the Library devoted to Renaissance emblems, of which this is an example. The motto above the engraving reads, "One's own image deceives"; and the epigram below may be translated, "A form shining in dubious reflection deceives us, as the fierce Tigress is deceived by the crystal ball." For a fuller explanation, please turn the page.

The Graver and the Pen

a suggestion for organizing the material to be covered and the procedure for presenting it. In the case of the discussion led by Mr. Saltonstall and Mr. Stearns, for instance, he pointed out that the students were interested in administrative opportunities as well as in teaching.

In planning sessions on graduate study or teaching at the college level, Mr. Dennison turns to members of the faculty for guidance. The former topic was covered in discussion by James Thorpe, Assistant Dean of the Graduate School, and Robert F. Goheen '40, who is in charge of the Woodrow Wilson Fellowship Program. For a conference devoted to the problem of combining teaching with creative work in the arts, Mr. Dennison turned to Edward T. Cone '39, composer in the Department of Music and chairman of the faculty committee on the Creative Arts Program. Next month Mr. Cone will be joined in a discussion of this topic by E. B. O. Bergerhoff '30 of the Modern Languages Department, R. W. B. Lewis, a Fellow in Creative Writing at Princeton, and the artist W. C. Seitz. This week the discussion was devoted to graduate study in education, and the guest participants were the assistant directors of the Master of Arts in Teaching Programs at Yale and Harvard.

Though proselyting for the teaching profession is kept to a minimum, such a program of guided inquiry can at least remove one obstacle to choosing teaching as a career—ignorance of the opportunities. By helping undergraduates who are considering careers in education, the quality of those attracted to the field may ultimately be raised.

Annual Princeton Service

FOR the fourth consecutive year, alumni of the New York area will attend the annual Princeton Service at St. James' Church on Sunday, February 28. The speaker at this interdenominational service will be the Rev. Theodore Cuyler Speers '21.

As in previous years, there will be a tea party in the Parish House following the service. Wives of members of the sponsoring committee will serve as hostesses. The service will be held at 4 o'clock.

The custom of holding a "Church Reunion" of Princeton alumni in New York was initiated several years ago and the response has been enthusiastic. A large committee of sponsors is headed by Edward E. Watts Jr. '21, whose efforts have been largely responsible for the success of the program.

Unlike the common run of men,
I wield a double power to please.
And use the GRAVER and the PEN
With equal aptitude and ease.

FROM this verse of Robert Louis Stevenson, the staff of the department of Rare Books and Special Collections of the Library headed by Howard Rice, has taken the title for a noteworthy exhibit of emblem-books—those quaint volumes in which the ethical and moral values of the Renaissance were subtly expounded in highly symbolic words and pictures.

EMBLEMATVM LIBELLVS. 25

*Principes subditorum incolumitatem
procurans. XXI.*



*Titani quoties conturbant aequora fratres,
Tum miseros nautas anchora iacta iuuat.
Hanc pius erga homines Delphinus complectitur, inis
Tutus ut possit figere illa uadis.
Quam deat haec memores gestare insignia Reges,
Anchora quod nautis, se populo esse suo.*

A typical example is reproduced on this page. Above the picture is a motto which reads, "The Prince Safeguards His Subjects." At first glance there seems to be no connection between the motto and the picture, but the poem beneath provides the link. In stormy weather, we are told, the anchor aids distressed sailors, while the dolphin, traditionally the friend of man, pulls the anchor still more firmly in the sand. Just so should the ruler safeguard his subjects, as the anchor does the sailor. The motto and accompanying picture might be said to propound a riddle, to which the verses, or epigram, provide an answer.

THIS dolphin emblem is the work of Andrea Alciati (1492-1550), the learned Italian lawyer and humanist who set the pattern for Renaissance emblems. The first edition of his

Emblematum Liber was published in 1531. "During Alciati's own lifetime," writes Mr. Rice in an explanatory leaflet for visitors to the exhibit, "his work was revised and substantially enlarged four times; it was translated from the original Latin into French, Italian, and Spanish, and was eventually reprinted some one hundred and fifty times. These emblems, according to the author's own admission, were merely trifles to amuse, composed as children play at jackstones and older men at dice or cards. The comparison is apt, for Alciati was really dealing out old cards; his success lay less in the originality of his material than in his skill at the game. Egyptian hieroglyphics, classical mythology and literature, medieval allegory and heraldry, early Renaissance architecture and pageantry, all enriched the soil from which the emblems grew. They fixed momentarily in fresh and arresting patterns the traditional lore, which was thus revived and transmitted to new generations.

"The hundreds of emblem-books published in all the countries and languages of Europe during the three centuries following the first appearance of Alciati's work bear witness to the popularity and vitality of the genre. Writers and artists of successive generations used the time-worn themes, but clothed them in contemporary dress, so that the emblem-books provide a marvellous survey of changing tastes and fashions. These books were put to all sorts of uses. They furnished conceits and designs for writers, painters, architects, as well as designers of clothing, furniture, masques, and ballets. For purposes of convenience they may be grouped roughly, and of course arbitrarily, into general families.

"There are the 'heroic' emblem books where the emphasis is on great men or on the heroes of classical mythology, who serve as a 'mirror for majesty,' as models for the conduct of princes and potentates. There are also the 'moral' emblems, which include a long sequence of religious works. . . . Contrasting with these works of sacred love are the 'amatory' emblem-books devoted to profane love. These were especially popular in the 17th-century Netherlands. . . . Another broad division includes the 'didactic' emblem-books, encyclopedic in character, where the everyday things of this world—birds, beasts, and plants, arts and crafts, treated

realistically or allegorically—yield their lessons for the conduct of human life. . . . The first English emblem book belongs to this branch, as does a much later offshoot, John Bunyan's *A Book for Boys and Girls* (London, 1686, subsequently entitled *Divine Emblems; or Temporal Things Spiritualised*), which was popular for years in humble circles where the more elegant and pedantic emblem-books were quite unknown. Finally, mention must be made of the 'iconologies,' the inexhaustible allegorical and symbolical source-books for artists and writers, of which Cesare Ripa's *Iconologia* (Rome, 1593, 1603) is the most famous.

"The sheer quantity and persistency of these emblem-books might alone make us pause to examine them. But there are more subtle rewards awaiting those who will allow themselves to be drawn into the magic circle. The emblem-books reveal a delight in the hidden meanings of things, a way of thinking that we have in part lost; like Shakespeare's Jaques, they 'moralize' the spectacle of the world 'into a thousand similes.' Students of art and literature will find keys to the imagery of artists and poets, but even

those who make no attempt to pierce the emblems' meaning or who find their 'wit' inconsequential, can still enjoy them as charming, and often beautiful, picture books, or as a repository of pictorial images from the past."

It is probable that nowhere has so much material on Renaissance emblems and their ramifications been visually assembled in one place before. The research involved and the information presented are impressive, and scholarly. Yet, like earlier exhibits arranged by the Library, the present one is remarkable for the clarity of presentation and the wealth of interest for the totally uninitiated.

Of particular help in arranging the exhibit was William S. Heckscher of the State University of Iowa and recently a member of the Institute for Advanced Study, who has contributed an article on Renaissance emblems to the forthcoming issue of *The Princeton University Library Chronicle*. Items in the exhibit were loaned by the Harvard, Morgan and Iowa libraries and by Mr. Heckscher, Mr. and Mrs. Philip Hofer, Mr. Silvain S. Brunschwig and Mr. Sinclair Hamilton '06.

EDWARD SAMPSON, economic geologist and authority on the relationship between world mineral resources and international affairs, recently returned from extensive travels in Southeast Asia, the Philippines and the Near East. He was particularly impressed with the steel producing potential of India. Already the principal producer in Southeast Asia, it is the only country in the area with abundant deposits of iron ore and high grade coal in close proximity. These lie in the Province of Bihar, some 350 miles west of Calcutta. India also has large deposits of manganese, which likewise need development.

Professor Sampson also reported on the gold mining district of Kolar, one of the largest in the world, where the mines reach the fantastic depth of 9,780 feet. Here the rock temperature is 140 degrees and some of the world's largest air-conditioning plants are required to make conditions possible for the workmen. Great engineering skill has been employed, Mr. Sampson reported, in the extremely difficult problem of mining. Only the cheapness of labor, however, makes it possible to operate these mines.

While on leave from the University for four years during World War II, Mr. Sampson was concerned with detailed studies of areas of future military activity in the Pacific for the United States Army, covering such subjects as beaches, water supply, location of airfield sites, and engineering materials. After V-J Day he was a scientific consultant to General MacArthur's Pacific Headquarters, and also conducted a study of the chromite mines in the Philippine Islands, and phosphate mines in China. He also played a key role in a study of the mineral resources of Japan.

Professor Sampson was impressed by what he saw recently in Saudi Arabia. One section of the Abqaiq field operated by Aramco is as large as the East Texas oilfield, he said, and it is only a branch of a larger field. Since the closing of Iranian production, so much oil has been developed in Saudi Arabia and in Kuwait that the market formerly supplied by Iran is now being supplied by oil in large part discovered since the shutdown of Iran production.

"Iran is going to have a problem of marketing when, as and if it gets back into production," he predicted. "Iran still has the largest refinery but its production has largely been replaced by that of these two rival areas."

The Tiger Emblem

(See Cover)

IN the First Century, the Roman scholar Pliny described a hunt in which an incredibly swift tigress pursued the huntsmen who had made off with her cubs. As the tigress closed on the huntsmen, they threw down a cub, the tigress returned the cub to her lair and then rejoined the chase. Invariably the tigress caught up with the huntsmen, and just as regularly they would throw down a cub to appease her until all had been returned.

In the Fourth Century, St. Ambrose embellished this story by having the huntsmen cast down a crystal ball in place of the cub. Distracted by her own image in the ball, the tigress believed it to be her own cub and gave up the chase until the hunters escaped. The tale apparently became popular for we find it retold in the 14th Century and thereafter. Each of the elements in the story becomes a symbol and each retelling is for the purpose of pointing a moral: the tiger is man, distracted from good works by wealth; or again, the tiger is man losing his soul (the cub) through the distraction caused by his wife (the crystal ball).

The first known rendering of this moral tale by an artist was done in the 16th Century by Giovanni Battista Rota, who inscribed on his design, *Fallimur imagine*—"We are deceived by our own image." Since the illustration was designed to accompany a present between lovers, he offered the alternate motto, *Te pietas me fallit amor*—"Piety deceives you; love deceives me." Later, Joachim Camerarius, one of the most important of the German emblem writers, was greatly taken with Rota's design and incorporated it, with some artistic improvements, in a book of one hundred emblems first published in 1595. The cover plate was reproduced from a later edition published at Frankfurt in 1654.

What the implications of all this may be for Princeton of 1954, we leave to the imagination of our readers. We should be happy, however, to offer a prize for the best application of this highly moral tale to the modern *Tigris Princetoniensis*.

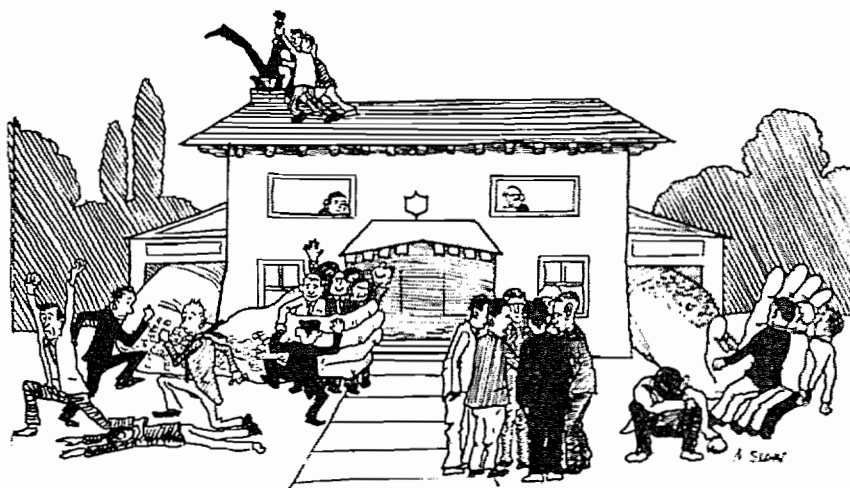
ON THE CAMPUS

BY RICHARD W. BOETH '54

FOUR years ago the Class of 1952 (then sophomores) signed a petition, as a result of which 100 per cent of the class got a bid to an eating club. It was truly a historic moment in undergraduate affairs and, after the bitterness of some factions had worn away, nearly everyone agreed that a bright new era of harmony, compassion and democracy had dawned over the seventeen feudal outposts on Prospect Street. One hundred per cent was achieved, in name anyway, for the next three years, too. This year it probably won't be achieved.

The history of the 100 per cent movement parallels in many ways the rise and fall of Prohibition. In both cases, public opinion was suddenly aroused against an "evil" affecting a very small minority, and, spurred on by hearty evangelical whooping, united to try and do away with it. In a short time, however, the communal zeal faded away, and the maintenance of the project was left in the hands of pressure groups, do-gooders and politicians. This is what has happened here, with the added tragedy that 750 naive sophomores are caught square in the middle and don't know it. Anyone who has set foot on Prospect Street in the last couple of months knows perfectly well that 100 per cent is in dire peril, yet the sophomores have been led to believe that if they take a bath occasionally they will be assured of a bid. Sophomores were told the same thing last year, with the result that one man blithely conducted urinalysis tests in his room during bicker calls, while another left a note on his door saying that anyone wanting to bicker him could find him in such-and-such a room of the library. Tremendous last-minute pressure by the do-gooders managed to get characters like these into a club, but it won't work again.

The attitude engendered among sophomores by the promise of 100 per cent is only part of the problem. The clubs themselves are becoming increasingly stubborn in their allegiance to the principle of selectivity, a principle which has been overshadowed in the last four years by the alleged obligation of Prospect Street to see that no sophomore is arbitrarily denied the opportunity of social intercourse with his classmates. Even in the past, by no means all clubs agreed to accept this obligation. In last year's crisis,



This year: the left hand stronger than the right

a few clubs were told by their boards of trustees that they would be shut down if they took a man under duress. This year the number can be expected to be greater, for, after all, a club's *only* asset is its prestige, and rightly or wrongly it is felt that taking in an "undesirable" decreases prestige. The clubs of lesser prestige have so far done the lion's share in achieving 100 per cent, but they are beginning to resent very strongly being regarded as "dumping grounds."

In an effort to circumvent this, a plan was drawn up last fall wherein every club would agree to take in 1/17th of the number of sophomores still unbid after the end of Open House. This has been flatly rejected by half the Street, and in no club did it receive more than lukewarm support. Partly, the cause of the plan's rejection was the old conviction that academic acceptance at Princeton cannot and should not guarantee social acceptance in an eating club. Partly, it was caused by the clubs' abhorrence of picking a name out of a hat, which is what the scheme would require in case of a crisis. Partly, it was the growing feeling that bicker has become such a ridiculously fundamental exercise in social grace that an individual's failure to pass it merits him no sympathy and probably indicates that he wouldn't be happy in a club anyway. This last seems like a pretty callous view and you don't hear it argued very often in public, but it exists nevertheless. It is not known in how many cases a board of governors banned the plan, but this also was undoubtedly a factor.

The final, and perhaps the most telling, cause of the plan's defeat (and the most potent threat to 100 per cent) lies in a view that has received no publicity but that has been expressed to us many times in private. It poses the case of the sophomore who has his heart set on Club X, has many friends in Club X but just barely fails to make it and settles for another club. Then a couple of days later Club X, in order to help out 100 per cent, takes a man it never considered. Many upperclassmen are asking if they don't have a greater obligation, as friends, to the first sophomore than they have, as strangers, to the second. What they would be doing is rejecting a man who misses by a whisker in favor of a man who misses by a country mile, and to many upperclassmen this smacks of betrayal.

All of which does not mean that the forces backing 100 per cent are going to give up without a fight. Many upperclassmen are still sincerely appalled at the thought that any sophomore should be denied access to the epicurean delights of Prospect Street, and they can be counted on to beg, bully, wheedle and exhort in an effort to get everyone a bid. Moreover, Nassau Hall will undoubtedly use every instrument of influence it possesses. In the last analysis, though, 100 per cent's greatest hope of fulfillment lies in the fact that juniors, not seniors, are primarily responsible for conducting the bicker. As one disgruntled senior put it, "The juniors have never bickered before, and they don't know. If we were running it, they wouldn't get 80 per cent."

RENAISSANCE LINK OF ADS IS TRACED

Princeton Exhibit of 'Emblem Books' Shows Slogans, Art Work and Message

SPECIAL TO THE NEW YORK TIMES.

PRINCETON, N. J., Feb. 28—Modern Madison Avenue may trace its advertising roots to the Renaissance, an exhibition of "emblem books" in the Princeton University library indicates.

The quaint picture books, a form of popular literature in the sixteenth century, were composed of a series of "emblems," each of which was a combination of a motto, a picture and a short poem.

Howard C. Rice, head of the library's department of rare books and special collections, reports that one school of scholarly thought considers that the motto has evolved into the present-day "slogan," the picture has become "agency art-work" and the poem the "message for the consumer."

Students of art and literature, he continued, have noted that the "emblem books" provide the keys to images used by such poets as Shakespeare and Goethe, and such artists as Dürer and Rubens. Among the venerable adages pictured in the "emblems" were "snake in the grass," "time is a-flying" and "hoist by his own petar."

A Renaissance emblem, as explained by Mr. Rice, was used to expound some moral or ethical truth.

Mr. Rice analyzed a dolphin emblem, the work of Andrea Alciati (1492-1559), a learned Italian lawyer and humanist, as typical of its kind.

Verse Explains Motto

At the top of the page appears a motto, "The Prince Safeguarding His Subjects." Beneath this there is a picture of a dolphin entwined around an anchor. At first glance there seems to be no connection between motto and picture, for the motto is not a descriptive title. But the connection is established by reading the epigrammatic Latin verses below the picture, which read, in translation:

Whenever the Titan brothers stir up the waters,
Then the cast anchor helps stricken sailors,
The Dolphin, friendly to men, embraces it

So that it may be fixed more firmly in the depths.
It is fitting that Kings should use this device.

As a reminder that they should be to their people what the anchor is to the sailor.

Another example was a tigress with the motto "One's own image deceives" and the epigram:

A form shining in dubious reflection deceives us
As the fierce tigress is deceived by the crystal ball.

Alciati's "Emblematum Liber," published in 1531, set the pattern for the Renaissance emblem. In the next twenty years this work was revised and substantially enlarged four times. It was translated from the original Latin into French, Italian and Spanish, and eventually went through 150 editions.

The hundreds of "emblem books" published throughout Europe in the three centuries following the appearance of Alciati's work attested to the popularity and vitality of the medium. Similar books appeared in this country in the Eighteen Forties.

The showing will continue through March. Although it is based mainly on Princeton's collection of "emblem books," it also includes items lent by the Harvard College library, the Pierpont Morgan Library, the library of the State University of Iowa and private collections.

Emblems Expound Moral or Ethical Truth

ET EMBLEMATUM CENTURIA II.

32

XXXVI

FALLITIMA- GO SUI.



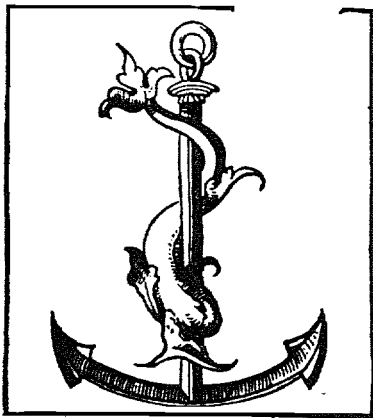
*Ambigua splendens nos fallit imagine forma,
Fallitur us visreo Tigri acerba globo.*

Motto of this illustration showing a tigress seeing her reflection in a crystal ball is, "One's own image deceives."

EMBLEMATVM LIBELLVS. 35

*Principis subditorum in oculum aeternum
procurans.*

XXI.



*Titanij quoties commitant aequora fratres,
Tum miseros nautae anchora iactis iunat.
Hanc pius erga homines Delphinus complectitur, insula
Tutum ut possit figere illa uadis.
Quam deat hac memores gestare insignia Reges,
Anchora quod nautis, se populo esse suo.*

The picture of the dolphin entwined with the anchor carries Renaissance motto, "The Prince safeguarding his subjects."

the Headlight



on
books
at
Penn
State

New Series

Number 2

April

1954

The Pennsylvania State University



Quæ sequimur fugimus, nosque fugiunt.

Ad Philip. Apianum.



Quid semper querimur deesse nobis?
 Cur nunquam satiat fames perennis?
 Haud res nos fugiunt, loco solemus
 Ipsi cedere sed fugaciore.
 Mors nos arripit antè quàm lucremur
 Tantum quod cupimus, Deum & precamur,
 Vel si rem sateare confitendam,
 Res, & nos fugimus simul fugaces.
 Ne sint diuitiæ tibi dolori:
 Ac veram statuas beatitatem
 Firmis rebus, in asperaque vita.

B 4

Vniuer-

EMBLEM BOOKS

An Introduction to the Collection at Penn State

by Arthur O. Lewis, Jr.

ALTHOUGH THEY ARE UNFAMILIAR to most twentieth-century readers, emblem books were a vigorously flourishing form of literature throughout Europe in the sixteenth and seventeenth centuries. From 1531 to 1700 well over 3000 separate editions, in a dozen languages, by more than 700 authors were published. Among contributors to text and illustration of these books were some of the most important artists, poets, and scholars of the day; and as a result emblem books offer a fascinating view of the scholarship, moral teachings, and aesthetic tastes of the Renaissance. Unfortunately, recent scholarly investigations have touched only the surface of the vast literature involved. Further study from such divergent points of view as those of the historian, the sociologist, the philosopher, and the literary critic—to name only a few—would prove of great value to our understanding of Renaissance culture.

An emblem is basically a combination of picture, motto, and verse or prose passage intended to teach a lesson of one kind or another. Drawing upon the familiar materials of fable, mythology, history, and contemporary science, society, and literature, the emblem writers illustrated proverbial sayings, wise sentences, and moral teachings with pictures and verses. For example, a popular early emblem was that of the stork bearing its parent on its back and feeding it tidbits; the verses (or prose passage) explained that the old bird had taken care of her offspring when it was young and was now receiving the reward of her devotion; the motto, *Gratia referendam* (grace returning), was thus explained and illustrated. Another emblem compared the lover with the moth which cannot stay away from a flame and is burned. In another the mythological story of Icarus who flew too near the sun illustrated the idea that the middle road is the best road. Still another used the sea god, Triton, to point out the immortality to be derived from literary studies. In every case, picture and text complement and aid each other in conveying a moralistic meaning; the result is vastly different from the ordinary illustrated text.

In its original sense, the Greek word *Emblemata*, from which our modern term is derived, had the meaning of "inlaid ornament" or "mosaic work." Early examples of this kind of decoration may be found in the shield which Vulcan wrought for Achilles (*Iliad*, XVIII, 478-607) and in the shield of Aeneas (*Aeneid*, VIII, 615-731). Chaucer's Prioress wore a similar ornament, "a broch of gold ful sheene,/On which ther was first write a crowned A,/And after, *Amor vincit omnia.*"

Although the original sense of the word persisted well into the seventeenth century, a new meaning for *emblem* became dominant after publication of Alciati's *Emblematum liber* in 1531. As Alciati used it, *emblem* meant a combination of picture (occasionally merely a word description), motto, and short poem (later, prose passages were acceptable) used collectively to expound a moral or ethical truth; and it is in this sense that the later emblematicists used the term. Related genres, such as *impresa*, *mots*, *livrees*, *imagini*, and *heraldic devices*, were the subject of much discussion by Renaissance scholars who were concerned with defining them in specific terms; but in a broad sense all these types may be viewed as specialized categories under the general heading of *emblem* and need not concern us here.

The emblematicists owed their greatest debt to the rapidly growing arts of printing and engraving. Prior to the invention of movable type there had been illustrated texts, for the elaborately decorated manuscripts of the Middle Ages might well be so designated, but widespread dissemination of reading matter was impossible when each manuscript was completed only after weeks of tedious and frequently inaccurate copying. As a result, the first real impetus toward the illustrated book, of which emblem books are a special type, came only in the last half of the fifteenth century.

Such early illustrated books as the many editions of Sebastian Brandt's *Narrenschiff*, Francisco Colonna's *Hypnerotomachia*, Aesop's *Fables*, illustrated Bibles, the various published versions of the *Dance of Death*, the Aldine editions of Ovid, the 1481 edition of Dante published at Florence, and, above all, the *Hieroglyphica* of Horapollon provided models for the combination of picture and verse which the emblematicists used. Collections of moral and ethical sayings such as Cato's *Moral Distichs*, Stobaeus' *Anthology*, and Erasmus' *Adagia* presented ready-made mottoes. These books combined with the medieval habit of allegory and the Renaissance love of heraldry to produce a literary atmosphere suitable for emblematic writ-

ing. This atmosphere—and the resulting popularity of emblem books—persisted until well into the eighteenth century.

The Penn State collection of emblem books and related materials is primarily a working collection. It has been assembled to permit investigation of emblematic literature and its influence on several fields of Renaissance culture. No attempt has been made to gather either outstanding or rare specimens or to amass large numbers of books merely for the sake of having them. Nevertheless, the collection is adequate for all but the most highly specialized of emblem studies.

Because the present pamphlet is intended only as an introduction to the collection, the list presented here is selective rather than complete. The limitations of space have further made it necessary to confine the annotations to a small number of books and to points which may be of interest to the general reader. Bibliographical data have been held to the minimum necessary for proper identification. A few critical works have been appended to guide the reader who wishes to investigate the subject further.

A Selected List of Emblem Books and Related Works

ALCIATI, ANDREA

Omnia Emblemata. Lyons, Guillaume Roville, 1564.

Omnia Emblemata. Antwerp, Christopher Plantin, 1577.

Emblematum Fontes Quatuor. Edited by Henry Green. Manchester and London, published for The Holbein Society, A. Brothers, Trübner and Co., 1870. Includes facsimiles of editions of Augsburg, Steyner, 1531; Paris, Wechel, 1534; and Venice, Aldus, 1546.

Emblematum Flumen Abundans. Edited by Henry Green. Manchester and London, published for The Holbein Society, A. Brothers, Trübner and Co., 1871. Facsimile of Latin edition of Lyons, Bonhomme, 1551.

The four books listed here are sufficient to give a satisfactory picture of the nearly 200 editions of the first emblemist, Andrea Alciati. Alciati, a distinguished Milanese professor of jurisprudence, apparently composed his emblems chiefly for the edification and amusement of his friends. Although there is a tradition of an earlier

edition at Milan in 1522, the first edition actually in existence is that published by Steyner at Augsburg in 1531. Steyner's competitor, Wechel, had the advantage of Alciati's personal supervision, with the result that the Paris editions beginning in 1534 are superior to those of Augsburg. The Aldine editions, beginning in 1546, contained new emblems. By 1551, when Roville and Bonhomme began their joint publications, the total number of accepted emblems had reached 211.

As early as Aneau's French translation of 1549, the works of Alciati included commentaries on the emblems. Succeeding commentators such as Stockhamer and Sanctius added their "succincta commentariola" and "affabulationes" in explanation of obscure passages. The best critic of Alciati was Claude Mignault whose notes first appeared in the Paris edition of 1571 and reached their most complete form in the Plantin edition of 1577. Mignault drew on the sum of Renaissance knowledge, and what he had to say constitutes a formidable body of information. After Mignault came Pignorius, Diego Lopez, Thuilius, and Morell. The culmination of these commentaries on commentaries is in the 1621 edition published by Tozzius at Padua in which the commentaries occupy 1004 double-columned quarto pages.

AYRES, PHILIP

Emblems of Love in Four Languages. London, Henry Overton, 1683. Reprinted in George Saintsbury's *Minor Poets of the Caroline Period.* Oxford, Clarendon Press, 1906, Volume II, pages 353-365.

This collection of 44 emblems of Cupid, largely adapted from earlier Dutch books, attained considerable popularity. The pleasantly amorous plates and graceful polyglot verses, "Dedicated to the Ladys," are typical of the courtly society from which they were derived. In this reprinting all of the plates are described, four are reproduced, but only the first of the verses appears in the four languages (Latin, English, Italian, and French).

BOISSARD, JEAN JACQUES

Emblematum Liber. Frankfurt-am-Main, 1593. Penn State's copy bound with next item.

Dionysii Lebei-Batillii . . . Emblemata. Frankfurt-am-Main, 1596.

These emblem books, like others by the same author, contain

plates by Theodor de Bry and are among the most beautifully printed and decorated of all emblem books.

BOVIO, CARLO

Ignatius Insignium, Epigrammatum, et Elogiorum Centuriis Expressus. Rome, Ignatius de Lazeris, 1655.

BUNYAN, JOHN

Divine Emblems; or, Temporal Things Spiritualized. Reprinted in *The Pilgrim's Progress.* London, Hogg and Company, no date.

It is not surprising that a writer whose chief works were allegorical should have produced an emblem book. When it was first published in 1686, *A Book for Boys and Girls Or Country Rhimes for Children*, as it was then known, did not include plates, and there were 74 emblems. Beginning with the second edition, 1701, the number was reduced to 49, and in the ninth edition, 1724, copperplates were added to illustrate the emblematic verses. The book has been very popular, for there have been at least 30 editions, including several in America and one as recently as 1928.

CAMERARIUS, JOACHIM

Symbolorum & Emblematum ex Volatilibus et Insectis. Frankfurt-am-Main, Johannus Ammonius, 1654. Bound with next three titles.

Symbolorum & Emblematum ex Animalibus Quadrupedibus. Frankfurt-am-Main, Johannus Ammonius, 1661.

Symbolorum & Emblematum ex Aquatilibus et Reptilibus. Edited by Ludwig Camerarius. Frankfurt-am-Main, Johannus Ammonius, 1661.

Symbolorum & Emblematum ex Re Herbaria. Frankfurt-am-Main, Johannus Ammonius, 1661.

The 400 emblems of this eminent physician and botanist present a thorough coverage of the fields indicated by his titles. Later emblematisers used these works (first published 1593-1604) as source books.

CARTARI, VINCENZO

Les Images des Dieux. Tournon, Claude Michel, 1606.

CATS, JACOB

Silenus Alcibiades. Amsterdam, Willem Iansson, 1619 (Part I), Middelburg, Johannus Hellenus, 1618 (Parts II and III). Bound with *Oraeus*, 1619.

CATS, JACOB and ROBERT FARLEY

Moral Emblems with Aphorisms, Adages, and Proverbs, of All Ages and Nations, illustrated by John Leighton, translated and edited by Richard Pigot. London, Longmans, Green, Reader, and Dyer, 1865.

This handsomely printed volume is typical of the reprints of older emblem books which were popular in Victorian England. Leighton and Pigot also collaborated on several original emblem books.

CHESNEAU, AUGUSTIN

Orpheus Eucharisticus. Paris, Florentine Lambert, 1657.

CORROZET, GILLES

Hecatomgraphie. Edited by Charles Oulmont. Paris, H. Champion, 1905. Reprint of edition of Paris, Denys Janot, 1540.

COUSIN, JEAN

Le Livre de Fortune. Edited by Ludovic Lalanne. Paris, J. Rouam, 1883. First publication of a manuscript of 1568.

DAVID, JOANNES

Christeliicken Waersegher. Antwerp, Jan Moerentorf at the Plantin Press, 1603.

ESTIENNE, HENRI

The Art of Making Devises. Translated by Thomas Blount. London, John Holden, 1650.

FAERNO, GABRIELLO

Centum Fabulae ex Antiquis Auctoribus Delecte. Venice, Johannus Chriegher, 1568.

FARLEY, ROBERT

See above under CATS, 1865.

FERRO, GIOVANNI

Ombre Apparenti nel Teatro d'Imprese. Venice, Giacomo Sarsina, 1629. Two volumes.

This work is an attack on another critic, Paolo Aresi, and a part of a literary battle which lasted 20 years and eventually included 8 volumes of critical abuse by the two antagonists.

GOODYERE, SIR HENRY

The Mirrou of Maiestie. Edited by Henry Green and James Croston. London, Trübner and Company, 1870. Facsimile of edition of London, W. I., 1618.

GOSSNER, JOHANN

The Heart of Man. Either A Temple of God; or The Habitation of Satan. Harrisburg, Pennsylvania, Theodore F. Scheffer, no date.

This is one of the latest of emblem books, its first edition having appeared in 1812. It is made up of 10 plates, each of which depicts symbolically the expulsion of evil from the human heart. Among Pennsylvania Germans the book was used for teaching purposes, and most extant copies are badly worn from constant use. Scheffer published several versions both in German and in English during the 1840's.

GUÉROULT, GUILLAUME

Le Premier Livre des Emblèmes. Edited by De Vaux de Lancey, Rouen, Albert Lainé, 1937. Reprint of edition of Lyons, Arnoullet, 1550.

HEINSIUS, DANIEL

Afbeeldingen van Minne. Emblemata Amatoria. Emblemes, D'Amour. Leyden, Jacob Marcussen, 1613. Bound with Van Veen, 1608.

Het Ambacht van Cupido, in Lof-Sanck van Iesus Christus. Amsterdam, Willem Iansz. Blaeuw, 1622, pp. 171-196.

Emblemata Amatoria. Emblemata van Minne, in *Lof-Sanck*. pp. 197-228.

Heinsius, editor, scholar, and professor of Greek, wrote at least seven emblem books, all of an amorous nature. From a bibliographical point of view few emblematisers offer more problems than Heinsius.

HEYNS, ZACHARIAS

Emblemata. Emblemes Chrestiennes et Morales. Rotterdam, P. van Waesberge, 1625. Bound with next item.

Emblemata Moralia. Les Emblemes Morales. Rotterdam, P. van Waesberge, 1625.

HUGO, HERMANN

Pia Desideria. Antwerp, Henry Aertssen, 1628.

Pia Desideria. London, Robert Pawlet, 1677.

Pia Desideria; or Divine Addresses. Translated by Edmund Arwaker, London, H. Bonwicke, 1690.

Hugo, a Jesuit noted for his historical studies, attained great popularity with this emblem book of which more than 50 editions have been published. It was often adapted for Protestant reading and served as a model for many later emblem books. The English translation appeared as a belated protest by a Catholic against the English Protestant adaptation by Francis Quarles.

MACCIO, PAOLO

Pavli Macii Emblemata. Bologna, Clemens Ferronius, 1628.

MENESTRIER, CLAUDE FRANCOIS

L'Art des Emblèmes. Lyons, Benoist Coral, 1662.

La Méthode du Blason. Lyons, Estienne Michallet, 1688.

Histoire du Roy Louis Le Grand par les Medailles, Emblèmes, Devises . . . Paris, I. B. Nolin, 1691.

Le Microcosme, Contenant Divers Tableaux de la Vie Humaine. Amsterdam, T. Pierre, no date.

NOOT, JAN VAN DER

Theatre for Worldlings. Introduction by Louis S. Friedland, New York, Scholars' Facsimiles and Reprints, 1939. Facsimile of edition of London, Henry Bynneman, 1569.

This is an English translation of a French version of the original Dutch. It is interesting chiefly because the English verses are probably the earliest work of Edmund Spenser.

ORÆUS, HENRICUS

Viridarium Hieroglyphico-Morale. Frankfurt, Lucas Jennis, 1619. Bound with CATS, 1618-1619.

PARADIN, CLAUDE and GABRIELE SIMEONI

Symbola Heroica. Antwerp, Christopher Plantin, 1567.

PIETRASANTA, SILVESTRO

De Symbolis Heroicis. Antwerp, Balthasar Moreti at the Plantin Press, 1634.

QUARLES, FRANCIS

Emblemes. London, J. Williams and F. Eglsfeild, 1676. Bound with next item.

Hieroglypheikes of the Life of Man. London, J. Williams and F. Eglsfeild, 1676.

Emblems. London, James Nisbet and Company, 1861.

The best known of English emblematisers, Quarles was admired by such divergent spirits as Lamb, Browning, and Thoreau, was satirized by Pope, and had more editions of his works printed than all the other English emblem writers combined. His emblems are Protestant adaptations of Hugo and of the Jesuit *Typus Mundi*. His hieroglyphics are variations on the theme that man's life is like a burning candle.

RIPA, CESARE

Iconologia. Padua, Pietro Paolo Tozzi, 1611.

Iconologia. Perugia, Piergiovanni Costantini, 1764-1767. Five volumes. Additions by Cesare Orlandi.

This is a carefully indexed reference book of symbolic figures.

RUSCELLI, GIROLAMO

Le Imprese Illustri con Expositioni, et Discorsi. Venice, Francisco de Franceschi, 1580.

SAAVEDRA FAJARDO, DIEGO

Idea de un Príncipe Político Cristiano. Edited by Vicente García de Diego, Madrid, 1927. Five volumes. Reprint of edition of Milan, 1642.

SAMBUCUS, JOANNES

Emblemata. Antwerp, Christopher Plantin, 1564.

SCÈVE, MAURICE

Delie: Obiect de Plus Haulte Vertu. Edited by Eugène Parturier, Société des textes français modernes, Paris, E. Droz, 1916. Reprint of edition of Paris, Antoine Constantin, 1544.

Delie is a typical Renaissance poetic sequence on the Petrarchan subject of the not-very-successful lover who celebrates simultaneously the charms and the coldness of his lady. It has considerable literary merit.

SCHOONHOVIUS, FLORENTIUS

Emblemata. Leyden, Elzevir, 1626.

SIMON, BARBARA ANNE

A View of the Human Heart. London, E. H. Simon, 1832. An adaptation of Gossner.

THYNNE, FRANCIS

Emblemes and Epigrames. Edited by F. J. Furnival, Early English Text Society, London, Trübner and Company, 1876. First publication of manuscript of 1600.

Thynne, better known to scholars for his Chaucer criticism, is interesting to modern emblem critics because he demonstrates the technique of the "naked emblem"; the term is one he seems to have coined: "for soe I doe terme them, because they are not clothed with engraven pictures."

Triumphus Amoris. Augsburg, J. F. Leopold, 1695.

This book, a collection of Cupid emblems with verses in Latin, French, German, and Italian, has often been ascribed to Philip Ayres. However, modern scholarship has established that both this work and that of Ayres are adaptations of Crispyn de Passe's *Thronus Cupidinis*.

VEEN, OTTO VAN

Amorum Emblemata. Antwerp, Hieronymous Verdussen, 1608.
Bound with Heinsius, 1613.

Quinti Horatii Flacci Emblemata. Antwerp, Philip Lisaert, 1612.

WHITNEY, GEOFFREY

A Choice of Emblemes. Edited by Henry Green. London, Lovell Reeve and Company, 1866. Facsimile of edition of Leyden, Plantin, 1586.

The most important of all emblem books for English-speaking scholars is this collection which Whitney admitted he gathered from the works of other emblematisers. It comes close to being a selection of the best in emblem literature up to 1586. Of the 248 emblems, there are 23 original with Whitney; 23 adapted from Brandt, La Perrière, Corrozet, Horapolla, Aneau, Costau, Freitag, Symeoni, Beza, and Reusner; and 202 which actually used the same woodblocks as other emblem books published by Plantin. Of these 202, 86 are from Alciati, 1581; 32 from Paradin, 1562; 48 from Sambucus, 1564; 20 from Junius, 1566; and 16 from Faerno, 1563.

WYNNE, JOHN HUDDLESTONE

Choice Emblems, Natural, Historical, Fabulous, Moral, and Divine. London, E. Newberry, 1784.

MICROFILM

The Penn State collection also includes a number of microfilm versions of emblem books which fill in the gaps in the book collection. Among these are works by Alciati, Boria, Covarrubias y Orozco, Estienne, Horozco y Covarrubias, Montenay, Paradin, de Soto, Villava, and Withers.

Selected Introductory Studies in Emblematic Literature

The reader who wishes to pursue his investigation of emblematic literature further will find a number of helpful studies in the Pattee Library. A good beginning may be made by reading E. N. S. Thompson's essay on emblem books in *Literary Bypaths of the Renaissance*, 1924, pp. 27-70. The best bibliography is Mario Praz, *Studies in Seventeenth Century Imagery*, volume II, 1947. Henri Stegemeier, "Problems in Emblem Literature," *Journal of English and Germanic Philology*, 1946, pp. 26-37, is an excellent summary of possible fields of investigation. Of a more specialized nature—as indicated by their titles—are such studies as those of Sister Mary Louise Beutner, *Spenser and the Emblem Writers*, 1941 (dissertation, St. Louis University, available on microfilm); Robert J. Clements, "Pen and Sword in Renaissance Emblem Literature," *Modern Language Quarterly*, 1944, pp. 131-141; Rosemary Freeman, *English Emblem Books*, 1948; Henry Green, *Andrea Alciati and His Books of Emblems*, 1872, and *Shakespeare and the Emblem Writers*, 1870; Josef Lederer, "John Donne and the Emblematic Practice," *Review of English Studies*, 1946, pp. 182-200; and Arthur O. Lewis, Jr., *Emblem Books and English Drama, A Preliminary Survey, 1581-1600*, 1951 (dissertation, The Pennsylvania State University, available on microfilm). Useful studies in related fields are those of Samuel C. Chew, *The Virtues Reconciled, an Iconographic Study*, 1947; Erwin Panofsky, *Studies in Iconology, Humanistic Themes in the Art of the Renaissance*, 1939; and Howard R. Patch, *The Goddess Fortuna in Medieval Literature*, 1927.

These are only a few of the many easily available works on the subject. The interested reader will find that the studies listed above lead on to other studies and, more important, to renewed consideration of one of the most fascinating of all literary genres, the emblem book.

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on Books at Penn State
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The Pennsylvania State University Library
State College, Pennsylvania

MARGARET KNOLL SPANGLER, *Editor*

1855 PENN STATE CENTENNIAL 1955